

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ
ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

ФАРҒОНА ДАВЛАТ УНИВЕРСИТЕТИ

**FarDU.
ILMIY
XABARLAR-**

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юқори сўзлашув нутқ турига мансуб бўлиб, янги сўзлар ёки жорий кундалик сўзларнинг махсус маъноларда ишлатилиши (3)[12,96].

Стандарт ва ностандарт сўзлар ўртасидаги зиддиятлар тилда барҳам топиб, умумодабий ягона луғат системасининг яралишига олиб келади. Шундай бўлса-да, тилдаги ностандарт сўзлар ижтимоий лексик бирлик сифатида сўзловчининг дунёқараши, дискурс имконияти ва қайси социал гуруҳ аъзоси эканлигини аниқлашда бу каби социолектлар муҳим лисоний аҳамиятга эга эканлигини ҳам унутмаслик лозим.

Юқоридаги фикр-мулоҳазалардан кўринадики, жаҳон тилшунослигида семасиология ва лексикология бўлимлари

предмети доирасида бирмунча чалкашликлар борлиги кўзга ташланади. Масалан, дисфемизм ва кокофемизм, дисфемизм ва вульгар сўзлар, дисфемизм ва сленглар, сленг ва неологизмлар, сленг ва арго, жаргонлар ва ҳоказо. Таҳлиллар асосида айтиш мумкинки, сленг дисфемизмдан кенгроқ тушунча экан. Хўш, шундай бўлса, унинг қамрови яна қандай бирликларни ўз ичига олади? деган савол туғилиши табиий. Сленг атамасининг манбаларда дисфемизмга, неологизмга тенгланиши муаммони янада чигаллаштириши табиий. Бунинг учун сленглар табиатини ўрганиш ҳар қачонгидан ҳам долзарб ва зуруриятга айланади.

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АНТИТЕЗА ВА ОКСЮМОРОН УСУЛЛАРИНИНГ ЎХШАШ ВА ФАРҚЛИ ЖИХАТЛАРИ
ҲАҚИДАON THE SIMILARITIES AND DIFFERENCES BETWEEN THE METHODS OF ANTITHESIS
AND OXYMORON

ОБ АНАЛОГИИ И РАЗЛИЧИЯХ МЕТОДОВ АНТИТЕЗЫ И ОКСЮМОРОН

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Аннотация

Мақолада нутқнинг таъсирчанлигини ошириш учун хизмат қилувчи лексик-семантик ва лингвостилистик услубий фигуралардан антитеза ҳамда оксюморонни бирлаштирувчи ва фарқловчи белгилари ҳақида фикр юритилган.

Annotation

The article discusses the antithesis of lexical-semantic and lingvostylistic figures which serve to increase the effectiveness of speech, as well as unifying and distinguishing features of oxymoron.

Аннотация

В статье речь идет об объединяющих и отличительных признаках лексико-семантических и лингвостилистических стилистических фигур – антитезы и оксюморон, которые служат повышению действенности речи.

Таянч сўз ва иборалар: нутқ, лексик маъно, эмоционалэкспрессивлик, поэтик фигура, антитеза, оксюморон, эстетик вазифа, услубий фигура.

Keywords and expressions: speech, lexical meaning, emotional-expressiveness, poetic figure, antithesis, oxymoron, aesthetic task, stylistic figure.

Ключевые слова и выражения: речь, лексическое значение, эмоциональная экспрессивность, поэтическая фигура, антитеза, оксюморон, эстетическая функция, стилистическая фигура.

The clarity of speech depends primarily on how well you use the word. To be able to use words correctly in their proper place, it is necessary to understand its lexical meaning [5.42]. But the lexical meaning of a word alone is not enough for the speaker to convey the thought in his mind to the listener clearly and completely. Effective use of different aspects of the meaning of the word helps to express the idea, increase its emotional expressiveness, the power of influence. Through his speech, a person can describe the reflection of the objective world as a neutral person, or he can express his personal attitude to this reality. Such an attitude of the speaker to the objective reality is realized by means of methodical means having different emotional-expressive features in language [2.15].

Content-standardized forms of speech that play an important role as a means of figurative speech in fiction are called methodological figures, tools. Stylistic figures are considered to be such appearances of figurative speech that the form of speech constructed with their participation consists of a complete, integral, inseparable syntactic construction. This is the most

characteristic and common feature of the existing stylistic figures [2.16].

