

LINGUISTIC AND APHORISTIC DESCRIPTION OF PARADOXICAL TEXT CONCEPTS

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Abstract: This article explores the concept of paradox in literary texts. The author discusses various definitions of text and its communicative function, and argues that a literary text is a multidimensional linguistic space that represents the author's thoughts and ideas. The article also examines the role of paradox in creating meaning in a literary text, and highlights the characteristics of paradoxically defined literary texts. The author concludes that paradox plays a significant role in deepening the understanding of content and challenging conventional thinking.

Keywords: literary text, paradox, meaning, communicative function, interpretation

Аннотация: В данной статье исследуется понятие парадокса в художественных текстах. Автор рассматривает различные определения текста и его коммуникативную функцию, а также утверждает, что художественный текст представляет собой многомерное языковое пространство, в котором представлены мысли и идеи автора. В статье также рассматривается роль парадокса в создании смысла художественного текста, выделяются особенности парадоксально определяемых художественных текстов. Автор приходит к выводу, что парадокс играет значительную роль в углублении понимания содержания и бросании вызов традиционному мышлению.

Ключевые слова: художественный текст, парадокс, смысл, коммуникативная функция, интерпретация

Annotatsiya: Ushbu maqolada adabiy matnlardagi paradoks tushunchasi ko'rib chiqiladi. Muallif matnning turli ta'riflarini va uning kommunikativ funksiyasini ko'rib chiqadi, shuningdek, adabiy matn muallifning fikr va g'oyalari aks ettirilgan ko'p o'lchovli lingvistik makon ekanligini ta'kidlaydi. Maqolada, shuningdek, paradoksalning badiiy matnning ma'nosini yaratishdagi o'rni ko'rib chiqiladi va paradoksal aniqlangan badiiy matnlarning xususiyatlari yoritiladi. Muallifning xulosasiga ko'ra, paradoks mazmunni chuqur anglashda va an'anaviy tafakkurga qarshi kurashishda muhim rol o'ynaydi.

Kalit so'zlar: adabiy matn, paradoks, ma'no, kommunikativ funktsiya, talqin.

INTRODUCTION

In linguistics, a literary text is the result of the manifestation of personality in the most vivid form, which is confirmed by the definition of I. R. Galperin, according to which "a text is complete, objectified in the form of a written document, Literary reproduction according to the type of document is a work developed, oriented towards a specific goal and having a pragmatic attitude, combined with lexical, grammatical, logical, stylistic connections of various forms, consisting of a title and a number of special units of measurement."¹

In 1974, at a conference on text linguistics, linguists presented the following definition of text in their lectures: "Many static utterances combined with one communicative task" [Eiger, Yukht, 1974:25]. Most researchers support this definition because, from their point of view, the main

¹ Гальперин И.Р. Текст как объект лингвистического исследования - М.: Наука, 1981. - 18 с.



factor of the text is its communicative function. Scientist Z. Turaeva gives the following definition: "This is the basic unit of communication, in addition to the function of providing material and logical information, it also performs evaluative and other pragmatic functions, and also performs an effective function." Bolotnova defines it as follows: "A communicatively-oriented, conceptually justified, informative, content-rich and pragmatically significant linguistic structural product within the framework of a specific speech act." I. Arnold says: "The text is intended for emotional and aesthetic impact, and in linguistics the pragmatic aspect is the linguistic unit in relation to the participants in the speech act." In addition, in the scientific literature: "the pragmatic features of the text are determined by its impact on such basic personal structures: intellectual, emotional, formal." Therefore, from our point of view, the main features of the meaning of "text" are: - artistic, figurative, emotional, very microtext, multi-level important text, variety of speech, etc.

"A literary text is a multidimensional linguistic space. The author's thoughts (needs, motives, goals, principles, intentions, skills) and ideas about the literary form (theme, plot, composition, characters, literary direction and genre features) appear as the only phenomenon that determines the formation of human consciousness. Speech represents national sociolinguistic and linguistic verbalized structures that have specific structural, semantic, semasiological, methodological, stylistic and other functions."

