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KOMIL KHORAZMI'S MASTERY IN THE USE OF CONTRADICTORY SEMANTIC UNITS

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ANNOTATION
This article discusses Komil Khorazmi's skillful use of words, particularly the linguopoetic potential of lexical and contextual contradictory semantic units employed in his creative works.
KEYWORDS: *Komil Khorazmi, Linguopoetics, Antithesis, Contrast, Lexical Antonym, Contextual Antonym, Tazod, Contradiction.*

1. INTRODUCTION

In explaining objects, qualities, events, and phenomena that exist in our language, it is often more convenient to express them by juxtaposing opposites and creating contrasting images. *"We usually evaluate a given event or phenomenon by paying attention to whether it is negative or positive, and ultimately classify it into one of these two opposing categories [7, 12-13]."*

Such units that generate opposition are called antonyms in linguistic sources, and they are defined as *"The phenomenon in which language units are semantically opposed to each other, that is, words expressing opposite or contrasting meanings [18, 16]."* In artistic texts, antonyms play a significant role in heightening the level of events, distinguishing opinions about phenomena, and ensuring vivid and perfect expression in speech. Writers have always made use of this method.

The existence of antonyms in language is one of the convenient tools for ensuring the expressiveness, emotional impact, and imagery of literary speech. Since ancient times, Eastern literature has made broad use of this expressive device.

In the European philological tradition, this art is known as **antithesis**. The word derives from Greek meaning "opposite" and refers to a figurative device used to express opposing concepts, ideas, and emotions, and to provide comparative characterization. In classical literature, it is also referred to as *tazod* [14, 40–41].

In works dedicated to the language of artistic texts, the terms *zidlantirish* and *qarshilantirish* are employed. By placing antonyms side by side, concepts, qualities, conditions, and images are contrasted. The *"Qomusiy lug'at"* notes that *tazod* is an Arabic word denoting an art based on opposition and contrast, widely used in both poetry and prose [1, 13].

This term appears in the works of Umar Roduyoniy, Toj al-Halaviy, and Sharafiddin Romiy as *mutazod*; in Rashididdin Vatvat, Shaykh Ahmad Taroziy, and Husayn Voiz Koshifiy as *al-mutazod*; in Shams Qays Roziy and Hamididdin Najotiy as *mutobiqa*; and in Shams Fakhr Isfahani as *al-ittizod*. In addition, Atoulloh Husayni, in his *"Badoye' us-sanoye'"*, emphasizes that this art is also referred to as *tiboq, tatbiq, tazod,* and *takofu* [11, 225].

2. METHODOLOGY

As the material for this article, contradictory semantic units from Komil Khorazmi's *"Divan"*—in particular, lexical, phraseological, and phrasal contrasts—were selected, and their functions and characteristics in artistic texts were analyzed. In this process, linguistic research methods such as linguistic transformation, description, reliance on dictionaries, and the descriptive method were employed.

It is well known that when analyzing the linguistic features of a classical work, attention should be given to the transformation and description of the selected material. In addition, reference to a number of dictionaries is considered a natural practice (in particular, *Explanatory Dictionary of the Uzbek Language*, *Explanatory Dictionary of Antonyms in the Uzbek Language*, *Explanatory Dictionary of the Language of Alisher Navoi's Works*, and the *Encyclopedia of Alisher Navoi*).

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3. DISCUSSION AND RESULTS

Komil Khorazmi also applied the art of *tazod* with great mastery in his creative works, and two aspects of its application in his ghazals are clearly noticeable. First, in some places Komil uses *tazod* only in one or several couplets of a ghazal; second, he builds some ghazals entirely on the basis of this art. For instance, in the following opening couplets of ghazals, the poet employs antonymous words:

Bo'lmasa gar dun-u sifla do'st-u gardun, ey ko'ngul,
Nega dunni shod etar, dononi mahzun, ey ko'ngul… [120]
To itob og'oz qildi ul quyosh siymo mango,
Tiyra zindondin batardur bu yoruq dunyo mango… [18]

In these opening couplets, the pairs *"dun – dono, shod etmoq – mahzun etmoq"* and *"tiyra zindon – yoruq dunyo"* create the art of *tazod*. The use of such opposites within a couplet enhanced the emotional-expressive force of the author's or lyrical hero's speech.

