European Journal of Interdisciplinary Research and Development
Volume- 46 December- 2025
Website: www.ejird.journalspark.org ISSN (E): 2720-5746

LINGUOPOETIC AND STYLISTIC FEATURES OF ANTITHESIS IN THE POETRY OF MALIKA MIRZO QIZI

Nishanbayeva Mashhuraxon Tavakkalovna
Independent Researcher in Linguistics (Uzbek Language),
Fergana State University, Uzbekistan
Mnishanbayeva1@gmail.com

Abstract
This article analyzes the linguopoetic and stylistic features of antithesis in the poetry of Malika Mirzo qizi. The study highlights the semantic potential of contrasting concepts in revealing the inner contradictions of the lyrical hero. By using linguostylistic analysis methods, the aesthetic and ekspressive functions of antithesis at the text level are identified. As a result, the theoretical significance of antithesis in the artistic idea and shaping figurative thinking is substantiated.

Keywords: Antithesis, linguopoetic features, stylistic features, linguostylistic analysis methods.

Introduction

Antithesis, as a stylistic device based on contrast and opposition, plays a significant role in revealing the complex and contradictory dimensions of the lyrical persona's inner world. In poetic discourse, antithesis is formed through the juxtaposition of two opposing concepts, images, events, phenomena, or their distinctive attributes [1]. Human cognitive and emotional experience is inherently grounded in the perception of contrast and opposition. Such binary concepts as day and night, life and death, joy and sorrow, good and evil, and fidelity and betrayal represent parallel and inseparable polarities of human existence. In poetic discourse, the deliberate juxtaposition of these oppositions in accordance with the author's conceptual framework and artistic intention constitutes the linguopoetic essence of antithesis. From a linguistic perspective, antithesis is regarded as a rhetorical figure that performs a distinct expressive and stylistic function in poetic discourse [2].

Main part

In literary texts, antithesis operates at multiple levels of linguistic structure. At the lexical-semantic level, it is realized through conventional lexical antonyms, such as white–black, hot–cold, and good–bad. At the contextual and stylistic levels, however, antithesis emerges through the juxtaposition of lexical units that are not inherently antonymous but acquire contrasting meanings within a particular poetic context and artistic conception. Examples include flower–thorn, spring–autumnal decay, and silk–sword. Furthermore, the deliberate syntactic juxtaposition and structural parallelism of poetic lines, couplets, and sentences constitute manifestations of antithesis at the syntactic level.

Antithesis is not merely a mechanical combination of antonymic expressions; rather, it represents a complex linguostylistic structure determined by the author's artistic intention, the compositional organization of the literary work, and the poet's worldview. By juxtaposing opposing concepts, poets and writers illuminate the essential nature of phenomena and reveal their underlying complexities with greater clarity and emotional intensity, thereby enhancing their impact on the reader's imagination and emotional perception. In the poetry of Malika Mirzo qizi, antithesis similarly functions as one of the principal linguostylistic devices employed to represent the emotional fluctuations of the lyrical persona, contradictions inherent in human relationships, and the trials of fate. In particular, antithesis reaches a remarkable degree of artistic expressiveness in portraying the socio-psychological inequality and seemingly insurmountable emotional distance between the lyrical persona and the beloved. This characteristic can be clearly illustrated through the following excerpt from the poet's lyrical work:

Baxtga ishonganday ishondik sizga,
E'tiqodlar baxti balanddan baland.
Sizga sevinch, karam, ranj esa bizga,
Sizga shodumonlik, bizga dard-alam.

Within this layer, antithesis is realized through strict syntactic parallelism and the juxtaposition of opposing lyrical subjects. First, the contrast between the pronouns "Siz (You)" and "Biz (We)" establishes a boundary between the lover and the beloved. Furthermore, the opposition is intensified through the lexical-semantic and contextual pairs joy – sorrow, happiness – anguish, and humility (earth) – heaven. These antonymic units do not negate one another; rather, their parallel juxtaposition constructs a stylistic model of the fated separation between the lover and the beloved.

The unexpected and contrasting outcomes of human emotions and actions, together with profound inner suffering, serve in the poetess's poetics to convey the psychological helplessness and tragedy of the lyrical protagonist:

Pinhon yonib-kuysak oshkor etildik,
Shubha, rashk balosi o'rtaga tushdi.
Ba'zi g'arazgo'ylar ermagi bo'ldik,
Kibr palak yozdi, jur'at qunishdi.