A literary text is, to some extent, a "portrait of the author." A literary text as the author's interpretation of reality realizes the writer's goal, confirms his ideas and imagination, therefore "the writer chooses in the space of the artistic text such pictures of reality that are familiar to him and at the same time correspond to his imagination." [Belyanin, 1988]:55] Therefore, it can be noted that the choice of paradox as a means of conveying the author's goal is not accidental.

When creating a literary text, the problem of addressing paradox is solved, since the set goal is a reflection of the writer's creative activity, it is a kind of "closed spiritual system" [Luria, 1979:201], after its closure, it is impossible to change the remains. "A closed semantic system is a subjective meaning that has not yet been formalized in words, understandable only to the subject." A literary idea does not arise overnight, but changes and develops to a certain extent in the process of formation and depends on the collective individual thinking and worldview of the writer. It can be assumed that "the meaning of the text for the author and its purpose correspond to each other, but the meaning of the text for the person who perceives the text (reader) is only a variant of the author's idea; receiving the text means trying to restore it" [Kupina, 1994:50].

METHODS

In the process of studying the characteristics of human creative activity, the paradox of language has a significant impact on the perception of a literary text, as well as the psychological aspects of the content, which consist in the conflict between the experience of the subject (reader) and the perceived object (text) are explained.

In fact, modern research into thought processes shows that the ability to perceive reality through paradox allows one to construct meanings in a new artistic reality. Therefore, the paradoxical definition of a text is determined from the point of view of the possibility of constructing the meaning of the paradox and its pragmatic implementation in a literary text.

It can be confirmed that the literary text is typified and combines original and constructive styles based on the idea of seeing the text as a special complex system that combines a set of special means of a universal language and "its own code system" [Yu. M. Lotmon]. Paradox - in this case refers to a group of unique methods. Through paradoxicality, the generalized experience of a person's practical and spiritual activity in relation to the presented reality is transferred into a literary text, and a certain categorization is carried out. This is confirmed by developments in the



field of semantics of sentences and text. They find a significant paradoxical effect on prototypes embedded in human memory, called archetypes.

By addressing paradox in a literary text, the author tries to show the “discovery” of his subjective imagination, emphasizes the personal perception of the ambiguity of events that are close to each other, reveals the similarities between opposite polar events, and thus conveys the subjectivity and duality of the real world and perception.

RESULTS

Let us assume that a paradoxically defined text or a paradoxical text is a text that contains a paradox. According to D.N. Ushakov, this definition is based on the concept of “paradoxicality”: “paradoxicality - containing a paradox”, is the result of certain actions. As distinctive features of paradoxically defined literary texts, the following can be identified, which make it possible to determine the boundaries of this group:

1. The text expresses the dialectical interaction of opposites. In this case, a way beyond the limits of artistic rhetoric is determined, for which the presence of opposites is sufficient: that is, antithesis, oxymoron or catachresis.
2. The existence of contradictions that reveal the truth. Here the paradox should be distinguished from the method of absurdity, which is considered the essence of the method of contradiction and conveys the correspondence of form and content.
3. Unpredictability of the opposition (conflict). Unlike antithesis, which expresses contradictions not detected by the reader (good-evil, light-dark, hate-love), paradox deals with contradictory concepts that are not initially present in the perceiving consciousness. The reader's attention to a paradoxical text is characterized by the unexpectedness of the opposition (contradiction) perceived by the author, which activates his thinking.

To translate a literary text into the category of PM (paradoxical text) - text, each of the three characters is necessary, none of them individually is sufficient and only together with the other two has a distinctive feature.

In a literary text, paradoxes mark the boundary between the ordinary and the unprecedented, the canonical and the new, and serve to deepen the understanding of the content. Ignoring the usual algorithms of thinking, the paradox directs the recipient of the text to a new perception of meaning. Ideas bordering on the absurd are expressed through paradox. They lead the reader into a reflexive (reflexive) position and force him to look at an ordinary situation from a different point of view, to change the value content of a generally accepted judgment.