These tools are called poetic figures in literature, tropes in linguistics, and syntactic stylistic figures. Stylistic figures consist of special syntactic forms that help to increase the emotionality of speech, they include repetition and its various manifestations, antithesis, chiasm, oxymoron, inversion, ellipse, gradation, and so on.

The speech patterns created using them tend to resonate, so they can also be called melodic, dynamic speech.

Language is the only means of uniting peoples of different nationalities, regardless of their religion, customs or worldview. At the same time, language is a mirror that shows the past, present and even future of every nation. Hence, the history of the people is also reflected through language units. The semantic aspect of any lexical unit (word, phrase) is characterized, first of all, by its national character.

It is well-known that there are several types of art that have their own work tool. All types of art

place different tasks on their work tools. In particular, fiction imposes tasks such as originality and diversity on the word, which is its tool. Because like any type of art, word art loves originality. One of the creators of such a unique speech is the stylistic figures.

Stylistic figures enhance the artistry of a work of art, ensuring the emotional impact of its language. Thus, stylistic figures create in the process of reading the work of art the reader to awaken in each reader a unique idea, a special impression of the event. This is especially evident in poetry. Poetic speech, with its fluency and melody as a song, with its gentle lyricism that tickles the heart, excites the hearthence, its author is considered to have been able to draw figurative landscapes skillfully using methodological tools.

Stylistic figures are not only a poetic decoration of the work, but also a means of narrowing the idea of the work, expanding its meaning. Methodological tools require the reader to think more deeply.

Problems of poetic syntax, which is one of the most important issues in Uzbek linguistics today, the study of methodological figures within its scope contributes to the further development of lingvopoetics, which is gaining popularity among linguists.

Poetic figures have a special place in the sense of the language of the work of art, in the light, easy to understand the content, in the nourishment of its aesthetic influence. Poetic figures are a historical aesthetic category that provides rhythmic-melodic, morphological-syntactic, semantic compositional-dynamic structure of speech.

As mentioned above, one of the main features of poetic speech is the extremely wide use of artistic means of image - stylistic figures. Among the poetic figures there are those in which the two speech units representing opposite meanings (whether they are phrases, sentences, etc.) are placed side by side in mutual comparison, and one denies the other in content and logics. Such stylistic figures include the appearance of oxymoron, antithesis and chiasm.

In this article, we have focused on the antithesis, unifying and distinguishing features of oxymoron from the methodological figures.

First of all, we will focus on the ideas and reflections of these concepts in the scientific literature, various dictionaries.

1. **Antithesis** (Greek antithesis - to oppose, contradict) is a phenomenon of logically

comparative comparison of thoughts, concepts, intuitions and symbols. M.: Be deaf in the circle of ignorant people. Be dumb in the circle of wise people ... (O. Hoshimov) [3.82].

2. **Antithesis** (Greek antithesis - opposition) - a) a stylistic figure based on a sharp contrast of the underlying object, event, concept, in this sense, corresponds to the opposite ...; b) In modern literature, the term antithesis is used not only in the sense of stylistic figure, but also in the sense of contrast in general. In this case, the antithesis is considered as an artistic method and implies the contrasting elements of the work of art [6.32].

3. **Antithesis** (Greek. Antithesis - opposition, contrast) is a descriptive device consisting of a word or phrase that serves to more vividly reflect the contradiction in the event, feeling and concept being described. These kind of words, which carry opposite meanings, allow to compare things and events, concepts, help to reveal the essence of the object more deeply ...[4.26].

4. **Antithesis** (Greek. Antithesis - contrast) - one of the main poetic figures, which consists of a phrase aimed at revealing the contradiction within different events or a single event. Antonyms, contrasting pictures, contrasting images, and situations form the basis of the antithesis. For in antithesis the phenomena are contrasted, compared; and contrasting imagery makes it easier to understand the essence of the object: in the process of comparison, the essence of the image object can be revealed concretely and deeply [1.450].

5. **Antithesis**. (Contradiction.) It is a comparison of two poles (thought, perception, intuition, and images) that are logically opposite. In doing so, one rejects or denies the other. It contains antonyms, grammatical contradictions and grammatical means of affirmation and denial, as well as other contradictory means of expressiveness: *Эғру озаду – тўғру ўзаду*. (proverb) [5.234].

