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Abstract

In this article, comments were made about the artistry of the “Ravshan” epic, language riches, lexicon. At the same time, the term linguopoetics was briefly touched upon. The main emphasis was placed on the study of linguopoetics in today’s modern linguistics. Analyzing the language features of this series of epics, attention was paid to their antonyms and their analysis in poetry or prose. The meanings of the antonyms were explained in detail, and their function in the sentence was determined.

Keywords: linguopoetics, antonyms, linguistic units, linguistics, form, text, intertextuality.

Introduction

Language is a mirror that shows the identity of the society and the nation. The way to the heart of the people begins with their knowledge of their native language, respect and attention to their traditions, national values, and loyalty. After all, as our President noted: “While we set the issue of increasing national spirituality as our main task, we have deeply analyzed all the factors and criteria that shape our spirituality and influence it today, it will be appropriate for us to better understand their position in this regard [1,8]”.

For example, today researchers have studied certain works from a linguopoetic point of view. Before researching the work, the researcher should understand the term linguopoetics, study its influence on a certain work. In particular, according to the opinion of the researchers, the basis of the linguopoetic analysis should be the principle of identifying poetically actualized language units loaded with poetic content and evaluating them accordingly. Such an analysis helps to reveal the whole essence of the units in the service of artistic intention, and to make an objective evaluation, while showing the skills of the creator in using the possibilities of the endless wealth of our language. Especially, if such an analysis is carried out on the basis of the works of great word artists, the exemplary aspects of artistic language skills are clearly demonstrated [2, 3].

In fact, to analyze poetic units in the language of a certain work, both skill and poetic knowledge are required. Information about the work is closely related to the use of poetic units. Philosophical figures and linguistic units are included in the most frequently used poetic units in the work of art.

Formation of a categorical approach to the language of an artistic work, the artistic word the effort to study the unity of form and content properties of creation became the basis for



understanding the work of art from an aesthetic and philosophical point of view. In particular, the works of G.E.Lessing, F.Schiller, Humboldt, A.A.Potebnya, V.V.Vinogradov, V.M.Zirmunsky, V.Y.Zadornova, O.S.Akhmanova, G.O.Vinokur, L.V.Shcherba were studied, and their important scientific conclusions were used. In the works of A.Kholodovich "Methodology of literary language", "Linguistic method in poetics", concepts such as the new interpretation of poetic language by the German scientist E.Koseriu, in the new manuals on linguistics and poetics by the French linguists D.Delas and J.Fiyol, by Y.B.Artemenko In his studies on linguo-folkloristics, views on the study of linguopoetics as a separate discipline in the science of philology were stated. A.Lipgart is one of the scientists engaged in researching the theoretical issues of linguopoetics in modern Russian linguistics. The field of linguopoetics of linguistics is characterized by current scientific and theoretical issues, problems, and research tasks. In particular, it is one of the important tasks of today's Uzbek linguistics to observe and study literary creations and examples of mature art from the point of view of linguopoetic features, to consistently conduct analysis, interpretation, and evaluation in this direction [3, 115].

M.Yuldashev, who thoroughly researched the problem of linguopoetics of literary text based on Uzbek language materials, shows the following main features of linguopoetic analysis:

1. An approach based on unity of form and content: In this approach, form and content should complement each other.
2. From the unity of space and time: that is, the space and time given in the text must always be at the same time and period.
3. Evaluation based on the relationship between the universal language and the literary language: giving a general assessment of the language without leaving the standard language framework.
4. Approach to the artistic text as an artistic-aesthetic integrity; to be able to form an artistic-aesthetic unity from the elements used in the text.
5. To identify poetically actualized language tools in the literary text.
6. To determine the ratio of explicitness and implicitness in the literary text.
7. To determine the linguistic and semantic features of intertextuality mechanisms in the literary text [4, 17].

The presence of the above characteristics in all works of art indicates that this work was written in accordance with the spirit of the times, originality of the text of the work, artistic types are fully created in the work.