For example, the antonyms in Komil's ghazal beginning with *"Tutinglar bir-birovning suhbatini mug'tanam, ahbob"* [28] confirm this view. The poet, through antonymous pairs such as *"tiriklikda – o'lgach, g'am – aysh-u nishot, ag'yor – ahbob; lutf-u vafo – jabr-u jafo, gado – shoh, g'am – aysh"*, evoked positive or negative emotions in the reader and thereby heightened the brilliance of artistic imagery:

Tiriklikda bilinglar yaxshi yor-u oshno qadrin,
Yo'q ersa qilg'osiz, o'lgach, pushaymon-u nadam, ahbob…
Yetushsa do'stdin yuz g'am, oni aysh-u nishot onglang,
Bilinglar shahddin shirin oni, gar bersa sam, ahbob…
Basey ortig'durur ag'yorning lutf-u vafosidin, –
Jahonda har necha jabr-u jafo gar qilsa ham ahbob…
Borurda dahri fonidin barobardur gado-vu shoh,
Qani Iskandar-u Dora, qani Bahrom-u Jam, ahbob…
Bilib ne yetsa haqdin, gar g'am-u gar aysh, Komildek,
Bo'lib rozi-yu sobir, demangiz lo-u niam, ahbob.

In certain ghazals, the poet employs two or three antonymic pairs within a single couplet, thereby increasing the artistic and aesthetic value of the poetry, and in such couplets the lexical means of opposition attain strong poetic relevance.

For example:
Juhalo zumrasi kelib g'olib,
Bo'ldi mag'lubi notavon fuzalo… [154]

In this couplet, the poet effectively used two oppositions derived from the compound verbs *juhalo – fuzalo* and *mag'lub bo'lmoq – g'olib kelmoq*. The word *juhalo* is a dialectal form of *juhhol*, which is explained in the *Explanatory Dictionary of the Language of Navoi's Works* as "ignorant, uneducated people" [8, 601]. The lexeme *fuzalo*, on the other hand, is glossed as "the wise, men of virtue, scholars" [10, 358]. From this, it is evident that the semes of "ignorant" and "wise" in *juhalo* and *fuzalo* represent semantic opposition [15, 70], and the poet was able to employ them with refined taste. In the dictionary, *mag'lub* and *g'olib*—as components of the compound verbs *mag'lub bo'lmoq* and *g'olib kelmoq*—are recorded as antonyms [15, 131].

In the following couplet by the poet, we witness the use of contrast in three places:
Sen husn shohidursen, men kamtarin g'uloming,
Gar zulm, v-ar karam qil, bordur mango muborak… [105]
(*sen – men; shoh – g'ulom; zulm qilmoq – karam qilmoq*)

In this couplet, the beloved (sen) and the lover (men) are first contrasted. It is known that the lexeme *shoh* carries several semantic layers, one of its figurative meanings being "the best, the most excellent among things or people" [5, 659]. In opposition, the selection of *g'ulom* from the synonymic series *qul, g'ulom, qarol, banda, batrak*—all denoting "a servant completely dependent on his master"—is not accidental. Specifically, *g'ulom* is glossed as "a youth serving in the palace, servant" [5, 549]. This highlights the lyrical hero's glorification of the beloved while describing himself as a humble and submissive slave—"not merely a slave, but a very modest and obedient one."

In the second line of the couplet, the semantic opposition of *karam* ("to do good" [9, 97-98]) and *zulm* ("to oppress, to commit violence" [8, 649]) is established. However, the poet intensifies this opposition through the simultaneous use of *gar* and *v-ar*. We know that *gar* is a conditional conjunction, and such conjunctions are not normally repeated. Yet, for reasons of prosodic necessity, the poet employs *vagar* (vagar – 2. "either, or" [9, 349]) in the contracted form *v-ar*, thus demonstrating a stylistic choice of

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employing different conjunctions between syntactically parallel clauses. Through such skillful use of antonyms, the lyric attains expressiveness, emotionality, and persuasive power.

Indeed, when linguistic and contextual (or situational) antonyms oppose one another within a poetic text, the opposition itself gains emphasis, while each component of the antonymic pair also acquires artistic-aesthetic weight. Contextual antonyms are employed in literary works to heighten the emotional effect of depiction. For example, in Alisher Navoi's *Bo'lmangiz* ghazal and its associated *muxammas*, we encounter the following stanza:

Ohkim, har kimga mol-u jonimi qildim fido,
Qildilar yaxshilig'img'a ming yomonlig' borho,
Ahli olamdin vafo aylab tama', chekmang jafo,
Ey xarobot ahli, yo'q insonda imkoni vafo,
Mastlig'din dev o'lung, zinhor odam bo'lmangiz… [199]

Here, three oppositions appear, of which two—*yaxshilik – yomonlik* and *jafo – vafo*—are lexical antonyms, while *dev o'lmoq – odam bo'lmoq* forms a contextual antonymic pair. The words *dev* and *odam* are not linguistic antonyms; rather, in figurative usage, *odam* ("a person possessing true human virtues, a genuine human being" [4, 434]) is opposed to *dev* ("a mythical creature symbolizing evil, adversary of good" [3, 832-833]).

