



## Lexical and grammatical features of antonyms in artistic style (Example of Alexandre Dumas's novel "20 years later" (20 ans après))

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### ABSTRACT

This article analyzes the use of French antonyms in an artistic style and its lexical and grammatical features in the novel "20 years after" (20 ans après) by the famous French writer Alexandre Dumas.

### Keywords:

artistic coloring, antonymy, synonymy, lexical-grammatical analysis, thematic group, lexeme, antithesis.

In the process of writing a work of art, the writer uses a variety of artistic means to enhance the content and effectiveness of the work. Antonyms are also one of the most widely used artistic tools by writers to enhance the richness and impact of a work of art.

Antonymy is based on the relationship between two language units. One is an antonym for the other, forming an antonym pair. This means that two or more language units are involved in a synonym, and they name and represent an event. In an antonymous relationship, two linguistic units are involved, one naming and representing a reality that is the opposite of the other [1,60].

„ Antonyms have meanings in contradictory relations. Words with such a relationship are called antonyms, "said a number of textbooks and monographs. In particular, the language dictionary has a lot of linguistic units that express conflicting meanings, such as event, character, size, shape, taste. In the same sense, they are, first of all, a lexical tool, and one of the means of expression is the antithesis - the stylistic means of contrast. The same method enhances the reader's perception of the event described in

the literary text, for example, the words riche (rich) - pauvre (poor) are functionally limited lexical units.

Words and phrases in a series of antonyms create an antithesis in artistic speech, that is, the art of contrast in Eastern literature. It is understood that antonyms are important in Eastern and Western literature.

In particular, Alexander Dumas, one of the great figures of nineteenth-century French literature, skillfully used the subtle meanings of antonyms in his novels. This can be seen in the analysis of excerpts from the following author's novel "20 years later" (20 ans après):

„*Helas ! c'était bien en effet seulement l'ombre du grand homme. La France **affaiblie**, l'autorité du roi méconnue, les grands redevenus **forts** et turbulents, l'ennemi rentre en deca des frontières, tout témoignait que Richelieu n'était plus là*"[2,6].

From this passage we can see that the author is creating an antonymous phenomenon by using words belonging to the adjective category such as **affaiblie** - **kuchsiz** and **fort** - **kuchli**. Lexically and grammatically, we can analyze these words as follows:

1. 1. **Affaiblie** - the meaning of the weak lexeme is lower than the norm, weak; The meaning of the strong lexeme **fort** is that it is faster and more powerful than the norm.

2. 2. Meaning: **affaiblie** - **kuchsiz** and **fort** - **kuchli** to form a complete antonym.

3. 3. According to the thematic group: **affaiblie** - **kuchsiz** and **fort** - **kuchli** are antonyms denoting the state.

4. 4. According to the form: **affaiblie** - **kuchsiz** and **fort** - **kuchli** antonyms are words with different root antonyms.

5. 5. According to its structure: **affaiblie** - **kuchsiz** word and **fort** - **kuchli** antonym.

6. From the point of view of word groups, **affaiblie** - **kuchsiz** and **fort** - **kuchli** words are antonyms belonging to the category of adjectives.

From the above example and analysis, we can see that the author used words in this passage that are semantically complete antonyms (les antonimes absolus). However, in the process of writing a work of art, the writer may also use words that are partially antonyms (les antonimes partiels). This can be seen in the following analysis of another passage from Alexandre Dumas's novel "20 Years Later" (20 ans après):

„ - Mais, vous le savez, Guitaut, nous autres **pauvres** ministres, nous avons souvent besoin encore d'autres hommes que d'hommes **braves**. Here are some suggestions on how to look or get an appointment for antique items. M. d'Artagnan ne s'est-il pas trouvé mêlé du temps du cardinal dans quelque intrigue dont le bruit public voudrait qu'il se fut tiré **fort** habilement? " [2,227].

As we can see from this passage, by the author **pauvres** - **bechora** and **braves** - **jasur** a phenomenon of partial antonymy in terms of meaning is created by using words belonging to a group of adjectives such as. And in the next place, this phenomenon of antonyms is continued with the help of another adjective, "**fort** - **kuchli**". The author seeks to enhance the artistic content by using these antonyms. Lexically and grammatically, we can analyze these words as follows:

1. **Pauvres** - **bechora** the meaning of the lexeme is lower than the norm, weak;

**braves** - **jasur** and **fort** - **kuchli** and the meaning of their lexemes is that they are more energetic than the norm.

2. 2. By meaning: **pauvres** - **bechora** and **braves** - **jasur** and **fort** - **kuchli** words form partial antonyms.

3. 3. By thematic group: **pauvres** - **bechora** and **braves** - **jasur** and **fort** - **kuchli** are antonyms.

4. 4. According to the form: **pauvres** - **bechora** and **braves** - **jasur** and **fort** - **kuchli** antonyms are words with different root antonyms.

5. 5. By structure: **pauvres** - **bechora** and **braves** - **jasur** and **fort** - **kuchli** words are primitive antonyms.

6. 6. From the point of view of word groups **affaiblie**, **pauvres** - **bechora** and **braves** - **jasur** and **fort** - **kuchli** words are antonyms belonging to the adjective category.

In his works, the author skillfully uses not only antonyms, but also contradictory words. This can be seen in the following piece analysis:

„Les niais! ils ne sentent donc pas que leur ennemi, ce n'est point cet Italien qui parle mal le français, mais bien plutôt ceux-là qui ont le talent de leur dire des belles paroles avec un si pur et si bon accent parisien"[2,7]

As we can see in this passage, the author, Les niais! ils ne sentent donc pas que leur ennemi, ce n'est point cet Italien qui parle mal le français ... Meaning: Ahmoqlar! they don't even know who their enemies are, this Frenchman, who barely speaks French, is by no means an enemy ... " said, ... paroles avec un si pur et si bon accent parisien. Meaning: ... perhaps those who can make beautiful remarks in pure Parisian dialect are the real enemies. ' In this example, the writer seeks to increase the effectiveness of the protagonist's speech through the use of contradictory expressions in the sense of conjunctions, to exaggerate the general meaning of the speech.

From the above examples, we can see that antonyms, like metonymy, metaphors, personalization, and other similar means, are also important in enhancing the effectiveness and artistic color of a work of art. In general, in an artistic style, antonyms are a means of

antithesis. We can see that the great French writer Alexandre Dumas also skillfully used this tool in his works.

**References.**

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