It is known that since ancient times, every nation, every people, every nation has treated their language with great respect and reverence. In addition, the creative potential of the Turkic peoples is reflected in the large-scale epics they created. In fiction, epics are mainly created in two ways. The first is epics that have been sung orally by Bakhshi in the folklore of the people for centuries. The second is epics created by poets in written form. Epics such as "Birth of Gorogli", "Malikayi ayyor", "Ravshan", "Kuntug'mish", "Alpomish", "Rustamkhan" from the Gorogli series are among the folk works. belongs to the series of epics. Epics of this direction are sung by Bakhshi. In addition to having information about the long historical development of the Uzbek people, folk epics also express the specific



linguistic features of the Uzbek language. What we want to analyze today is the linguopoetics of the epic “Ravshan”.

The legend of Ravshan was first recorded by folklorist Hodi Zarif (1905-1972) in 1928 from the mouth of Ergash Jumanbulbul’s son (1868-1937) and published in 1941. The following poet learned “Ravshan” from his father Jumanbulbul, and he learned from his teacher Kichik Boron. Jumanbulbul and Ergash Bakhshi have a special contribution in polishing the epic and taking the form of a beautiful artistic work. Ravshan’s epic is a beautiful example of rhyming prose (saj). Almost every piece of prose rhymes. The weight of the epic is unique. The poetic part is mainly seven-, eight- and eleven-syllable finger weight. Bakhshi finds a way of describing the hero's mental state, emotional excitement, and the pace of the story development.

In the course of research, we can see that we can see most of the language units in the “Ravshan” saga.

Language is used to describe reality. The assessment of the level of language depends on the thinking of a person. We use antonyms, homonyms, and synonyms to express the meaning of different units as a means of thinking. In the epic “Ravshan”, we can see that antonyms are used a lot: in linguistics, the phenomenon of contradiction is explained mainly by the term antonymy. “Antonymy is a contradiction between two logically provable laws, considerations or conclusions [5].”

You're young, don't be sad

Don't let me know your secret, Ravshanjon,

Be aware of mastons, my child.

*So that the **light** work does not become **heavy** [6, 198].*

In these verses, the antonymy is expressed clearly through the words light and heavy. We know that the whole world has a system of contradictory relationships. That is, there is an opposition between the phenomena. Contradiction is one of the main criteria in existence, and the place of this category in understanding the universe is incomparable. From a philosophical point of view, the opposite side is also important in the study of any phenomenon.

The existence of words with opposite meanings in the language is one of the convenient tools for ensuring the expressiveness, expressiveness, and effectiveness of artistic speech. Eastern literature has been widely used since ancient times to express this language. “One of the most important arts for a poet is poetry. This art is also mutabaqa, tibiaq, tatbiq, muttazad, ittizad and takoju. In this art, experts say, words with opposite meanings are used. In the European philological tradition, this art is called “**antithesis**” [7, 60].”

*Your **father** is in a terrible state,*

*Your **mother** is salty in her pain,*

Walk like both brave and cowardly,

Be diligent, my child, of course [6, 203].

In the above stanza, the antonymic meaning is expressed through the adjectives brave and brave.



The expressiveness of the epic through the use of words with opposite meanings in these verses, increased effectiveness.

The soul of the good is sold

A dagger is thrown at the evil one,

His horse is like a bullet,

Throwing in a waterless desert [6, 221].

The pair of bad-good antonyms is explained in the “Annotated dictionary of antonyms of the Uzbek language” as follows:

Bad 1 - excellent;

Bad 2 (has negative qualities and characteristics, is negatively evaluated, does not meet the requirements);

Good 1 - (has positive qualities and characteristics, is positively evaluated, meets the requirements);

Bad 3 (bad aim);

Good 2 (good aim);

Bad 4 (bad attitude, bad character);

Good 3 (good attitude, good character) [8, 75,180].

It seems that we can observe many forms of antonyms in the “*Ravshan*” epic. The above antonyms have a great influence on the meaning of the sentence. The formal features of words create an opportunity to further enrich our knowledge of semantic development. This reveals the wide possibilities of linguopoetics.

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