

THE ARTISTIC FUNCTION OF SYNONYMY AND ANTONYMY IN THE PROSE OF O'TKIR HOSHIMOV

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Abstract: This article analyzes the artistic function of synonymy and antonymy in the prose works of O'tkir Hoshimov from a linguist-stylistic point of view. As is known, synonymy and antonymy serve as important components in any literary text, providing richness of language, depth of thought and figurativeness of speech. O'tkir Hoshimov skillfully uses these means in his work to create an image, express spiritual experiences, enhance dramatic conflicts, and also highlight the social and psychological diversity of the characters' speech.

The article analyzes the synonymous and antonymic layers in the writer's famous works such as "The Works of the World", "Spring Does Not Return", "Between Two Doors" based on exemplary examples. The means of synonymy are used by the author to enhance expressiveness, increase the impact of the image and create the naturalness inherent in oral speech. In this, folk language elements, colloquial equivalents, emotional means of expression and stylistic variants occupy a central place.

Antonyms, on the other hand, appear as an aesthetic tool in Hoshimov's realistic approach to revealing a reality full of contradictions. The article presents examples of antonymic pairs reflecting social inequality, spiritual suffering, moral values, and human choices. It also deeply analyzes the role of contextual antonyms in serving ideological and artistic content and providing a dynamic impetus to the development of dramatic events.

At the end of the article, the writer's use of synonymy and antonymy is evaluated in relation to the development of the literary language, the enrichment of the realism style, and the role of the natural expression of the psychology of the characters. This analysis demonstrates the linguopoetic richness of Hoshimov's work.

Keywords: O'tkir Hoshimov, synonymy, antonymy, artistic language, expressiveness, linguostylistics, character speech, elements of oral language, folk style, dramatic conflict, realism, semantic means

O'tkir Hoshimov's literary prose is recognized as a vivid example of the richness of realistic imagery, folk language and speech in Uzbek literature. In his work, language tools, in particular, synonymy and antonymy, serve not only as semantic decoration, but also with a deep artistic and stylistic load. Through these tools, the writer masterfully illuminates the inner experiences of characters, differences in social relations, and the drama of life events. The placement, selection, and functional use of synonymous and antonymic units in the context demonstrate O'tkir Hoshimov's taste for language and artistic skill.

Synonymy is an important tool that expands the expressive capabilities of the language, increasing the imagery, speech variety, and psychological subtlety of the writer's works. Hoshimov often repeats an emotional state or mental experience through several synonymous means, which has a strong impact on the reader. For example, in the work "The Affairs of the World", words such as "loneliness, indifference, separation" appear one after another, creating a whole emotional space. Through this, the author sheds more light on the complex and difficult experiences of the hero's spiritual world. This method enlivens artistic speech, naturalizes the image, and brings the reader closer to mental processes.

Hoshimov also enriches synonyms with folk, colloquial forms. For example, through expressive constructions such as "sad, angry, upset" or "crying, tears welled up in his eyes, deeply affected," the writer enhances the artistic power of the language while maintaining naturalness. This accurately reflects the characters' use of honest language and their social and cultural environment.

Antonyms are often used in Hoshimov's works to enhance dramatic conflict, emphasize spiritual contradictions, and reveal the hypocrisy of life. The writer creates artistic contrasts by using antonymous pairs such as "good - bad", "hope - despair", "light - darkness" in the development of the story. This draws the reader's attention to the philosophical essence of the events. For example, in the work "Spring Does Not Return", dramatic images are created based on antonymous units such as the concept of time, youth and old age, love and indifference.

Antonyms are used not only at the lexical level, but also in a contextual sense. O'tkir Hoshimov often juxtaposes two opposing concepts to show the character's decision-making, internal struggle, and psychological state in conflicting situations. Through this method, he reveals the complexity of life, social conflicts, and the duality of humanity. Antonym oppositions sometimes become not only a linguistic tool, but also the ideological basis of the entire work.

In addition, the writer also expresses his social criticism through the use of antonyms. In particular, he exposes the problems in society by contrasting concepts such as modernity and antiquity, justice and oppression, wealth and poverty. These contrasts have a strong artistic effect, especially in the characters' conversations or internal monologues.

In the work of O'tkir Hoshimov, the means of synonymy and antonymy perfectly illuminate the aesthetic power of language, the level of vitality and the system of images. These semantic layers of language are enriched in the writer's realistic style, especially with genuine sincerity. Through this, the author gives his works not only artistic, but also linguistically deep meaning. Thus, the means of synonymy and antonymy serve as an important stylistic tool in O'tkir Hoshimov's prose to deepen the ideological and artistic content, reveal the characters' character, and express the complex contradictions of life.

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