

PECULIARITIES OF THE ANTITHESIS IN THE LITERARY TEXT

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ABSTRACT

The article deals with the issues related to lexical-semantic analysis of the antithesis, its structural and functional classification based on the study of examples of English-and Uzbek language literature. The main role of the antithesis, as a stylistic figure, is to put concepts in a relationship of contrast. The author analyzed views of scientists on the lexical-semantic analysis of the antithesis and presented examples from literary works and reflected them in the article.

Keywords: Stylistics, stylistic devices, antithesis, semantics, pragmatics, contrast, opposition, oxymoron, antonym.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

Stylistics is a section of linguistics that deals with the study of speech styles, stylistic techniques and expressive means of language in their relation to the expressed content¹.

According to Halpern I.R. the expressive means of the language such morphological, syntactic and derivational forms of the language that serve to enhance speech emotionally or logically.²

The lexical and phraseological stylistic means of modern English are a variety of expressive means of the language and stylistic techniques, which are based on the use of semantic, stylistic and other features of a single word or phraseological unit. The means of various groups (levels) can participate in creating contrast. As a rule, it is organized by the principle of convergence. Based on this, all the techniques that organize contrast can be divided into two groups: the main (antithesis, irony, oxymoron, paradox) and optional (figurative comparison, metaphor, pun, polysemic technique, coupling, chiasm).

Antithesis - (from the Greek- Antithesis - opposition) a stylistic pair figure in the text used for expressive-visual, humorous, ironic, evaluative and other purposes³. The antithesis is almost always based on the parallelism of syntactic constructions:

- *O! The more angel she,*

And you the blacker devil.

W. Shakespeare. "Othello".

- Menga *nomehribon* yor o`zgalarga *mehribon* ermish,

Mening jonim olib, ag`yorga oromijon ermish. (Navoiy.)

One of the antithesis forms used in classical Oriental literature was called tazad. The "tazad" is Arabic, a form of contrast used in classical literature. At the same time, the two

¹ Halperin I.R. Essays on the style of the English language. M.,1958

² Ibid: p. 43

³ Dibrova E.I. Modern Russian: Theory. Analysis of language units: Textbook for students of higher education. Part I Phonetics and Orthoepy. "Academy". 2002. P.246

opposing sides are inextricably intertwined. The object that helps to make the character and condition more vivid and expressive is:

Sendek menga bir yori *jafokor* topilmas,
Mendek senga bir zori *vafodor* topilmas. (Bobur)

Antithesis is a stylistic device of contrast in art or oratory, consisting in a sharp contrast of concepts, positions, and images, conditions, interconnected by a common construction or internal meaning.

The main role of the antithesis, as a stylistic figure, is to put concepts in a relationship of contrast. Moreover, not only among those concepts that are in principle contrasting (antonyms), but also among those concepts that are usually not connected by any relationship, but become conflicting when they are put together.

Some people have much to live on, and little to live for. (O.Wilde).
If we don't know who gains by his death we do know who loses by it. (A.Christie)
Mrs. Nork had a large home and a small husband. (S.Lewis)
In marriage the upkeep of woman is often the downfall of man. (S.Evans)
Don't use big words. They mean so little. (O.Wilde)

The basis of the lexical-semantic analysis of the antithesis is its structural-functional classification, developed in linguistics rather deeply, but without sufficient scientific generalization and specificity. Topics may be different, and therefore the studied stylistic figure of this structure occupies a significant place in the structural classification of the antithesis, and enriches fiction heavily. For example, the theme of the animal world is present in all languages: the *black crow* thinks her own *birds white*; every *dog is lion* at home; a *good cow* may have an *evil calf* (English);

A popular topic for English folk sayings is the weather. This invariant “storm - calm” opposition is built using many antonymic pairs: after a *storm* comes a *calm*, after *storm* comes a *fair weather*, a *foul morning* may turn to a *fine* day, *rain* before seven, *fine* before eleven.

In the antithesis, two phenomena are most often compared; for this, antonyms are usually used - words with the opposite meaning: *Any sweetness has its own bitterness; each evil has its own goodness (Ralph Waldo Emerson)*. Using the antithesis allows us to express the main idea more clearly and emotionally, express our attitude more accurately to the described phenomena. The antithesis is found not only in literature, but also in our everyday life, many things become clearer only when contrasting one with another: knowing grief, people value minutes of joy more. No wonder people say "Everything is known in comparison."

The antithesis, as a stylistic figure, gives the sharpest contrast to opposed things, causing clear images in the mind. The contrast sharpens the idea, helps organize the text or its part, due to which many parallel figures, and especially the antithesis, are used as text-forming tools for constructing sentences. I.V. Arnold gives the following definition: “Antithesis is a sharp contrast between concepts and images, creating a contrast.” Contrast is given by antitheses, i.e. stylistic figures that enhance expressiveness due to a collision in the same context of directly opposing concepts⁴.

A.N. Gvozdev defines that contrast serves as an exceptionally vivid means of depicting and characterizing faces, objects, events by comparing them with opposing faces, events, just as in

⁴ Arnold I.V. Lexicology of the modern English language, M., 1959.

painting, light colors gain brightness against a dark background⁵. Many researchers note that the antithesis as a stylistic device, which consists in contrasting and opposing, uses antonyms and other types of oppositions, lexical, grammatical and purely logical.

In stylistics, the grammatical structure and lexical components of the antithesis as a stylistic device have long been studied in isolation.

