PRAGMATIC FEATURES OF ANTITHESIS IN UZBEK AND ENGLISH LITERARY TEXTS

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ABSTRACT--The article deals with the pragmatic analysis of the stylistic device, antithesis on the basis of literary texts in English and Uzbek languages. It can be said that pragmatics is the semantics of language in action and the totality of conditions that accompany the use of a language sign. Antithesis is a stylistic device that is created by presenting opposite meaning words. Its provision is mostly seen in literary texts and the texts of fictions are of high importance to investigate thoroughly. The article provides the comparative analysis of the usage of antithesis and its pragmatic aspect by means of the extracts taken by English and Uzbek literary texts.

Key words--Pragmatics, literary text, antithesis, stylistic device, example, discourse, pragmatic intention, emotional, antonyms.

I. INTRODUCTION

In the light of the modern development of science, and in particular, the cognitive-discursive approach, it seems appropriate to conduct research and analysis of stylistic techniques from the point of view of new factors that were not previously taken into account in stylistics, which make it possible to consider stylistic phenomena taking into account various parameters.

The stylistic device of the antithesis is interesting in that its complex nature, it is not in vain that the antithesis is considered in the light of various scientific areas such as philosophy, logic, psychology, rhetoric, literary criticism, stylistics and causes a variety of interpretations. Speaking about the antithesis, we take as a basis the definition that I.R.Galperin developed at one time, considering the antithesis as a stylistic device for contrasting verbal images that are contrasting in nature, revealing the contradictory essence of the designated or incompatibility of various objects and phenomena.

The article considers the most characteristic functions performed by the antithesis and its interaction with other stylistic devices. The identification of the antithesis as an effective stylistic device of the language, the correct understanding of its functioning and the determination of its place among other stylistic devices is based on the analysis of the linguistic nature, linguistic essence of the antithesis. Literary speech, first of all, performs an aesthetic function.

The surrounding reality is presented in a figurative, concrete and sensual form. And here the stylistic device plays a big, sometimes even significant role, supplements the content of the statement, develops the content in a

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certain direction, creates a figurative idea of the subject, etc. The expressiveness, artistry and impact of the work is determined by how the literary means were used and how much they contribute to the transfer of content.

Linguistic means not only enhance the effectiveness of statements, but also contribute to a deeper and more imaginative transmission of the idea of a work. To increase the visual power of the described, writers traditionally turn to the antithesis. Authors of works of art use the antithesis for various purposes: for the title of a story, for creating a portrait characterization of a character, landscape sketches, images of the internal state of the characters, etc.

The antithesis allows you to more clearly shade the characters, the relationship of the characters, to convey the author's attitude to the heroes. Consider some of the definitions of antithesis given in the most authoritative textbooks of the English language. As Galperin I.R. notes, in order to create a contrasting characteristic of the described phenomenon, this phenomenon is often compared with another, which is logically opposite to it. Such a comparison reveals not the common features of objects and phenomena, but opposite, antagonistic features. The facts of objective reality do not converge on common grounds, but repel each other.

Traditionally, antithesis administration acts as a syntactic joint venture. However, even in ancient Greek and Roman as well as European and Russian viewpoints, special attention was paid to both the content and the structural construction of the antithesis, although the terminology is sometimes used differently.

In modern works, there are several classifications of the antithesis, taking into account its semantic features, as well as structural design. These factors allow us to conclude that the antithesis joint venture occupies an intermediate position between lexical and syntactic devices and is a lexical-syntactic device.

Potentially, various lexical units can act as components of the antithesis: words expressed by different parts of speech, phrases, and even sentences. The analysis shows that the antithesis can function not only as an independent joint venture. As one of the linguistic factors of the "antithesis" joint venture, we can single out the conditions for its functioning: as an independent joint venture or 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 complicated.

By simple is meant such an antithesis in which the opposite of the construction is based on linguistic or speech antonyms, the components are most often represented by the same part of speech and are homogeneous members of a sentence. In a complicated form, the antithesis acts in combination with other stylistic devices (metaphor, metonymy, comparison, allusion, etc.), which realize their significance within the framework of the antithesis statement, speaking its components.

II.   MATERIALS AND METHODS

As the attention to the language and the study of it has been given to the language for over 5-6 decades is different, it should be mentioned that the new approach to the language appeared. That is called an anthropocentric paradigm. Because of this approach, new branches of Linguistics came into existence and they are as follows, Cognitive linguistics, Pragmalinguistics, Cultural linguistics, Psycholinguistics, Sociolinguistics and others. As the theme of the article is based on pragmatic aspects of antithesis, the science of Pragmalinguistics should be defined firstly.