At times, skillful poets emphasize contrasts in the psychology of their characters by opposing multiple words from one contextual synonymic set against multiple words from another. For example, in Komil Khorazmi's poem dedicated to the description of Tashkent, the following couplets illustrate how the juxtapositions *nur – zulmat*, *tun – kun*, *subhi sof – shomi tor*, *ayron – qimiz*, *suv – limunot* simultaneously embody both lexical and contextual antonymy, thereby enhancing the emotional-expressive coloring of the lyrical hero's depiction:

Nur-u zulmat o'lcholib tun-kun ufuq mezonida,
Teng edilar subhi sof-u shomi tori Toshkand…
Aylabon omoda ayron istagan chog'da qimiz,
Suv yeriga limunot-u xushguvori Toshkand… [215]

The poet emphasizes that the people of Tashkent could prepare *ayron* or *qimiz* whenever they wished, or alternatively enjoy delicious *limunot* (lemonade). The contextual opposition lies in contrasting the local drinks (*ayron*, *qimiz*) that had been consumed for centuries with *limunot*, a beverage popularized in the region after the Russian conquest at the turn of the 20th century. "Lemonade (from French *limonade* – lemon juice) is a non-alcoholic drink based on sugar and water with lemon flavor. It has a light yellow color, lemon aroma, and a refreshing taste. It first appeared in France in the 17th century [2, 241]."

There are distinct features differentiating lexical antonyms from contextual antonyms. Specifically:

a) lexical antonyms retain their opposition both within and outside context (*katta – kichik*, *past – baland*), whereas contextual antonyms exist only in certain contexts (*suv – olov*, *shakar – tuz*);
b) lexical antonymic pairs must belong to the same part of speech (*savol – javob* (noun), *yaxshi – yomon* (adjective), *avval – keyin* (adverb), *kelmoq – ketmoq* (verb)), while contextual antonyms may cross word-class boundaries (*dilbar – man*, *tiriklikda – o'lgach*);
c) lexical antonyms generally derive from basic meanings, while contextual antonyms mostly arise from figurative or metaphorical meanings.

For instance, in the following couplet Komil Khorazmi creates an original contrast using biblionyms:

Chu topdi "Mushkilot"-u "Naqsh"larning barchasi itmom,
"Ufori"ni cholur bo'lg'onda mizrobing sabukbor et… [36]

Here, the biblionyms *Mushkilot* and *Naqsh*—denoting slow and delicate melodies—are opposed to *Ufori*, a tune played with joy and vivacity.

Furthermore, lexical antonyms represent a stable linguistic phenomenon, universally recognized and preserved across time (*oq – qora*, *katta – kichik*, *yaxshi – yomon*). Contextual antonyms, however, are situational, emerging within speech acts or literary creation depending on the creativity of speakers or authors.

Komil Khorazmi's poetry also includes couplets where neither linguistic nor contextual antonyms are present, but semantic contradiction is nonetheless strongly felt between the lines. For instance: *Ulki doim ko'rsaturdi sadri majlisda o'run,*
Emdi borsam kafshining o'rnida bermas jo mango… [18];
Qil emdi bog'labon ihromi Makka azmin jazm,

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Ma'lul qildi meni ko'b madinayi Urganj… [42].
Similarly, oppositions may appear in set expressions, as in:
Ko'nglim gahi jam bo'lsa, gah bo'lsa parishon, ne ajab,
Gah boshda jam bo'lsa, gahi yuzda parishon kokiling… [14],
where the phrase *ko'ngul jam bo'lmoq* is opposed to *ko'ngul parishon bo'lmoq*.
Other examples show lexical-phraseological oppositions, as in:
Chu bo'ldi tanimga makon po'stin,
O'luk jismima berdi jon po'stin… [139];
To la'li ruhbaxshing qildi ayon tabassum,
O'lgon bandalar ichra kirguzdi jon tabassum… [121].
Finally, Komil's aphoristic lines—reminiscent of Navoiy's tradition—often rely on contrast to achieve striking effect:
Boq so'zga, boqma qoyili yaxshi-yamonig'a,
May zarfi goh ko'za, gahi obginalar… [59]

Here, the contrasts *yaxshi – yomon*, *boq – boqma*, *ko'za – obgina* enrich both the artistic form and memorability of the utterance.

CONCLUSION

The linguistic features presented above reflect the expressive potential of the Uzbek language during Komil Khorazmi's era. Through his creative work, the poet undoubtedly contributed to the emergence, development, and refinement of elements of the national language. Nevertheless, the linguistic characteristics of the Khorezm cultural-literary milieu of that time, particularly the language of Komil Khorazmi's works, remain insufficiently explored. This demonstrates the need for further detailed research into the linguistic aspects of his oeuvre to achieve a comprehensive understanding of his literary legacy.

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