

Antonimy In The Comedy A.S. Griboedov “Grigory From Mind”

Abdullaeva Saidahon¹, Gulmira Rizamuxamedova², Abror Ismatullaev³

¹Namangan Engineering Construction Institute Republic of Uzbekistan, Namanagan city, 12 Islam Karimov street. E-mail: nammqi_info@edu.uz

²Namangan Engineering Construction Institute Republic of Uzbekistan, Namanagan city, 12 Islam Karimov street. E-mail: nammqi_info@edu.uz

³Namangan Engineering Construction Institute Republic of Uzbekistan, Namanagan city, 12 Islam Karimov street. E-mail: nammqi_info@edu.uz

Abstract: The article is dedicated to the study of Antonyms in the comedy of A.S. Griboedov “Mountain from the mind”. The author describes the different bases of the classification of Antonyms and explains the specificities of Antonims of different types. The research was carried out on the material of 46 pairs of Antonyms discovered by the author in the comedy «Mind Mountain» The author pays special attention to the study of stylistic functions of Antonyms in the text of comedy.

Keywords: Antonimia, contextual antonyms, contrasting antonyms, complimentary antonyms, single-root antonyms

Introduction

The identity of Griboedov’s artistic experience lies in the specificity of the conflict of the work, in the development of images, in the semantics of the name, in the bizarre combination of heterogeneous aesthetic traditions. Filled with contradictions, comedy turns out to be saturated with their lexical explorers - the Antonimas.

On the basis of this consideration, the purpose of the present study is to analyze the specificity of lexical antonyms and their stylistic functions in the comedy of A.S. Griboedov “Gore from the mind”.

The study should:

- 1) To characterize the genre-aesthetic peculiarity of comedy A.S. Griboedov “Gore from mind”;
- 2) To define lexical antonyms; to characterize the types of lexical antonyms in the modern Russian language;
- 3) Characterize lexical antonimia as a manifestation of systemic relationships in language;

4) To analyze the use of Antonims in the text of comedy "Grief from the mind" as a) lexical means of expression of antibodies; b) oxymoron; c) effect of "levelling oppositions".

Method

Literary methods such as historical-genetic and comparative-typological methods are used. Among the linguistic methods used is component analysis.

Results and discussion

The simultaneous use of antonyms, their collision in context often gives a high degree of expression. It is no accident, Antonims often collide «» in folklore speech, for example, in Russian proverbs and proverbs: "Rich - as you like, and poor - as you can"; "You will be born in a clean field, and you will die in a dark forest"; "No poods, share of golden stones". Antonims are also common in Russian poetry. See, for example, A.S. Pushkin: « And the day has come. Rising from the bed / Mazepa, this sufferer is feeble, / This corpse is alive, as early as yesterday/ Groaning weakly over the grave. / Now he is a powerful enemy of Peter» ("Poltava"); «Peter comes out. His eyes / Shine. His face is terrible. / The movement is fast. It is beautiful... ("Poltava").

A number of important stylistic functions of the Antonims are performed in the language of comedy A.S. Griboedov "Mountain from mind", cf.: "What are the aces in Moscow live and die!". Generally speaking, the comedy poet A.S. Griboedova is characterised by the organic inclusion in the vocal characteristics of the characters of extremely diverse stylistic means of the Russian national language. For example, the author in abundance saturates the characters' replicas with elements of Russian urban simplicity, cf. Use of reduced connotations and simple particles in the speech of Princess Khlestova: "From boredom I took with me / Arapku girl and dog; / Let them feed already, my friend, / From dinner served". Similarly, in the speech Skalozub is marked as a simple variant of the word "climb"-"climb" and a simple violation of the rules of name control: "Why climb, for example, / Myself! I am ashamed as an honest officer".

Due to the poetic size of the lyrics, the text of the comedy approaches the rhyme of the razor and acquires a folk ethic sound.

Thus, the comedy "Grief from the mind" combines several aesthetic traditions. Popular-moral features are connected in it with the requirements of classicism, on the one hand, and elements of Romanticism and realism, on the other. A similar synthesis of artistic models can be found in the playwright of Western Europe in the early 19th century.