Paradoxical perception of reality determines the special ability to represent meanings in a literary text and the use of various universal mechanisms for creating or perceiving the text. Let's consider this situation using an example: “He was always late out of principle, his principle was that punctuality is the thief of time. ”(He got into the habit of going everywhere late. In his opinion, a person who does everything on time - by the clock, wastes time.)” The meaning of “theft” is paradoxically expressed, and the semantic field is “punctuality.” There are paradoxical processing processes that occur when a lexical item is introduced. The positive features of punctuality are masked, and the concept itself describes the desire to be careful with your time and the time of your communication partner, as a means of postponing the incident of theft. In this case, the paradox is clarified by understanding the concept of punctuality through the image of a “time thief.” Paradox allows us to understand one event in the components of a holistic image of another event, that is, in the process of interpretation, there is an awareness of the contradiction as the theft of punctuality and honesty.

DISCUSSION

In our study, a paradoxically defined text is defined as a polysemantic literary text, which is characterized by paradox at the level of meaning, paradoxical statement, phraseological unit or



linguistic paradox in its formal expression, which is determined by the structural scheme of the text.

It should also be noted that the polysemy of a paradoxical literary text does not create a diametrically opposed interpretation due to the presence of an invariant core [Goncharova, 1989:24].

One of the characteristics of a paradoxically marked text is the presence of paradoxical phraseological units in it. According to A.V. Berseneva, a paradoxical phraseological unit is a phraseological unit that is opposite in form, that is, including a logical-semantic opposition of components. Logical inconsistency gives a literary text paradoxical imagery, which increases expressiveness and emotionality. In the dissertation of A. N. Berseneva "Structural and functional features of paradoxical statements in the German language," paradoxicality in the text is the result of metaphorical and metonymic revision, in which the semantic plans of different concepts that belong to the same field of reality and which do not, unexpectedly converge. [38]

The appearance of a contradiction in paradoxical texts is associated with the combination in the object of perception (text) of "information about two mutually exclusive states of the object in relation to the experience of the subject" [Levchenko, 1990: 47].

A paradoxical text has the property of paradox. Despite the frequent appearance of the concept "paradoxical" in scientific and theoretical literature, it does not have the status of a linguistic term. Only in some studies do we see an attempt to define paradox. For example, L. S. Vgotsky defined paradox as "the destruction of affective conflict and content by form" [L. S. Vgotsky 1986: 192].

The service of L. S. Vgotsky lies in his thought that "in every work of art there is an internal conflict between content and form" and "the artist achieves with the help of form such an effect that the content is destroyed, as if extinguished" [L. S. Vgotsky 2017:332]. We can say that these words contain an explanation of the principle of realizing meaning through the paradox itself.

The linguistic dictionary defines paradoxicality as "the quality and characteristic of paradoxicality," that is, it is associated with paradoxicality. The concept of paradox is widely used in works on linguistics, aesthetics, psychology, where it is understood in the most general sense - in the sense of surprise, strangeness of thoughts, images, logic of statements.

It is necessary to distinguish between the use of the word "paradoxical" in the sense of strangeness, surprise and the use of the word "paradoxical" in the sense of a method, a principle of organization of a literary text.

In stylistics, a text paradox is a multifaceted phenomenon that combines various lexical means involved in the creation of non-standard meanings, semantically opposite to each other and causing different interpretations of the text.

Paradoxism includes the subjective modality of "uncertainty, inconsistency," determined by the way of seeing the world, in which life events are consciously organized in a strange, unexpected way and serve as a necessary condition for the artistic perception of the world.

