Pragmatic Features Of Antithesis In Uzbek And English Literary

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	Abstract
	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 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.
CC License CC-BY-NC-SA 4.0	*Key words: pragmatic aspect, effective stylistic device, extralinguistic factors, communicative-pragmatic situation.*

Introduction:

Pragmatics can be defined as the semantics of language in use and the entirety of the circumstances that surround the use of a language sign. Presenting words with opposing semantic connotations creates an antithesis, a stylistic device. The majority of literary texts that make use of it are fiction texts, which make them extremely important to thoroughly examine. By using excerpts from English and Uzbek literary texts, the article offers a comparative analysis of the use of antithesis and its pragmatic aspect. 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 consideration, especially in light of the modern development of science and in particular, the cognitive-discursive approach. It is not in vain that the stylistic device of the antithesis is taken into account in light of various scientific fields such as philosophy, logic, psychology, rhetoric, literary criticism, stylistics, and causes a variety of interpretations due to its complex nature. We use I.R. Galperin's definition of the antithesis as our starting point when discussing it. He once described it as a stylistic device for contrasting verbal images that are contrastive in nature and revealing the contradictory essence of the designated or incompatibility of different objects and phenomena.

Main idea:

The article examines the antithesis' most defining characteristics as well as how it interacts with other stylistic elements. 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 acertain 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 devices help transmit ideas of a work in a deeper, more creative way in addition to improving the effectiveness of statements. Writing has a tradition of using the opposite to make the described more vivid. The antithesis is a device that artists use for a variety of things, including titles for stories, character portraits, landscape sketches, and depictions of the characters' internal states. The antithesis gives you a better chance to shade the characters, their interactions, and the author's perspective on the heroes. Take a look at a few of the antithesis definitions found in some of the most reliable English language textbooks. As noted by Galperin I.R., It is common to compare a phenomenon to one that is logically the opposite of it in order to highlight a characteristic of the described phenomenon that contrasts with it. Such a comparison reveals opposite, antagonistic features rather than the shared characteristics of things and phenomena. The facts of objective reality do not agree on a single point but rather conflict. Antithesis administration typically serves as a syntactic partnership. However, even in ancient Greek and Roman perspectives as well as European and Russian viewpoints, although the terminology is occasionally used differently, special attention was paid to both the content and the structural construction of the antithesis. There are various classifications of the antithesis in contemporary works that take into account both its structural and semantic characteristics. 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.

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 can either be the narrator, who can be personified (to enter the inner world of the text and act only as the subject of assessments), or it can be a character, who can be static or dynamic, internal or external (to participate in a situation or to be outside of it). The "author's position"—either internal as a participant in the events or external as an outside observer—with which the narrative is conducted is referred to as the point of view of the events described in the antithesis statement.When describing a specific setting in which the events depicted in the antithesis construct take place, the observer or speaker serves as the initial reference point (or starting point). 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. 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 "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 ") Uzbek
In Uzbek	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 best - worst wisdom- foolishness belief-incredulity Light-Darkness best - worst wisdom-foolishness
Uzbek	omad – omadsizlik tez - sekin oyoq uchida- tovoni bilan

Conclusion:

The forms resemble one another, as can be seen in the image above. Naturally, if we examine from a pragmatic angle, the pragmatic intention of having an emotional impact comes first. For instance, the use of "Heaven-the other way" by Charles Dickens from "A Tale of Two Cities" and "baxt - alam" by Said Akhmad from "Jimjitlik" does not rely on anonymous pairs. The words "baxt" and "alam" are used opposite each other by the author. The lexemes "baxt" and "alam" are not listed as antonyms in dictionaries. The primary meanings of the words "baxt" and "alam" are respectively a state of complete contentment and helplessness in life, and mental suffering. This served to increase the effectiveness of the speech and it indicates the pragmatic intention of exerting an emotional impact. The pairs of "Heaven" and "the other way" experience the same thing. They are listed as antonymous pairs in the text, but their dictionary definitions do not indicate that they are antonyms. In some religions, heaven is the place—sometimes imagined to be in the sky—where God or the gods reside and where good people are thought to go after they pass away in order to experience perfect happiness. Any other way is the other way. This time, the pragmatic intention to have an emotional impact results in the pragmatic impact.

Although there are several different definitions of antithesis given, they are all connected by the idea of artistic contrast. This implies that contrast is one of the primary indicators of antithesis. The statements made above lead to the conclusions listed below: The antithesis is a complex, multidimensional stylistic phenomenon that plays a leading role in creating artistic contrast. It is the primary stylistic figure in the embodiment of contrasting artistic meanings of the work, when creating contrasting artistic images. The antithesis is based on the phenomenon of contrast, which is manifested in the opposition of concepts, phenomena, objects, and signs. Antithesis is a stylistic device that can be used to convey pragmatism: - 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.

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