

**THE REFLECTION OF A CONTRADICTORY RELATIONSHIP AT THE  
LEXICAL LEVEL**

**Urinboeva Ezozkhon Komolovna**  
Teacher of FerSU, Uzbekistan, Fergana  
farduezoza2020@gmail.com

**ANNOTATION**

The article focuses on the analysis of words that mean contradictions. The object of analysis is the selection of paremiological units with a lexical 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*

**АННОТАЦИЯ**

*Статья посвящена анализу слов, передающих смысл противоречий. Пословицы, выражающие противоречивые отношения, семантически анализируются в контексте художественного текста.*

**КЛЮЧЕВЫЕ СЛОВА:** *Противоречивые установки, антонимы, пословицы, антитезы, эффективность речи*

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 Oriental literature since ancient times. Linguist A.Rustamov writes about this:

“One of the most important arts for a poet is tazad. In the art of tazad, art critics say the opposite is true”. [1.64 p] The fact that this art is called “antithesis” in the European philological tradition is emphasized in the linguistic literature. [2. 49 c]

Antithesis - (Greek. Antithesis - contrast) is a stylistic figure consisting of contrasting ideas, concepts and images. [3. 17 p] S.Karimov describes this method as follows: “The method of antithesis in the language of fiction (in the classical literature this method is called tazod) is based on the creation of imagery by using words and phrases that have opposite meanings side by side in the narrative”. [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 effective 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 the speech, the concepts of the content are contradictory, and the ideas that logically contradict each other are contrasted. The phenomenon of antithesis is observed at all levels of language. Of particular importance is the role of this phenomenon in the lexical level, in particular in the structure of proverbs as a paremiological unit.

In literary discourse, stable combinations, especially the use of proverbs, are common. Abdullah Qahhor also used proverbs in his works that used antonyms.

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:

"In the evening, Cain went to see Amin. A dry spoon will tear your mouth, how much money can you take with you? One more to give and ten less to take". ("O'G'RI") [7.77 p]

In the article "One more for the giver, ten less for the receiver" in the speech, the phenomenon of antonyms is clearly seen (the giver-receiver // many-few) and the characters of the work (Cain, grandfather, amen) The article "The Death of a Horse is a Holiday of a Dog" as an epigraph to the story "O'g'ri" also has a contradictory meaning (death-celebration). which was the basis of the antithesis. The content of the proverb serves 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 ideas expressed. "I will, of course, go to the concrete facts," said Nizomiddinov, turning the pages frequently. "Be patient, but the meat will not be without bones". The last sentence of the character's speech seems out of place.

In this way, Nizomiddinov exposes himself and admits that his words are baseless. The saying, "Meat cannot be 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.

Consider the following excerpt from Abdullah Kahhor's story "Bemor": "Sotiboldi's wife becomes ill. Sotiboldi taught the patient - no, he showed it to the doctor. The doctor took blood. The patient became dizzy and dissatisfied. Bakhshi read. A woman came and beat him with a piece of string, butchered the chicken and bled. Of course, all this comes with money. At such times, it stretches thick and it breaks thin".[7. 80 b] The creative purpose of the speech is summed up in the proverb "thick stretches, thin breaks", 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 (thick // thin) serve to increase emotional sensitivity.

As we have seen above, the proverb "The sky is far, the earth is hard" taken as an epigraph to the story of the "Bemor" reflecting the relationship between financial opportunity and the semaphore of "impossibility, helplessness".

In this article, the words "sky" 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 "Sky and Earth":

Although Sidikjon did not want to get involved, Mallavoy's statement about poverty seemed to melt away:

- Was there a time when poverty did not affect people? Mallavoy put his shoes aside and sat next to Boltaboy.

- Not at all! Poverty is something that affects everyone. But if man does not know how to get rid of what he has touched, the sky will be far away, the earth will be hard, he will get used to it, he will get used

to it so much that he will not even notice that it has touched his soul. Now we know and see how to get out of poverty. This is what makes us masters and makes the heavens close to us and the earth soft. [8.115 p]

From the story of the "tailed people": "After dinner, the guest went to bed. I went to the office to pour all my poison on my nephew. My nephew laughed when he heard the story and made me angry: "Open your heart, uncle, there is a saying that when a passenger chases after every barking dog, he will reach the destination. Your task is to take the guest wherever he wants, talk to the person you want. "*Besides, this man should hand over the deposit to you in good health, without betraying the trust*". I lost my temper. [7.142 p] 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 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 p] Thus, in a non-literary text, the communicative function is to convey information, while the primary function of the literary text is to increase the aesthetic value of the information conveyed.

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 the proverbs used in the semantic expression of the expression, especially in the artistic speech, can be observed mainly at the lexical level.

## LITERATURES

1. Rustamov A. Navoi's artistic mastery. - Tashkent: Literature and Art, 1979.
2. Axmanova O.S. Dictionary of linguistic terms. - Moscow: Soviet Encyclopedia, 1969.
3. Khojiev A. Annotated Dictionary of Linguistic Terms. - Tashkent, 1985.
4. Karimov S. Artistic style of Uzbek language: Doctor of philological sciences ... diss. - Samarkand, 1993.
5. B.Mengliev, O.Kholiyorov. Universal manual in Uzbek language.-Tashkent: Science, 2018.
6. Boboiev T. Fundamentals of Literary Studies.-Tashkent, 2001.
7. A.Qahhor.Anor.-Tashkent: G.Gulam Publishing House, 2005.
8. Volume II. "Couple Lights". - Tashkent: G. Gulom Publishing House of Literature and Art 1987.
9. Yuldashev M. Linguopoetics of the literary text - Tashkent: Uzbekistan. 2019.