Today, in the center of all scientific areas is a man. And linguistics in this sense is no exception. Linguists turned to the "human factor", to a native speaker - a man speaking personality. Thus, ended the stage of research, which was built on formal criteria for analyzing the language. Linguists have directed their interests in the field of the study of speech communications, taking into account speech exposure as an important means of human communication. More and more attention was paid to pragmatic influences, and pragmatics as a science came to the fore.

Pragmatics is an element of the "semiotic triad" According to the American scholar C.W. Morris, semiotics is customarily divided into semantics, syntactics and pragmatics. At the same time, within the framework of semantics, C. W. Morris suggested studying "the relationship of signs to their objects", within the framework of syntactics, "the formal relationship of signs to each other," and pragmatics assigned the role of studying the "relationship of signs to interpreters" that is, to those "who use signs - speaking, listening, writing, reading".

Pragmalinguistics is one of the directions in modern pragmatics and can be interpreted as a linguistic section of pragmatics. The most correct definition to this branch of Linguistics is that it studies the language and its relation to its users. It should also be stressed that anthropocentric approachtakes into consideration linguistic as well as extralinguistic factors. They have quite significant role in the process of interpretation of stylistic devices, which are used in literary text from the position of pragmatic, cultural and cognitive aspects.

Some researchers made investigations in the field of pragmalinguistics.They are T. van Dijk, G. Grice, J. Searle, J. Austin, Yu. S. Stepanov, N. D.Arutyunova, E.S. Aznaurova, Sh. S. Safarov and D. U. Ashurova.

Pragmalinguistics, as an independent subject, has its own notions to study such as communicative-pragmatic situation, speech act, pragmatic intentions, linguistic personality, the factor of addresser and addressee, and discourse. As the focus of the article is to study pragmatic aspects of antithesis in English and Uzbek literary texts, we name the extracts of English and Uzbek literary texts as literary discourse.

In the antithesis statements, the character or a narrator who, as a rule, describes personal experience or gives a comment about any events. These statements have a pragmatic attitude - to have a corresponding effect on the addressee (another character or reader).

The desire to achieve understanding and empathy, to establish intellectual and spiritual contact with the addressee is embodied in the specific conditions of the transmission of the semantic content of the antithesis, as well as with the help of the evaluative, incentive and other intentions of the addressee that accompany it, which is the pragmatic content of the antithesis statements. Clarification, perception and reaction of the addressee to such statements is called the pragmatic effect.

In the literary discourse, the antithesis gets a new sound due to additional pragmatic factors of the work of art: the position of the speaker and observer in the literary discourse, their point of view and focus of attention.

The speaker is either the narrator, who can be personified (to be one of the characters in the work) or not personified (not to enter the inner world of the text, but act only as the subject of assessments), or a character who, in turn, can be static or dynamic, internal (to participate in a situation) or external (to be outside it). By the point of view of the events described in the antithesis statement, we mean the "author's position" with which the narrative is conducted: either internal as a participant in the events, or external as an outside observer.

The starting point (reference point) when indicating a certain space in which events presented in the antithesis construct unfold is the observer / speaker. Objects and their characteristics, falling into the focus of his attention, act as components of the antithesis, carry new significant information.

The capabilities of the stylistic device antithesis in a certain way to express a meaningful plan of utterance form the pragmatic potential of the antithesis.

The information load carried by the stylistic device of the antithesis depends on the possibility of joint use of lexical components in the composition of the antithesis and their predictability. Antithesis contains information of different levels. The first level consists of cases of a rather high frequency of joint use of components; information of this level is quite easy to interpret. The higher the level of information, the deeper is the connection between the elements, the more extensive and contextually significant the transmitted information, the more difficult is the process of its interpretation.

In order to find out pragmatic aspects of the antithesis, let us first compare the examples of antithesis based on English and Uzbek fictions such as "*A Tale of Two Cities* " by Charles Dickens and *"Jimjitlik"* by Said Akhmad.

III.   RESULTS AND DISCUSSION

Structurally, the elements of antithesis, expressed in one part of speech, area combination or a whole utterance, are located relatively close, mutually shading each other, and act as homogeneous members of the antithesis utterance, performing the same syntactic functions. As you know, one of the characteristic features of the antithesis is parallelism. However, parallel designs affect not only the structural form of the antithesis.

