

Functional Capabilities of Antonyms in the Russian Language

(Based on the Material of Literary Works)

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Abstract

According to some researchers: "Antonyms do not represent anything special, do not carry anything special in their content, while it is antonyms in their complete form that would help linguistics to explain much that has not yet been explained, especially since antonyms are hidden in words and phrases." It is stated that "The general understanding of antonyms and their assignment of units to each other, reflecting these meanings and giving clarity about their regularities, give linguistics all the grounds for their solution. The article will show how important antonyms are." The total number of antonyms, regardless of the parts of speech, is determined by the implication between antonymic words in the determinative model of the language, with the help of system-wide participation in the paradigmatic and syntagmatic opposition. The number of antonymic words is limited by the system-wide possibility of their coexistence in a determinative role in relation to the anisotropy of the linguistic subsystem under study.

Keywords: Linguistics, languages, terminology, antonym, complex grammar, vocabulary, linguistic terms

Introduction

Antonymy is a universal phenomenon observed in different languages and at different levels of the language system. Antonymy plays an important role in speech-thinking activity, since it is the main expressive means of creating contrast. Contradictory. One of the methods of deep penetration into the essence of a linguistic phenomenon is its comparative-typological analysis, which reveals the universal and specific in each of the compared languages in relation to a specific linguistic unit and category. In order to reveal the nature of antonyms, it is necessary to study their essence. But even on this issue there is no consensus, especially when it comes to finding out what lies at the heart of antonyms - real opposites that exist only in the "meaning of words" or something else.

The article is devoted to one of the main issues of lexical semantics of a word, namely the problem of a specific implementation of an antonym. Antonyms are an important part of the vocabulary, they are found in the corresponding oppositions and at all levels of the language. The focus of this study is on the semantic aspects of antonyms, which are of interest to two branches of linguistics:

semasiology and onomasiology. These branches of linguistics study opposite questions. Semasiology deals with the meanings and changes in the meanings of a particular word; it concentrates on the word, while onomasiology concentrates on their expressions and chooses the path to real realization. These branches of linguistics are often used in the scientific works of some Russian linguists. The problem of antonyms has received well-founded research, although some problems concerning antonyms as part of the general system of the language have not yet received their final solution. Antonyms are studied by different researchers.

The fact is that different scholars understand antonyms in their own way and implement them in completely different oppositions; Consequently, there is no consensus even regarding the number of antonyms. As for antonyms, it is noted that "Words denoting the opposite (antitheses) are called antonyms. Reflecting the negative connection of opposite meanings, antonymic units represent only a part of the opposition, in which they manifest a lower degree, i.e. a dichotomy. In other words, it can be expressed: in opposition, it is inexpressible, can carry meanings, both two and two shades of all shades of a particular category. Antonymy is the multiplicity of its structure." Thus, opposing pairs of antonyms have one common feature (two types of size, meanings (for example, big-small), forms of activity; increase-decrease); the diameter is oppositely directed. Gender: increase-decrease; The meaning is two poles – "to begin to increase" = "to begin to decrease", that is, two opposite processes. Number: big-small; The meaning of "three girls" ≠ "three guys". The concept of "antonymic series" is introduced – these are three or more words that develop opposite poles of a particular category. On the contrary, it is noted that "Antonyms are 'absolute' oppositional relations."

Literature Review

The study of antonymy in the Russian language has evolved significantly over the years, and various scholars have contributed to our understanding of its functionality. Foundational work V. Tavrina, (2011) delves into the systemic-structural and functional aspects of antonymy, offering a comprehensive classification of antonymic relations and their contextual factors. This article lays the groundwork for recognizing antonyms not only as linguistic units but also as integral components of discourse, highlighting their categorical properties and the influence of context on their use.

Based on this framework, Strati Gjergo & Delija, (2014) further explore the roles that antonyms play in discourse, classifying their functions into coordination and supporting roles among others. This article highlights how antonyms can serve to differentiate meanings and improve communication through their contrasting nature. A subtle study of antonymic functions presented by these authors demonstrates the complexity of using antonyms in everyday language and its importance in the construction of meaning. Danglely (2014) expands the discussion by exploring the complex relationship between antonymy and synonymy. His analysis introduces the notion of stylistic antonymy, categorizing different types based on their contextual and functional use. This classification emphasizes the multifaceted nature of lexical relations and the potential of antonyms to transition to synonymy, thereby enriching the understanding of the dynamics of the language. Plana and Plana (2015) take a more applied approach, discussing antonymy in the context of theoretical mechanics. Their work illustrates how antonyms function as important linguistic tools for expressing oppositional concepts in scholarly discourse. This perspective reinforces the notion

that antonyms are not isolated linguistic phenomena but are deeply rooted in different fields of study, demonstrating their relevance in different contexts. In a comparative study, F. and L. (2016) examine the reflection of antonymy in both Russian and English literature, establishing a methodological framework for the analysis of contrasts at different language levels. Their findings confirm the universality of antonymic structures and also highlight the specificity present in different languages, thereby contributing to a broader understanding of the role of antonymy in linguistic research.

