

Reflection of Contradiction at the Syntactic Level

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ABSTRACT

The article focuses on the analysis of words that mean contradictions. The object of analysis is the selection of paremiological units with a syntactic level unit. Proverbs expressing a contradictory relationship are semantically analyzed in the context of a literary text.

KEYWORDS: Contradictory attitudes, antonyms, proverbs, antithesis, the effectiveness of speech.

INTRODUCTION

There are a lot of descriptive means and special lexical possibilities of language. These include synonyms and antonyms, archaism and neologisms, jargon and professionalism, barbarism.

Contradictory words play an important lingvopoetic role in showing the effectiveness and expressiveness of a work of art. This possibility of expression in language has been widely used in Eastern literature since ancient times. Linguist A. Rustamov writes about it: "One of the most important arts for a poet is tazod. In the art of tazad, art critics say the opposite is true." [1.64 b] The fact that this art is called "antithesis" in the European philological tradition is emphasized in the linguistic literature. [2. 49 c]

THE MAIN PART

Antithesis - (Greek. Antithesis - contrast) is a stylistic figure consisting of contrasting ideas, concepts and images. [3. 17 b] S. Karimov describes this method as follows: "The method of antithesis in the language of fiction (in classical literature this method is called tazod) It is based on the creation of imagery through [4,220 b]

The antonym is Greek for "anti", onoma - "name". Contradictory words, phrases and additional antonyms. [5. 75 b] Lexical units in the language of a work of art, such as synonyms, antonyms, homonyms, and polysemous words, are a convenient and productive means of expressing the artistic and aesthetic purpose of the artist. "Antonyms play an important role in the language of a work of art: they reveal the object of the image with its internal contradictions, exaggerate and brighten the event." [6.192 b]

In order to increase the expressiveness of a speech, contradictory concepts and logically contradictory ideas are contrasted. The phenomenon of antithesis is observed at all levels of language. The role of this phenomenon in the lexical level, in particular in the structure of sentences as a paremiological unit, is of particular importance.

In literary discourse, the use of stable conjunctions, especially proverbs, is common.

Abdullah Qahhor also used proverbs with antonyms in his works.

The use of proverbs in the speech process enhances the perlocution expressed in context. In this sense, we believe that the place of proverbs in the literary text is individual. The artist creatively uses proverbs to describe the inner world of his characters and to describe them verbally. This is especially true of Abdullah Qahhor's stories. The following is an analysis of articles with antonyms:

“Kechqurun Qobil bobo aminning oldiga boradigan bo‘ldi. Quruq qoshiq og‘iz yirtadi, aminga qancha pul olib borsa bo‘ladi? Berganga bitta ham ko‘p, olganga o‘nta ham oz”. (“O‘g‘ri”) [7.77 b] In the article *“Berganga bitta ham ko‘p, olganga o‘nta ham oz”* in the speech, the phenomenon of antonyms is clearly seen (the giver-receiver // many-few) and the characters of the work (Qobil bobo,, amen) s social status serves to show social stratification. The article "Death of a Horse - a Feast of the Dog", which was taken as an epigraph to the story of "The Thief", was also the basis of the antithesis. The content of the proverb served to express the ideological purpose of the whole story.

In the story "Hypocrite" Nizomiddinov is portrayed as a clumsy, lazy, greedy character. Participants are bored with his speech, often demanding that he come to clear conclusions without repeating the views expressed. *“O‘taman, albatta, o‘taman konkret faktlarga, - dedi Nizomiddinov materiallarni tez-tez varaqlab, -sabr qiling-da, go‘sht suyaksiz bo‘lmaydi...”* The last sentence in the character's speech seems out of place in the context. In this way, Nizomiddinov exposes himself and admits that his words are baseless. The saying, "The flesh used in the speech is not without bones" has a hidden meaning, referring to the existence of good / bad people in life. Here, the semantics of the meat lexeme, such as "softness", "edible", the bone lexeme, "hardness", and "inedible", create a contextual antonym.

