



THE USE OF CONTRAST IN SOME PLACES WHICH IS IN THE POETIC TEXT

D. N. Narqabilova

Termiz State University Linguistics (Uzbek language)

Faculty 2nd Year Master Student

nazarovy714@gmail.com

Annotation:

This article reflects the use of contrast in a poetic text. Linguistic formation of contrast - the theory of contrasts, Contrast is expressed in various binary contrasts; phonetic, morphological, lexical, syntactic, stylistic, extra-textual and as one of the types of semantic-stylistic organization of the text.

Key words: contrast, repetition, opposition, night and day.

Аннотация:

В данной статье отражено использование контраста в поэтическом тексте. Лингвистическое образование контраста - теория контрастов, Контраст выражается в различных бинарных контрастах; фонетический, морфологический, лексический, синтаксический, стилистический, внетекстовый и как один из видов семантико-стилистической организации текста.

Ключевые слова: контраст, повторение, противоположность, ночь и день.

Contrast - Contrast (French *contraste* - a pronounced opposite opposition (in psychology, a subjectively exaggerated perception of differences in objects or their parts, loss of sensitivity due to previous or simultaneous excitation of the opposite quality). For example, although the color black is pictographically perceived as natural, it seems even blacker in front of the white, or sensitivity to cold is increased due to the sensation of the power of something hot. Usually, various aspects of vision, hearing, and bodily sensations come first. The signal system of reality can be sharply separated from materiality. That is, in vision, hearing, and visual expressions, human perception of language landscape of the world is emotional (symbols, images, figurative-mental, abstract) in terms of light, color, volume, scale "h, the concept manifests itself as a law) and combines different signs between objects and events.





Which situation leads to the appearance of the opposite of the symbol in the perception of a person. If a person thinks about the lexeme "sweet", its opposition "bitter" involuntarily comes to mind. When a person uses the concept of "peace" in his speech, the concept of "war" is involuntarily embodied against him. If you think about the uniquely positive traits of the human character, you will certainly catch the vices. Plurality arises and reigns in public life as a law that depends on the potential of a person, intellect, life experience, general level, and attitude to nature and society. The term "contrast" in poetry is defined as one of the types of propaganda organized based on the principle of approximation and equivalence, the essence of which is a vivid reflection of reality, consisting of the opposition of characters, events, objects, and their characteristics in a work of art. Contradiction is a means of ultimate similarity, a sharp realization of the category of opposition in a poetic text. The linguistic formulation of contrast is the theory of contrasts. The contradiction is expressed in various binary oppositions; phonetic, morphological, lexical, syntactic, stylistic, extra-textual, and as one of the types of semantic-stylistic organization of the text.

Contradiction is one of the basic laws of human thinking - a reflection of the knowledge of the world through the ratio of opposites and is an important component of the writing style in fiction, which is created by the writer using various artistic means. opposite perception of reality. Various forms of verbal confrontation form a complex system of artistic speech means.

The authors of the post-war era, whose artistic thinking is based on a realistic, objective perception of life, use contrast as a means of creating images of characters, their opposition, speech characteristics of characters, repetition of different types of life, self-consciousness. -control. reflecting and reflecting not only the polarity of human thinking in general, but also the contradictions of social life, past, present and future. Since a person (that is, the hero of a work) is the main object of an artistic image along with artistic space and time, it should be noted that the content of a literary text is its absolute feature. anthropocentrism. The anthropocentrism of modern science shifts the center of gravity from the study of the general systematic laws of language to the study of the individual speech specificity of the manifestation of a linguistic personality.

In "Songs of Ignorance and Knowledge" by William Blake, special attention is paid to the consideration of the typology of the opposition, because it is in the work of this poet that all types of opposition can be found.

Komissarov Sh. N., Vvedenskaya L.A., Novikov L.A., Apresyan Yu. D etc. Until that time the problem of reflecting the category of opposition in the language was





associated with the phenomenon of lexical synonymy in its description. I.R. Galperin, L.T. Ba-Oakhanova, E.A. Atayeva, N.N. Zolina, V.Ya. Pastukhova as stylistic means of contrast, which are antithesis and oxymoron, Y.M. Skrebnev, M.P. Brandes, A.N. Moroxovskiy, S. Ulman and others have used the term "opposite figures" in addition to the above.

Contrast is recognized as one of the complex phenomena in the works of N. S. Trubetskoy, C. Ogden, R. Ya. Yakobson, Yu. M. Lotman. N.D. Arutyunova used it as a purely technical technique, V.V. Odintsov as a compositional and stylistic principle of speech development, scientist L.A. Matvievskaya as a system of stylistic means, and G. F. Denisova as a path.

According to scientists M. V. Nikitin, and E. I. Zueva, the contradiction is studied not only stylistically, lexicologically, and semasiologically, but literary criticism was studied based on the works of L.I. Timofeev, V.V. Vinogradov, I.K. Beloded, E.P. Andreeva, E. Dobin.