Among the peculiarities of comedy, dictated by traditions of classicism, it should be pointed out that in a comedy there is a rule of three unities and that it is written «low style». This means that she is drawing closer in her style to the city's simplicity and casual-spoken style. The requirement of

unity of time is fully realized here - the action of comedy takes place within one day. The unity of the place is ensured by the fact that all the described events take place in the house of Famusov.

At the same time, the requirement of unity of action in comedy is partially violated, as the plot is based on several conflicts, namely:

- 1) Chatsky's love drama (Chatsky's unsuccessful courtship of Sofia);
- 2) Chatsky's social drama (a conflict of younger and older generations in the person of Chatsky and the so-called "Famus Society");
- 3) The conflict between societal tendencies towards feminization and traditional patriarchal attitudes (cf. Many statements by Fabusov, Chatsky and Molchanlin on the leading role of women in society).

However, despite the multiplicity and heterogeneity of its conflicts, comedy does not lose its integrity, and its basic idea, stated in the title ("Woe to the one who tries to think independently and reason") is revealed in the plot to the full extent.

Elements of romanticism in comedy manifest themselves in the protagonist's portrayal as an exceptional individual, struggling alone with an external environment that is unnaturally aggressive towards him. Chatsky, in our opinion, is a hero parody-romantic, since he has "mind with heart not at ease". As is customary in traditions of romanticism, A collision of external events has been brought to the inner world of the hero, but the genre of the work - satirical comedy of morals - in many ways presupposes a parody of the image. This is why the protagonist cannot be considered positive. On the contrary, it is embodied by contrast, by antibodies: On the one hand, he is recognized as the crown of creation, and on the other he is portrayed as a helpless toy in the hands of fate, unknown and beyond his control, playing with his feelings.

Finally, in comedy, there are features of educational realism, traditional for the late 18th and early 19th centuries, as well as some characteristics of critical realism emerging in the Mushroom Age. Tendencies towards educational realism in comedy are reflected in that it is voiced criticism of ideas of the European Enlightenment, embedded in the mouth of representatives of "Famus Society". Cf.: Skalozub: «I will cheer you up: General Word, / What is the project about lyceums, schools, gymnasiums; / There will only teach our: one, two; / Books will save so: for big performances». Fabusov is in comedy a consistent and determined opponent of reading books as a symbol of the Enlightenment. He has repeatedly condemned reading as the cause of all the misfortunes of modern society: Fabusov is in comedy a consistent and determined opponent of reading books as a symbol of the Enlightenment. He has repeatedly condemned reading as the cause of all the misfortunes of modern society: Features of critical realism in comedy are reflected in the fact that Griboedov aspires to a reliable representation of social reality. Being able to highlight in it the most essential, the author has so depicted his heroes that we see the social laws behind them,

defining their psychology and behavior, thanks to which in a comedy there appear “type heroes in typical circumstances”.

A special stylistic function is performed by Antonims in the language of comedy A.S. Griboedov “Gore from mind”. The author’s mastery in many ways lies in the organic introduction of the richness of the Russian language to the vocal score. The author saturates the characters' replicas with revolutions from oral speech, a popular ethic that is often based on the use of antonimia.

Antonims are words of different sounding, with opposite meanings: truth - lies, good - evil, speak - silence. Antonims generally belong to one part of the speech and form pairs. In other words, Antonims - words contrasted to each other in their lexical meaning, such as dry - wet, interesting - bored, live - die, above - under. However, I conclude that Antonyms have the same meaning, i.e. they refer to the same subject area. In addition, they belong to one part of the speech and can be combined in the same context when expressing oppositions; cf. It is not good, but evil. Both good and evil are adjectives, and both define moral personality, but they are opposite and form a specific lexical microsystem, the so-called antonimic pair. An important feature of this lexical microsystem is that the semantics of one of the members of the Antonimic pair can often be explained by using the second word in denial. Cf.: “Good is unwelcome; evil is bad”. Based on this, Antonims are one of the means of rephrasing; cf. Forbidding - not to allow, not to be absent - not to be present.

