



THE USE OF ANTONYMS IN KENESBAY RAXMANOV'S WORKS

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Abstract. This article examines the stylistic, philosophical, and cultural functions of antonyms in the works of Kenesbay Raxmanov, a distinguished figure of modern Karakalpak literature. By analyzing selected poetic excerpts, the study demonstrates that antonyms are not limited to lexical opposition but rather operate as powerful artistic devices. They reflect philosophical and moral dualities, especially the eternal struggle between truth and falsehood, hope and despair, as well as life and death. Also, antonyms carry cultural meaning by expressing the tension between past and future, tradition and modernity, thereby embodying the worldview of the Karakalpak people. Consequently, the use of antonyms in Raxmanov's works is shown to be both linguistically and culturally significant, enriching the semantic depth of his literary style.

Keywords: Kenesbay Raxmanov; Karakalpak literature; antonyms; duality; cultural symbolism; poetic expressiveness, tradition and modernity

Introduction. In literature, antonyms are more than just words with opposite meanings; they are powerful stylistic tools that reveal the contradictions of human life and the complexity of the world [3]. Therefore, their use in poetic and prose texts is often linked with the author's philosophical outlook and artistic vision. In the works of Kenesbay Raxmanov, one of the prominent representatives of modern Karakalpak literature, antonyms occupy a significant place. Indeed, they do not simply serve as decorative devices, but rather function as expressive means to reveal cultural identity, emotional depth, and the eternal struggle between opposing forces in human existence.

First and foremost, antonyms in Raxmanov's works reflect philosophical and moral dualities. In his poem "*Sen haqqında qosıq*" he writes:

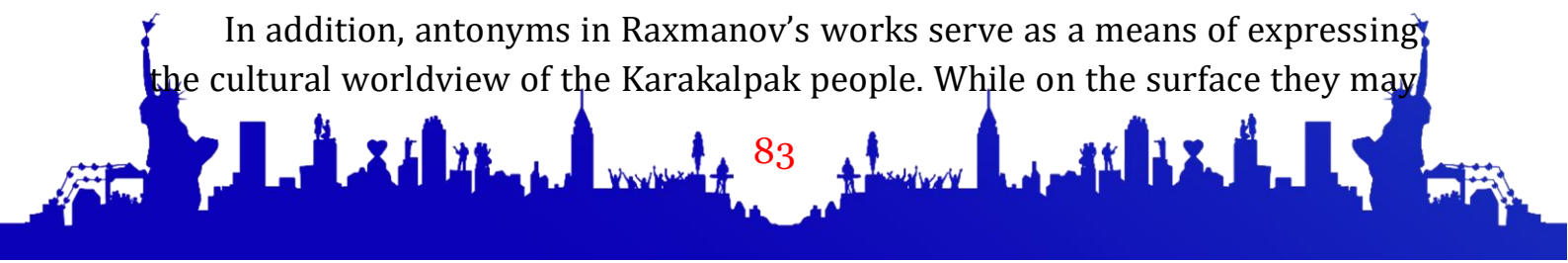
Bilmey kimnen baǵdar sorarın.

Bir jaǵım shól, bir jaǵım ızǵar,

Bir jaǵım kól, bir jaǵım qurǵaq [5].

The line "*Bilmey kimnen baǵdar sorarın*" ("Not knowing from whom to ask for direction") implies existential uncertainty. The speaker finds themselves surrounded by contradictions and extremes—between life and death, warmth and cold, water and dryness—without a clear guide. This reflects the human search for meaning in a world of dualities.

In addition, antonyms in Raxmanov's works serve as a means of expressing the cultural worldview of the Karakalpak people. While on the surface they may





appear to highlight simple opposites, in reality they embody historical and social contrasts. In his verse “Qardagi iz”, he writes:

Awılımız qaladan qashıq
Bir jağı kól, bir jağı toǵay,
Qısta tóle, jazda ılashıq
Kún kóriske boldı dım ońay,
Hámme qapa, hámme ábiger,
Uris otlı qursawday qısar.
Atlanǵalı barlıq jas jiger,
Awıl bosap qalǵanday misal.
Burınları jaz aqshamında
Oynar edik sharshawdı bilmey.
Endi mine, qıstıń tańında
Oyanamız ereseklerdey [1].

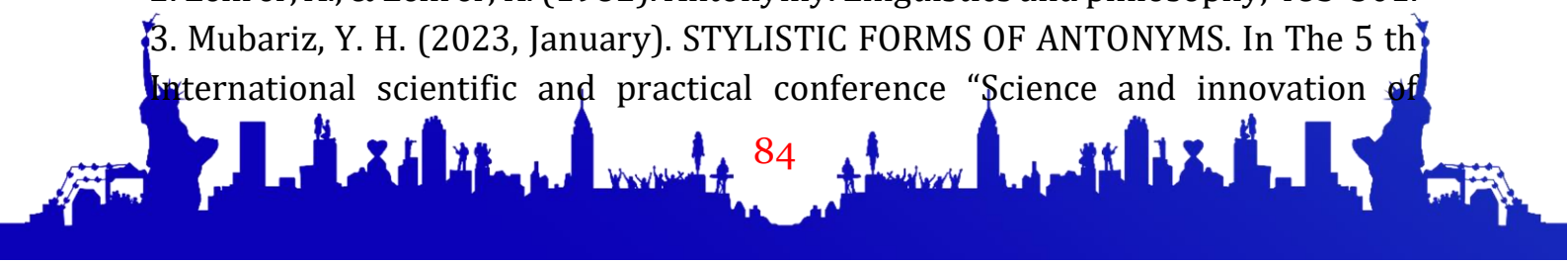
This poem by Kenesbay Raxmanov is a masterful blend of antonymic contrasts and cultural imagery. Natural opposites (*summer–winter, lake–forest*) reflect the peaceful cycle of rural life, while social and existential opposites (*joy–sorrow, childhood–adulthood, fullness–emptiness*) highlight the destructive impact of war. The poem shows how a once lively, innocent community is transformed into a sorrowful, deserted place.

Through these contrasts, Raxmanov not only depicts the tragedy of his generation but also symbolically expresses the universal truth: war destroys harmony, forcing children to grow old too soon and leaving villages in silence.

Conclusion. In conclusion, the use of antonyms in Kenesbay Raxmanov’s works is deeply functional and highly expressive. On the one hand, antonyms create stylistic contrast, strengthen emotional intensity, and bring philosophical dualities to the surface. On the other hand, they express cultural tensions between tradition and modernity while also functioning as powerful metaphors. Therefore, Raxmanov’s literary style demonstrates how antonyms can move beyond simple opposites and become essential instruments for shaping meaning, building imagery, and conveying the worldview of a people. Ultimately, his works remind us that opposites are not isolated but interconnected, and it is in their interplay that the richness of human experience emerges

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