Scientists such as N.A. Postolovskaya, I.V. Arnold, G.V. Andreeva considered contrast as one of the nominative types and drew attention to the emergence of new decoding methods and approaches to its study. Contrast in a poetic text as one of the types of propaganda emphasizes the most important elements of the content and ensures the expressiveness and integrity of the text. the contrast of the title, the contrast of titles inside and outside the cycle of verses, the contrast between the epigraph and the text, and the contrast between the beginning and end of the poem emphasize the meeting:

Men ketgan soʻng uydan chiqib oʻtirma,
Doʻst yigʻlatib, **dushmanimni** kuldirma.

Or:

Sen oʻzingdan gap qolarmi, Huroyim?
Oʻgʻil tugʻsang, otin qoʻygin Rustamxon,
Qiz tugʻsang, gul yuzli, oʻzing bilasan

The traditional means of lexical opposition are antonyms and stylistic contrast [in foreign literature, equinames, conversives, genus-correlates - the second part is given as interchangeable units] - antithesis (big and small, war and peace), oxymoron (sad joy, sweet pain, smart fool), etc. - contrast must be added at all other levels: phonetic, morphological, syntactic, graphic. Contradictions in the plot, composition, imagery and symbolism of the poem are also of great importance in the poetic context. Contrast occurs not only within the text, but also outside the text, which allows us to introduce the concept of extra-textual or extra-textual contrast and its subspecies: distant contrast within the work of one author, literary and social contrast, intertextual contrast, and syncretic contrast within two or more semiotic systems.





Until now, the problem of reflecting the category of opposition in the language has been associated with the phenomenon of lexical antonymy (Sh.N. Komissarov, L.A. Vrudenskaya, L.A. Novikov, Yu.D. Apresyan) or description. In works where the term contrast was used, only certain aspects of this complex phenomenon were revealed: contrast as a kind of contrast S. Trubetskoy, C. Ogden, R.Y. Jakobson, K. A. Dolonin, Yu. M. Lotmon, studied by such scientists as.

Scientist Safarova S. reflects the opposition that oxymorons are similar to antonyms in their lexico-semantic features, but differ from each other in their use of immunities, purpose, and function. appearing in poetic texts, he pointed to unusual combinations, such as “soft light”, “hellish paradise” in the works of the poet U. Azim, “ice light” in the works of Azim Suyun, recognized them as separate oxymorons.

Contrast can be done not only inside the text, but also outside the text. That is, it allows you to introduce the concept of out-of-context contrast and its subspecies into the text, and also creates such types of contrast as: distance contrast, literary and social contrast, intertextual contrast, syncretic contrast within two or more semiotic systems.

Contrast is interpreted by S. Andreeva more broadly than the concept of a stylistic device, since both normative and expressive means of the language, organized according to the principle of contrast, participate in the implementation of contrast. In romantic poetry, phrases by type of spelling are often found.

"Laughter and sigh", "joy and sorrow", "darkness and light", "love and absence of love", "death and life", "falling and standing", "mind and unconsciousness", "night and day", "night and day", "sun and moon", "innocence and guilt", "high and low", "wet and dry" lexemes or nominative signs "Zumrad and Qimmat", "Mukbil and Mudbir", "Egrivoy and To'g'rivoy" works are a prime example of contrast. The pairs of opposites that make up opposites in these coordinating equally connected units mean that opposites are opposites at the same time, which means that one cannot exist without the other.

Now let's look at the contrast in the context of a sentence. Opposite lexical content can appear in different types of sentences; simple, non-compound complex, compound-compound and connective-composite, opposite lexical units, as a rule, take the place of members of the same kind of sentence and are in syntactically equal positions.

As typical means of syntactic communication of contrast units, the language units that create contrast are the following:

1. -u, -yu, -da connection with conjunctives
2. “ammo”, “lekin” and “biroq” Connect using comparative conjunctions such as
3. “yoki”, “yo”, “yoxud” a bond which causes non-bonding with the connectives



4. A connection that determines whether the reality relating to the content of the condition can or cannot be logically revealed through the following conjunctions, such as “agar”, in the classic literature “garchi”, “garchand”, “gar”, “harchand”, “magar”, “basharti”
5. Communication using auxiliary units such as “hali”, “hanuz”, “faqat”, “aksincha” “zero”
6. Connection through the tone with the contradiction.

Conclusion

Contrast can be defined as one of the artist's ways of perceiving reality. Such a view is typical for oral art of the 20th century; it not only expresses the worldview of the author but also reflects the specific features of the thinking of writers of the 20th century. The connection of the poles in artistic consciousness, the clash of two opposite meanings in the form of the opposition reflects the dynamics of self-knowledge. It should be noted that in the work of many writers of the post-war period, works of both the compositional-stylistic principle in the construction of the text and its semantic dominance are opposed. In linguistics, contrasts are considered figurative language means, and each of them has its place in speech, especially in fiction. Contrast, as one of the types of contrast in the text, highlights the most important elements of the content and ensures the expressiveness and integrity of the text.

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