If one compares antonimia to synonymy as two basic types of paradigmatic relations between words in a lexical system, one must say that antonimia in a language is much narrower than synonymy. Antonimams can only be recognized as words that are related by some attribute - qualitative, quantitative, temporal, spatial. In addition, as noted above, Antonyms must belong to the same part of the speech and belong to the same category of objective reality as mutually exclusive concepts: high - low (size categorization), many - small (number categorization), remove - approximate (space motion categorization). Most words of the language do not have antonyms (cf.: stone, realism, think, ten, Tashkent, Europe).

The development of antonymic relations in vocabulary reflects our perception of reality in all its contradictory complexity and interrelationship. Therefore, the contrasting words, like the concepts they refer to, are not only opposed to each other, but also closely related. The word good, for example, causes in our mind the word evil, far reminds of close, speed - about slow. We proceed from the assumption that in the comedy of A.S. Griboedov “Grigor from the mind” Antonims fulfil stylistic function. For the purpose of testing this hypothesis we have made a complete sample of lexical antonyms from the text of comedy A.S. Griboedov “Gore from mind”. The results of this sample were recorded on cards (46 cards).

As the analysis shows, a significant number of them (16 Antonimic pairs) cannot be recognized as general-language Antonimis, but are contextual. For example:

Yes, a bad dream, as I see it. / Everything is there, if there is no deception: / And devils and love, and fears and flowers. / Well, sir, and you? (devils - love; fears - flowers) ;

“Sin is not a trouble, the word is not good” (Sin-Rumor);

“Serve would be glad, serve is nauseous” (serve - serve);

“A word in simplicity will not be said, all with a drink” (simplicity - a drink).b

Antonims "are at the extremes of the lexical paradigm", but between them there may be words in the language reflecting the given feature in different degrees, i.e., its descending or increase. For example: rich - rich - poor - poor - poor - poor; harmful - harmless - useless - useful. This contrasting implies a possible degree of strengthening of the feature, quality, action, or gradation (Lat. gradatio - gradual increase).

Semantic gradation (graduality) is therefore only characteristic of those anthyms whose sense structure indicates a degree of quality: young - old, large - small, small - large, etc. Such antonyms are called contrasting. During the analysis of the selected material, it was found that the contrasting ratios combined 8 antonimic pairs. For example:

“But be military, be it State, / Who is so sensitive, and fun, and oster, / As Alexander Andreich Chatsky!” (military - State (State));

“Who knows what I will find by the collapsing? / And how much may I lose!” (find - lose);

You have behaved well: /Long time Colonels, and recently! (Long time ago); Imagine, everybody here / There’s a laugh on my count. / "Madam! Ha! ha! ha! ha! ha! fine! / Madam! Ha! ha! ha! Terrible!" (fine - terrible).

Other Antonimic couples lack a sense of graduality: top - bottom, day - night, life - death, man - woman. Such antonyms are complimentary. During the analysis of the selected material, it became clear that the complementary relations are combined - 38 antonimic pairs. For example:

“That everyone should go there himself, /In that stall where there is no place to sit” (become - sit down);

“A century at court, yes at which court! / Then not that now, / At the Tsar’s service served Catherine”. (then - now) ;

“Privsta, recovered, wanted to give a bow, / Fell to the head - certainly on purpose...” (to fall);

“Fresh legend, and believe with difficulty... As not in war, but in the world took forehead” (war - peace).

Antonims with a sense of graduality can be replaced in speech to give a polite form to the speech; thus, it is better to say thin than skinny; old than old. Words used to remove sharpness or coarseness of a phrase are called euphemisms (p. e - good + phemi - I say). On this basis, it is sometimes said that euphemism-antonyms express the meaning of opposites in a softened form. In

the text «Grief from the mind», performed by irony and sarcasm antonyms-ephemism are not uncommon. So in the following passage the word “the most wonderful”, according to the context, can be equated with the word “the most disgusting”:

Chacki: Honor and nobility? Silently: No-s, your talent is... Chatsky: You? Silently: Two-s: moderation and precision. Chatsky: The most wonderful two! and worth our all».

In the lexical system of the language, it is possible to isolate antonyms (conversio - change) as well. These are words expressing the ratio of the opposite in the original (direct) and modified (converse) expression: Alexander gave the book to Dmitry. In other words, conversions are words that describe the same situation from the point of view of different participants. Examples: buy - sell, husband - wife, here - there.