In these lines, the adverbs pinhon ("hidden") and oshkor ("openly; manifestly") give rise to lexical antithesis, while the verbs topindik ("we cherished") and rad etdik / rad bo'ldik ("we rejected / were rejected") establish a conflict between action and rejection. This confrontation between the inward impulse to preserve something in secrecy and the stage at which the external environment brings it into the open logically and aesthetically substantiates the tragic turning point in the lyrical protagonist's life.

In the poetess's poetic discourse, the concentration of diametrically opposed emotions around a single lyrical object demonstrates the aesthetic significance of antithesis. In the following line, this linguopoetic confrontation assumes its most concise and incisive form:

Seni yo'lga solsin nazmi xayolim,
Unga insof bersin ishq-u a'molim,

Yolg‘iz sen murodim, sensan malolim,
Seni sevar bo‘lsin, sevaring bo‘lsin.

In the text, the concepts of “murod” (“desire, aspiration, a source of happiness”) and “malol” (“distress, sorrow, a source of anguish”) are juxtaposed within a single syntactic construction through the use of antithesis. The fact that one and the same person can simultaneously be a source of both salvation and suffering conveys with remarkable precision the complex and contradictory nature of human emotions to the reader. In Malika Mirzo qizi’s poetry, antithesis transcends the confines of individual lyrical experience and acquires a broader philosophical and socio-ethical dimension. This can be observed in the lines through which the poetess expresses her life stance and her views on the passage of time:

Ajrataylik, haq kim, nohaq kim –
Kimligimiz ko‘raylik o‘ylab.
Vaqt yel kabi yelib borar – qaramaydi,
Hosilimni don-somonga saralaydi.

In the first line, the antonymic pair “haq kim – nohaq kim” (“who is right – who is wrong”) reflects moral and ethical standards of justice, whereas the concepts of “don” (“grain,” symbolizing virtuous deeds and fruitful outcomes) and “somon” (“straw,” symbolizing transience and worthlessness) in the second excerpt establish a contextual antithesis. Through this contrast, the tension between urgency and human responsibility is transformed into a sharp poetic expression.

The suffering experienced in the heart of the lyrical protagonist, together with her spiritual resilience, is illuminated in a distinctive stylistic manner through antithesis in the following lines:

Hislarim sabrimga bermasdi to‘zim
Yurakka yuk bo‘ldi ishqim va qahrim.

In these lines, the concepts of “his” (“feeling”) and “sabr” (“patience”) on the one hand, and “ishq” (“love”) and “qahr” (“wrath”) on the other, are juxtaposed as opposing notions. The coexistence of love and anger, as well as emotion and patience, within a single heart reveals the profound depth of the lyrical protagonist’s psychological drama.

In this poem, the emotions of hope and patience are likewise explored through the stylistic device of antithesis.

Ozorlardan tonib orom tilayman,
Hijron tunlarini tongga ulayman.

The pairs “ozor – orom” (“distress – solace”) and “nights of separation – dawn” in the excerpt artistically portray the lyrical protagonist’s yearning to move from the darkness of suffering towards the light of hope.

Conclusion

An analysis of Malika Mirzo qizi’s poetry demonstrates that the phenomenon of contrast in literary texts constitutes a fundamental element of the poetess’s individual style and serves as a principal compositional device for exploring the inner experiences of the lyrical protagonist. Through the use of antithesis, her poetry presents a profound and nuanced portrayal of human

relationships, psychological experiences, and philosophical reflections on life. This artistic and stylistic device not only enhances the expressive power of her lyrical texts but also makes a valuable contribution to enriching the aesthetic and expressive potential of Uzbek national poetry.

Contrasts constructed through linguostylistic devices serve as an essential structural foundation for ensuring the ideological and aesthetic coherence of literary works. Such harmony and logical consistency in poetic discourse clearly demonstrate the distinctive stylistic features and artistic mastery of Malika Mirzo qizi's poetry. The distinctive use of antithesis can therefore be regarded as one of the principal factors shaping the poetess's unique linguopoetic identity and enhancing the artistic significance of her works.

References:

1. Иванюк Б.П. Поэтическая речь: словарь терминов. М.: Флинта: Наука, 2007.С 312.
2. Вертаева Л.В. Антитеза как принцип организации художественного текста (на материале современного английского языка): автореф. дис. Канд. Филол. наук. – МинскБ 1984. – 22 с.
3. Малика Мирзо қизи. Умрим ёғдулари. . Тошкент: "Akademnashr" нашриёти, 2011, Б.155.