The presence of contradictory words in the language, i.e. antonyms, is one of the convenient means of ensuring the expressiveness, expressiveness, expressiveness of literary speech and revealing the character of the characters. Antonyms (Greek *anti* - against, contradict; *onyma* - name). There are units of language with opposite and opposite meanings, on the basis of which the phenomenon of antithesis occurs. It is a methodological application of contrasting ideas, concepts, etc., and in the process of analyzing the author's works, we have identified conflicting literary discourses.

There has been a lot of research on antonyms in linguistics. Their place, essence, norms and means at the language level have been studied. Evaluation of facultative occurring antonyms as occasional antonyms in the context and the study of their specific linguistic, semantic-expressive features in different speech styles, the analysis of the basis of their emergence were studied by Russian linguists L.A.Vvedenskaya, G.E.Goncharenko. However, it has not yet been the subject of research by Uzbek linguists.

In fact, occasionalism is an individual-methodological neologism, based on an unproductive model and used only in the spoken text itself. Since occasional lexical units are expressive units of speech that embody randomness, normality, normative, word-formation features of the speech method used in the present situation, this law is also observed in occasional antonyms, and we do not use ready-made antonyms in the language, but we have also encountered literary discourses that make appropriate use of contextual antonyms that serve to enhance the effectiveness of the image in the work of art.

Table1 : Let us compare the usage of antithesis and their pragmatic side based on the following examples.

English	Uzbek
*"It was the **best** of times, it was the **worst** of times, it was the age of **wisdom**, it was the age of **foolishness**, it was the epoch of **belief**, it was the epoch of **incredulity**, it was the season of **Light**, it was the season of **Darkness**, it was the spring of **hope**, it was the winter of **despair**, we had **everything** before us, we had **nothing** before us, we were all going direct to **Heaven**, we were all going direct **the other way**."(Charles Dickens, "A Tale of Two Cities ")*	*Bu voqeaga ko'p yillar bo'lgan. Ular ikkovining yoshi ham bir joyga borib qolgan. Birining **omadi** kelgan, biri **omadsizlik** azobini tortardi;* *Bu dunyo shundoq bolam. Olam yaralibdiki, birovga **baxt**, birovga **alam** keladi..* *Ular shu alpozda dam **tez**, dam **sekin** yurib pastlikka tushishdi. Hojimurod yalangoyoq, toshlardan yurolmay qiynalar, goh **oyoq uchida**, goh **tovoni bilan** yurib holdan toygan edi. (Said Akhmad, "Jimjitlik").*

Table 2: In these examples, the form of the antonyms is similar and opposed to each other:

English	Uzbek
best - worst ***wisdom- foolishness*** ***belief- incredulity*** ***Light-Darkness*** ***best - worst*** ***wisdom- foolishness***	***omad – omadsizlik*** ***tez - sekin*** ***oyoq uchida- tovoni bilan***

As we see above, the forms are similar to each other. If we analyze from the pragmatic point of view, of course, the pragmatic intention of exerting an emotional impact stands in the first place. For example, the usage of "**Heaven-the other way**"*(Charles Dickens, "A Tale of Two Cities ")* and "***baxt – alam"*** *(Said Akhmad, "Jimjitlik")* is not based on anonymous pairs.

The author uses the lexemes of "*baxt*" and "*alam*" in an antonymous relationship. We do not find the lexemes of "*baxt*" and "*alam*" as antonyms in dictionaries. The main meaning of the lexeme of "*baxt*" is a state of complete contentment and helplessness in life, while the main meaning of the lexeme of "*alam*" is mental suffering. In doing so, the writer introduced the concepts of joy and suffering into a contextual antonymic relationship in literary discourse. This served to increase the effectiveness of the speech and it indicates the pragmatic intention of exerting an emotional impact.

The same situation happens to the pairs of *"Heaven"* and *"the other way"*. In the text, they are given as antonymous pairs, but they are not antonyms according to dictionary meanings. *Heaven* is in some religions, the place, sometimes imagined to be in the sky, where God or the gods live and where good people are believed to go after they die, so that they can enjoy perfect happiness. *The other way*is any kind of other way. On this occasion, pragmatic impact is achieved again by pragmatic intention of exerting an emotional impact.

IV.   CONCLUSION

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 statements, he following conclusions can be made:

- 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;

- the main stylistic figure in the embodiment of contrasting artistic meanings of the work, when creating contrasting artistic images is the antithesis.

-as the stylistic device, antithesis is one of the way of conveying pragmatic intention, precisely, pragmatic intention of exerting an emotional impact. ferences:

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