Among the Antonims represented in the text “Mount from Mind”, many can be recognized as conversions. Cf.:

“When, has been, in the evening long/ We will appear, disappear here and there...” (here - there).

There is also an intra-verbal antonimia in the language, which is an antonimia of values of multiple-digit words, or enantiosmia (rp. enantios - opposite + sema - a sign). This phenomenon can be seen in multiple words that develop mutually exclusive values. For example, the verb departing may mean 'come to a normal state, feel better', but it may mean 'die, say goodbye to life'. Enantiosemia leads to ambiguities such as: The editor has reviewed these lines; I have listened to the divertisement; The speaker has also qualified under. Or, for example, re-election may mean «to be elected for a new term» or «not to be elected for a new term». Most often in this case it is not a question of exact antonymia; cf. view in the sense of «look» and in the sense of «not notice». Sometimes, enantiosemia is referred to in connection with the ironic use of evaluation words, for example: Lovely! or Great! in the sense of «very bad». However, the most important concept of enantiosemia is to study the history of the language. Semantic evolution often occurs in such a way that the word develops opposite meanings.

There are no examples of enantiosemia found in “Mount from Mind” text.

According to the structure, antonyms are divided into different root (day-night) and single root (come-go, revolution - counter-revolution). The first are a group of lexical antonyms, the second are lexical-grammatical. In single-root antonyms, the opposite of the value is caused by various consoles, which are also capable of engaging in antonymic relationships; cf: Add - Put, Attach, Leave, Close, Open. Therefore, such words are bound by word formation. However, it should be borne in mind that the addition to the qualitative adjectives, the adverbs of the consoles do not-, not-, most often only attribute them to the weakened opposites (young - old), So the contrast between their significance and the unprovoked antonyms turns out to be "muffled" (old - it does not mean 'old').

Therefore, not all prefixes can be categorized as Antonyms in the strict sense of the term, But only those who are the extreme members of the antonymic paradigm: successful - unsuccessful, strong - powerless.

In the text «Mountain from mind» 42 pairs (out of 46) of antonyms are different root. For example: “Shining! Ah! How soon night has passed! ... Already day!.. to tell them...” (night is day);

“How to compare yes look / Century present and century past” (present - past);

“Yes it is necessary myself I do not see big / Daughter to give up either tomorrow or today” (tomorrow - today);

“Okromom of honesty, there is a lot of joy: / Scolding here, and there are thankful” (scold - thank).

4 pairs of antonyms found in the comedy text are single-root. For example,:

“To the peru from the cards? and to the cards from the pen? / And the time of tide and tide to you? (tide - tide) ;

“You have behaved properly: / Long time Colonels, and serve recently” (long ago - recently).

Antonims are used as a powerful expressive medium in artistic speech. The writer sees life in contrasts, and this shows not contradictions, but the integrity of his perception of reality.

Antonims as a means of expressing antibodies. The main stylistic function of Antonims is to be a lexical means of expressing antibodies. Antithesis as stylistic is widely spread in folk poetic creativity, for example in the proverbs: Learning is light, and non-knowledge is dark; Softly step, yes hard sleep.

The antithesis can be simple (one-member) - The strong always have powerless guilt (Cd.) and complicated (multi-member) - Both we hate and love by chance, without sacrificing any malice or love, and there reigns some cold secret when the fire boils in the blood (L.). В сложную антитезу должно быть вовлечено несколько антонимичных пар.

According to our observations, in the text of the comedy “Grief from the mind” antibodies express 44 antonimic pairs. However, there is only one instance of complex antibody:

Yes, a bad dream, as I see it. / Everything is there, if there is no deception: / And devils and love, and fears and flowers. / Well, sir, and you?” (devils - love; fears - flowers).

The remaining 43 cases are examples of simple (single-member) antibodies. Cf.:

“For being brave to prefer /Originals to lists?” (original - list);

“Would have studied on the senior look: / We, for example, or the dead uncle, / Maxim Petrovich: it is not that on silver, / On gold eatel...” (silver - gold (contextual));

“Pass us farther than all sorrows and bare rage, and bare love” (anger - love).