The stylistic significance of the antithesis is achieved in two ways: the lexical or syntactic organization of the antithesis. Let us dwell first of all on the use of lexical means of creating an antithesis, in particular on the use of antonyms, synonyms, lexical repetitions, etc. *His whole material and immaterial life is wonderfully strange. (Dickens)*

That's Andrew all over. He never does a proper thing without giving an improper reason for it. (B. Snow)

The last example shows that the emotional effect of the utterance is achieved by enumerating the antonymic groups: material and immaterial, proper-improper. *Women see without looking, their husbands look without seeing. (Esar's Comic Dict.)*

In this example, along with the contrasting woman - husbands, there is a synonymy *It is absurd to divide people into good and bad. People are either charming or 'tedious. (O.Wilde)*

Here the adjectives good, charming, bad, tedious form a synonymous relationship.

Woman's difficulties are physical and real, man's difficulties are mental and formal. (J. Galsworthy)

He had never done anything good enough to go to heaven, and he had never done anything bad enough to go to hell. (J.Jones)

In these examples, the opposition clearly stands out: good-bad, heaven-hell, woman-man, physical and real-mental and formal, against the background of repeating elements he had never done anything, enough, to go to, difficulties.

The antithesis built on parallel structures is characterized by the rhythmic organization of utterance and the use of rhyme, characteristic of poetic works. Rhyme and alliteration increases the expressiveness of the antithesis.

For example: *All without is mean and small, all within is vast and tall, all without is harsh and shrill, all within is hushed and still. (Ch.Kingsley)*

In the above example, the following words are rhymed: small - tall, shrill - still. In addition to rhyme, here you can also see alliterated words without - within.

The antithesis can function as an independent linguistic device or can serve as the basis for the implementation of other stylistic phenomena. This served as the basis for the allocation of two types of antithesis: simple and complex.

Simple is understood as an antithesis, which is expressed in one sentence and in which the opposite of the construction is based on linguistic or speech antonyms.

I don't care whether the reason is good or bad, or whether it's complimentary or insulting. (M.Wilson)

Complex is the antithesis expressed in a paragraph or in a complex syntactic whole. Here she can act in combination with other stylistic devices (metaphor, metonymy, comparison, gradation, etc.), which realize their significance within the framework of an antithesis statement, acting as its components.

There are cases when the composition of the antithesis includes several stylistic techniques, such as in the following passage, in which the methods of metaphor and comparison are involved in the framework of the antithesis design: *He didn't stand firm in the landscape of her life like a tower of strength, like a great pillar of significance. He was like a*

⁵ Gvozdev A.N. Essays on the style of the Russian language. M.,1965

flower in the garden, trembling in the wind of life, and then gone, leaving nothing to show.
(D.H. Lawrence)

The uses for antithesis are very diverse. For example, they are almost always achieved not only in written text, but also in oratory, in public speeches, and in works of art. But the incomparably profound effect of using the antithesis is obtained in short and concise statements. Such statements may consist of a small amount of text, but at the same time carry a huge semantic load. This is achieved by using the antithesis used in these statements. For example, a riddle, aphorism, a proverb, a chronicle article in a newspaper. The main thing in these texts is not their volume, but their accuracy, since the key word in the definition is sharp. Sharpness and contrast, of course, attract attention, we see a discrepancy. Result: bright emotional coloring, expressiveness and, often, humor. *When a fool pretends to be smart and stupid and climbs out of it. When the evil one pretends to be good, and we see that it is a wolf in sheep's clothing.*

The antithesis is often based on the antonyms: *The rich feasts on weekdays and the poor grieve on holiday* (saying).

As a rule, in order to create an antithesis, it is necessary that the opposed concepts are in principle correlated, if we consider correlation as an operation in which both similarity and difference can be revealed. However, the antithesis, as a stylistic device, is revealed not only in contrast, but also in the addition of additional shades of meaning to words that do not express opposing concepts. *Ships of aliens hung in the sky in the same way as bricks do not hang in the sky* (D. Adams). The antithesis is characterized by an unexpected juxtaposition of distant objects, a play with the direct and figurative meaning of words, a paradoxical statement. In this case, the antithesis takes on the features of the oxymoron "Oxymoron, s. In lexical stylistics: the semantic figure of speech, a combination of words that contradict each other in meaning, as a result of which a new concept is born. *Heat of cold numbers* (A. Block). *The submissive enthusiasm of the crowd* (P. Chaadaev). *Vertical horizons* (V. Solovyov)." Oxymoron, in turn, is considered by many to be a kind of antithesis in which emphasis is placed on the humor of the statement.

Thus, we can conclude that the antithesis is characterized by great stylistic capabilities and a variety of stylistic functions. Despite some variety of definitions of antithesis presented, they are united by the use of the concept of artistic contrast. It follows from this that contrast is one of the leading characteristic signs of antithesis.

Based on the abovementioned, the following conclusions can be drawn:

- the basis of the antithesis as a stylistic device is the phenomenon of contrast, which is manifested in the opposition of concepts, phenomena, objects, signs;
- the leading role in creating artistic contrast is played by the antithesis, as a complex, multidimensional stylistic phenomenon;
- an analysis of linguistic literature suggests that the antithesis in English has a fragmentary description in terms of structural-semantic and functional characteristics;
- the main stylistic figure in the embodiment of contrasting artistic meanings of the work, when creating contrasting artistic images is the antithesis.

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