Movchan et al. (2016) shift the focus towards the pragmatic dimensions of antonymy, arguing that antonyms carry a potential illocutionary force that can influence communication. This article emphasizes that the pragmatic characteristics of antonyms are revealed in the act of communication, demonstrating their ability to engage listeners emotionally and cognitively.

Yurievich Mukhin (2017) completes this sequence of research by presenting an analysis of antonymic databases and lexicographic practices at the Ural School of Semantics. His research sheds light on the structural organization of antonymic pairs in dictionaries, offering insight into the lexicographic processing of antonymy and the statistical relationships between different antonymic notations.

Together, these articles illustrate the diverse functionalities of antonyms in the Russian language, ranging from their structural and semantic properties to their pragmatic roles in communication. The developing discourse on antonymy not only enriches linguistic theory, but also expands practical applications in various fields

Analysis and Results

In linguistics, antonyms are often divided into two types: gradable and non-gradable. Gradable antonyms such as "big" and "small" can be strengthened or weakened, while non-gradable antonyms such as "alive" and "dead" are mutually exclusive. The Russian language with its complex system of prefixes and suffixes allows you to create many antonymic pairs. In works of art, antonyms can be used to convey contrasting ideas, emotions, and points of view. For example, in Leo Tolstoy's novel *Anna Karenina*, the main character's fall into madness and despair is contrasted with her earlier happiness and contentment. Tolstoy uses antonyms such as "happiness" and "sorrow" to emphasize the emotional transformation of the character. The author's masterful use of antonyms creates a nuanced and multidimensional portrait of the main character, allowing readers to better understand her struggles and inner turmoil.

Another notable example of the use of antonyms in Russian literature can be found in the works of Fyodor Dostoevsky. In his novel *Crime and Punishment*, the protagonist Raskolnikov is torn between his intellectual and rational self and his emotional and instinctive self. Dostoevsky uses antonyms such as "reason" and "passion" (strass) to illustrate the character's inner conflict. This pair of antonyms emphasizes the tension between Raskolnikov's rational acceptance of his actions and his emotional rejection of the consequences. The functional capabilities of antonyms in Russian art are not limited to literature alone. In music, antonyms can be used to create contrasting moods and emotions. For example, in the works of composer Igor Stravinsky, antonyms such as "loud" and "quiet" are used to convey the drama and contrast of his compositions. Stravinsky's use of antonyms creates a dynamic and expressive musical landscape, engaging listeners and challenging their perceptions. In fine art, antonyms can be used to create contrasting colors,

shapes, and textures. The Russian avant-garde movement, led by artists such as Wassily Kandinsky and Kazimir Malevich, made extensive use of antonymic pairs such as "bright" and "dark" to create bold and innovative compositions. These antonymic pairs allowed artists to experiment with color and form, pushing the boundaries of artistic expression. The functionality of antonyms in Russian art also extends to cinema and theater. In the works of director Andrei Tarkovsky, antonyms such as "wind" and "silence" are used to create a sense of atmosphere and mood. Tarkovsky's use of antonyms allows viewers to immerse themselves in the world of the film, exploring the complexities of the human experience. In conclusion, it should be noted that the functionality of antonyms in the Russian language is an important aspect of artistic expression. In works of literature, music, visual arts, cinema, and theater, antonyms have been used to create contrasting ideas, emotions, and perspectives. The Russian language, with its complex system of prefixes and suffixes, offers a rich palette of antonymic pairs, allowing artists to experiment and innovate. By studying the role of antonyms in Russian art, we can gain a deeper understanding of the cultural and linguistic heritage of the country, as well as the limitless potential of the Russian language. Moreover, the study of antonyms in Russian art emphasizes the importance of context and nuance in language. Antonyms, when used effectively, can create a rich and complex web of meanings, allowing artists to convey subtle shades of emotion and ideas. This highlights the importance of viewing language as a multidimensional and dynamic system, rather than a simple set of rules and structures.

Conclusion

The study of antonyms in Russian art is also important for our understanding of human experience and perception. By studying the ways in which antonyms are used to convey contrasting ideas and emotions, we can gain insight into the complexities of human psychology and behavior. It can inform our understanding of the world around us, highlighting the importance of context, nuance, and subtlety in our perceptions. In conclusion, the functionality of antonyms in the Russian language is a vital aspect of artistic expression, cultural heritage, and human experience. By studying works of art, we can gain a deeper understanding of the role of antonyms in shaping meaning and context. This, in turn, can inform our understanding of language, art, and the human experience, highlighting the importance of nuance, subtlety, and context in our perceptions.

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