Antonims as an oxymoron expression. The phenomenon of Antonimia is the basis of oxymoron (from rp. oxýmoron - witty-foolish) - a bright stylistic reception of metaphorical speech, to

create a new concept by joining contrast words. Combination of antonyms in «pure» in oxymoron meets rarely [“Beginning of end” (headline of article), “Bad good person” (film name)]. In the text of the comedy “Grief from the mind” cases of the use of oxymoron are not presented.

Antonyms as a lexical means of creating the effect of “levelling oppositions”. The stylistic functions of antonyms are not limited to expression of context, oppositions. The Antonyms help writers to show that the phenomena are comprehensive: And it is too late to want, everything has passed: and happiness and sorrow (Vl. Solovyev); before it the crowd has fled, Byl and never has divulged (P.), the breadth of the time borders: The troops go day and night, It is not necessary (P.).

The use of antonyms in this stylistic function sometimes leads to the drawing of antonymic pairs (The palette of colors of human characters has no boundaries. There are people good and evil, brave and cowardly, clever and dim, beautiful and ugly, healthy and sick, fun and sullen, old and young, direct and secretive, frank and cunning.).

In the “Grief of Mind” comedy two cases of use of antonymic pairs with the effect “Drawing of opposites” are presented:

“And light and sadness. How fast nights!” (light is sadness);

“Yes, a bad dream, as I see it. / There is everything, if there is no deception: / And devils and love, and fears and flowers. / Well, sir, and you?” (devils - love; fears - flowers (contextual)).

Conclusion

In summary, Griboedov’s comedy is the clearest example of the use of antonymia as a stylizing element. In the course of our analysis, we found 46 cases of antonymic compounds within one sentence. Contextual antonyms of these are 16 antonymic pairs. We have determined that, of this number, 8 antonymic pairs are combined by contrast and 38 antonymic pairs are complementary; There are 42 different root pairs and 4 single root pairs. In addition, it is determined that the antonyms express 44 antonymic pairs; oxymoron - 0; c) effect “describing opposites” - 2.

The leading stylistic figure of speech in this row was the antithesis. This fact is not random in the sense that it contributes to the realization of the main idea of comedy - sharp mutual contrasting of the fabulous society and the main hero - Chatsky.

References

1. Alexandrova, M. A., (1998). “Strange man” in the comedy “Grief from mind”. Khmelite collection. Smolensk: Smolensk Humanitarian University. -C. 79-93.
2. Babicheva, Y. V., (1982). Evolution of the genres of Russian drama of the early 19th century: Manual for the special course. - Vologda, 128.
3. Bazhenov, A., (1996). To the secret “Grief”. Ideas and images of comedy A. S. Griboedov

"Mountain from mind". Literature in school, 24-35.

4. Bazanov, V., (1961). From the history of civic poetry of the beginning of the 19th century. Russian literature, 39-62.

5. Bilinkis J. S. Phenomenon «Grief from mind» // "Century present and century past". Comedy A. S. Griboedov "Grigor from Mind" in Russian classics and literature. SPb.: ABC-classics, 2002. - S. 392-403.

6. Kugel, A. R., (2002). Million torments "Century present and century past" Comedy A. S. Griboedov "Mountain from mind" in Russian criticism and literature, 252-261.

7. Markovich, V. M., (1988). Comedy in verses A. S. Griboedov "Mountain from mind" Analysis of dramatic work: Interuniversity. S. L.: Izd-vo Leningr. unta, 59-91.

8. Rozanov, V. V., (2002). "Grief from mind". "Century present and century past" Comedy A. S. Griboedov "Mountain from mind" in Russian criticism and literature, 225-234.

9. Rubleva, O.L., (2004). Lexicology of the modern Russian language. Training manual, 256-257

10. Stroganov, M. V., (1997). Also on the literary position of Griboedov. Pushkin and others: S. Art. devoted to the 60th anniversary of the birth of S. A. Fomichev, 180-187.

11. Suvorin, A. S., (2002). Grief from mind and his criticisms. "Century present and century past" Comedy A. S. Griboedov "Grigor from mind" in Russian criticism and literature, 156-193.