Let's take a look at the following excerpt from Abdullah Qahhor's story "The Sick": *“Sotiboldining xotini og‘rib qoldi. Sotiboldi kasalni o‘qitdi - bo‘lmadi, tabibga ko‘rsatdi. Tabib qon oldi. Betobning ko‘zi tinib, boshi aylanadigan bo‘lib qoldi. Baxshi o‘qidi. Allaqanday xotin kelib tolning xipchini bilan savaladi, tovuq so‘yib qonladi. Bularning hammasi, albatta, pul bilan bo‘ladi. Bunday vaqtlarda yo‘g‘on cho‘ziladi, ingichka uziladi”.*[7. 80 b] The creative purpose of the speech is summed up in the proverb *“yo‘g‘on cho‘ziladi, ingichka uziladi”*, that is, the material condition of the character is assessed. The words "thick" and "thin" here have a figurative meaning. It is possible to understand the semantics of "poor". The words "stretch" and "break" were used to describe the financial situation in social relations. The figurative meaning of the proverb is based on metaphor, and antonyms (bold // thin) serve to increase emotional sensitivity. Taken as an epigraph to the story "The Patient. *“Osmon yiroq, yer qattiq”* the proverb, as we have seen above, reflects the relationship between financial opportunity and semaphores such as “impossibility, helplessness”. In this article, the words "heaven" and "earth" contradict each other in terms of distance, and have the meaning of "need." This contradiction can be interpreted as a figurative meaning, which can be explained by the fact that the word "earth" means "hard" and the word "heaven" means "long, inaccessible." In the following passage, the protagonist of the work seems to respond to the article "Heaven and Earth": *Sidiqjon garchi so‘zga aralashmoqchi bo‘lmasa ham, Mallavoy akaning kambag‘allik to‘g‘risidagi gapni erish tuyulib so‘radi:*

-Kambag‘allik jonga tegmagan vaqt, joniga tegmagan odam bo‘lganmikin? Mallavoy aka chorig‘ini bir chekkaga qo‘yib, Boltaboyning yoniga o‘tirdi.

-Bo'lgan emas! Kambag'allik hammavaqt, hamma odamning joniga tekkan narsa. Lekin odamzod joniga tekkan narsadan qutilish yo'lini bilmasa, osmon yiroq, yer qattiq bo'ladi, unga ko'nikadi, shunchalik ko'nikadiki, bu narsa joniga tekkanini ham payqamay qo'yadi. Endi biz kambag'allikdan qutulish yo'lini bilamiz, ko'rib turibmiz. Bizni usta qiladigan ham, bizga osmonni yaqin, yerni yumshoq qiladigan ham mana shu. [8.115 b]

From the story of the "tailed people": "Ovqatdan keyin mehmon yotog'iga kirdi. Men butun zahrimni jiyanimga to'kkani idoraga bordim. Jiyanim voqeani eshitib kuldi, meni jahldan tushirdi: "Yuragingizni keng qiling, tog'a, yo'lovchi har bir hurgan itning ketidan quva bersa manzilga qachon yetadi, degan gap bor, sizning vazifangiz mehmonni istagan yeriga olib borish, istagan odami bilan gaplashtirish. Bundan tashqari, bu odam sizga omonat, omonatga hiyonat qilmasdan, qo'limga sog'-salomat topshirishingiz kerak", dedi. Jahlimdan tushdim [7. 142 b] The protagonist entrusts an unnatural foreign visitor to his uncle to turn the city into a deposit. The lexemes of deposit // betrayal in the article on treason can be taken as an antonym.

In a literary text, the author's goal is to have an aesthetic effect on the reader or reader, while in a non-literary text, the author's main goal is to have a communicative effect on the reader or reader. [9.83 b] while delivery is the primary goal, the primary function of the literary text is to increase the aesthetic value of the information conveyed.

Conclusion

In conclusion, the art of using proverbs in artistic speech has a special artistic and aesthetic significance. Creating such works requires strong skills from the creator. Contradictory words in proverbs play an important role in the effective expression of ideas. The analysis of proverbs used in the semantic expression of an expression, especially in artistic speech, can be traced mainly at the lexical level.

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