So the antithesis means to oppose. In the antithesis, it can be observed that one of the two words denies the meaning of the other, both within the context of the word combination, and within the context of the sentence and the various texts. In this case, it is easier for the reader to understand the author's idea by comparing the non-contradictory, develops logical thinking.

The antithesis can be applied side by side in the sentence, as well as in different places. Side by side, the components that make up the atherosclerosis are associated with different

binding units: *Мен бизни кутаётган бахт ва айрилиқ, садоқат учун йиғлаб борардим. (Н.Қобул)*

When the components of the antithesis are used in different parts of a sentence, it allows the reader to connect the conflicting content expressed by these parts, to visualize and compare them side by side.

The method of antithesis through its aesthetic function serves mainly to impress the language of the work of art. This thing primarily affects the reader's emotions and in this way illuminates his heart, enriches his taste (especially the chiasmic antithesis). With the help of this task, the student develops a tendency to different word games. Through this function of the method of antithesis, poetic speech, no matter how large it may be, increases its power of influence, its level of expressiveness and artistry:

Ўғил-қиз яхши иш қилса

Ким суюнар ота-онадек

Ўғил-қиз ёмон иш қилса

Ким куюнар ота-онадек (мақол)

This microcontext consists of four components. In this case, the content of the conflict arises between the integrals formed as a result of the grouping of the components.

The above construction is divided into two analogies in terms of content, manifested as a unit of mutual contradiction. That is: The "Boy does a good job" component is contrasted with the "Boy or girl does a bad job" component and the "Who is like a happy parent" component is contrasted with the "Who is like a sad parent" component. Such syntactic constructions serve to connect the content of the contradiction.

The method of antithesis distinguishes between concepts representing mutually contradictory content within a context, serves the purpose of comparison, by separating the meaning, concept, idea they express, by applying a pair of components that produce mutually contradictory content within the context.

Hence, we can conclude from the above considerations that the antithesis method is one of the methodological tools that is very actively involved in the creation of poetic speech appearances. This is because the linguistic nature of the antithesis method has such aspects that the emotional-expressive possibilities of speech expressions formed in

the presence of these aspects increase, acquire new meaning and content.

Oxymoron is also a widely used methodological figure in fiction, a methodological figure who increases the sensitivity, encourages the reader to think logically, reveals the subtleties of the speech situation, the writer, shows the individual characteristics of the speaker. There are different opinions about oxymoron in the scientific literature and dictionaries:

Oxymoron (Greek. Oxymoron - intelligent, ignorant) - a method of exaggerating the object of the image by bringing together words that represent two opposite concepts [1.353].

Oxymoron (Greek Oxymoron - clever, but absurd). A methodological figure that logically combines two opposing concepts (two words with opposite meanings) that deny each other [7.63].

Oxymoron or Oximoron (Greek Oxymoron - intellectual ignorance) - a stylistic figure, a syntactic unit consisting of completely opposite concepts [6.207].

Oxymoron - (Greek Oxymoron - intelligent ignoramus) is a type of migration based on the creation of extraordinary new content from words with opposite meanings. It is this feature in the oxymoron that gives it a strong imagery [4.172].

Linguist M. Yuldashev commented on the oxymoron as follows: "In the science of literature, even in the so-called oxymoron phenomenon, words that logically deny each other and express two contradictory concepts are used interchangeably. Oxymoron is a Greek word meaning "sharp but meaningless". They are also referred to in some literatures as "occasional compounds", "unusual compounds", or "unusual compounds".

Such combinations differ from other methodological tools by their individuality, novelty, unusualness, incompetence and complexity: we refer to examples: *Сокин ҳайқириқ (М.Али), оташин муз, ёнғинли дарё, сўқир ломакон, қора нур, яланғоч шуур, яхлаган сароб (Р.Парфи), оппоқ тун, сўзсиз суҳбат* such compounds are an example of an oxymoron.

Such unusual compounds are interpreted as a manifestation of the antithesis [3.83]. Evidently, first of all, oxymoron is also formed on the basis of contradiction (*dear stranger, living corpse*), but this contradiction does not always form an antonym. The antithesis, on the other hand, mainly involves means of complete contradiction. (*Азоб кўрмай, роҳат йўқ (мақол), Камтарга – камол, манманга –*