At the level of organization of a paradoxical text, it can be determined that the usual logic of the narrative is violated. For example, in Oscar Wilde's story "The Fisherman and his Soul", paradoxical figurative devices created as a result of a combination of opposing reasons lead to an imbalance between factual and impulsive information in the text. The impossibility of resolving antinomies between opposing grounds in the text is resolved by neutralizing one of these grounds.

CONCLUSION

In conclusion, we can note the following aspects of the concept of paradox: the modality of the author, the style of the work, the compositional line of the work, the description of the literary genre and the description of the writer's creativity.



Many works on aphorisms are devoted to the comparison of paradox and aphorism, in which definitions of paradox and aphorism are given. Paradox is “a completed independent work of comic (comic) art and an expressive means of large comic works.” [Dzemidok, 1974: 151]

The ability to act independently is the basis for the materialization of paradoxes and aphorisms. They distinguish between 1) an aphorism and 2) a paradoxical aphorism. In a paradoxical aphorism, using antithesis parallelism, two opposing ideas have a grammatical expression; in descriptive literature there is a paradox in an aphorism or an aphoristic paradox. In other words, these two linguistic phenomena are combined, forming new functional units according to the principle of emergence: aphoristic paradox and paradoxical aphorism.

The appeal of aphorisms to paradox is determined by the desire to create a special effect and thereby influence the movement of understanding to a deeper level. In addition, the paradox in the aphorism accelerates the process of cognition due to the contradiction inherent in it and incomplete coverage of the situation.

The aphoristic paradox can only be completed through personal research and in conditions of departure from standard thinking, which not everyone is capable of. This requires the ability to abstract from average ideas, stereotypes and established standards. In aphoristic paradoxes, the means of language begin to perform functions and actions that are unusual for them. For example: antonyms act as synonyms, synonyms become antonyms. A person's home is both heaven and hell.

In the work of T. N. Monyakina “Linguistic and stylistic features of the genre of aphorisms,” paradox is considered as a “building material” for an aphorism, and the author also claims that the method of paradox is the most effective among the means of creating originality in an aphorism. [Monyakina, 980:154]

Such characteristics of a paradox as brevity, laconism, generality, surprise, alogism help form the context of a paradoxical aphorism. Reflecting on the fact that laconicism, paradoxes and aphoristic expressions are means that enhance the imagery of the language of a work of art and briefly express the meaning, here we consider it necessary to provide an analysis of another comparative example on this topic. It should be noted that such stylistic devices as laconicism (brevity), paradoxicality and aphorism are not only features of the English language and literature, but are also widely used in Russian and Uzbek literary languages and in lively colloquial speech. For example, in the works of A.P. Chekhov, who founded a new style in world literature and highly valued brevity in the language of artistic works, and our famous word artist Abdullah Kahkhor, who praised him as a great teacher, we can see examples of laconicism, phraseology, paradoxicality and popular aphoristic words and expressions. We meet a lot. In particular, in Chekhov's stories "Bukalamun" ("Chameleon"), "Gilof Bandasi" ("Man in a Case"), "Unter Prishebeev" and "Hasrat" ("Horus") and "The Woman Who Didn't Eat Raisins", “We are witnessing the skillful use of such stylistic figures and figurative expressions in the titles and language of such works as “The Thief”, “Wedding Mourning”, “Sound from the Coffin”*. As an example, let's look at the language and style of the story “The Thief,” which was included in school textbooks and received high recognition among the famous short stories of world literature. “The death of a horse is a celebration of a dog” and “Did it exist before its extinction?” We are confident that expressions such as. The main thing is that we see that they deepened the main life content of the story, individualized the character and language of the heroes, and served to increase the effectiveness of the work.

The role of paradox in the ideological and figurative system of a work of art is explored by analyzing the unity of content and linguistic means of its expression.

Paradox has a text creator and creates entire text. The semantics of paradox involves its use to define actions, events, processes that go beyond ordinary understanding and contain



contradictions: deviation of thought from habitual actions and developments of events, non-standard execution of actions, dialogue of the internal state person, as well as the level of adequacy of certain actions.

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