

LINGUOCULTUROLOGY OF PHRASEOLOGICAL PARADOXES IN ENGLISH AND UZBEKISTAN

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Abstract: This article examines the linguistic and cultural aspects of the differences between paradox, oxymoron and antithesis using examples from the Bulgarian language and the Uzbek language. Paradoxes are widespread in literature and philosophical techniques. As an example, Zeno's story "Running Achilles" is given. This story teaches that achieving a long-term goal is not always about being the fastest or the strongest; sometimes it is more important to be consistent and determined to achieve your goal.

Key words: literary text, paradox, meaning, lingua- culture

Аннотация: В данной статье рассмотрены лингвокультурные аспекты различий между парадоксом, оксюмороном и антитезой на примерах из болгарского языка и узбекского языка. Парадоксы широко распространены в литературе и философских техниках. В качестве примера приведен рассказ Зенона «Бегущий Ахиллес». Эта история учит, что для достижения долгосрочной цели не всегда нужно быть самым быстрым или самым сильным; иногда важнее быть последовательным и решительным, чтобы добиться цели.

Ключевые слова: художественный текст, парадокс, смысл, лингвокультурология

Annotatsiya: Ushbu maqolada paradox, oksyumoron, antitezalarning orasidagi farqlaringliz tili va o'zbek tilidagi misollar yordamida lingukulturologik jihatlari ko'rib chiqildi. Paradoxsalar adabiyotda va falsafiy texnikada keng tarqalganligi aniqlandi. Misol sifatida Zenonning "Chopqir Axilles" hikoyasi keltirilgan. Bu hikoya uzoq muddatli maqsadga erishish har doim ham eng tezkor yoki eng kuchli bo'lish emasligini o'rgatad, ba'zan ishni bajarish uchun izchil va qat'iyatli bo'lish muhimroqdir.

Kalit so'zlar: adabiy matn, paradoxs, ma'no, lingvokulturologiya

In English and Uzbek, to put one's lungs in one's armpit, to see one's lungs, to have no lungs, to take out the fat from one's head, to run away with one's legs in one's hands, to split one's head in two, to strike a blow on one's head, to eat one's head, to take one's head out when one says to take one's skull, to take one's head, to hold one's breath, to hold one's breath, to hold one's soul in one's hand, to take one's soul in one's palm, to take one's soul out, to have one's soul out, to have one's soul scratched inside, to eat one's soul, to have one's eyeballs come out, to have one's eyeball come out of its socket, to have one's eyeball come out of its socket, to have one's skull lifted like a mountain, to have one's brains knocked out, to look into one's mouth, to cut one's flesh, to have one's tongue cut open The semantic content of idiomatic expressions such as "the tongue is a handful", "the heart is not a heart", "to touch the heart", "to tear out the heart", "to beat the heart", "the heart is broken", "the heart is torn", "the heart is torn", "the heart is torn",

"the heart is torn", "the heart is torn", "the heart is torn", "the heart is torn", "the heart is torn", "the heart is torn", "the heart is torn", "the heart is torn", "the heart is bleeding", "to fry oneself in one's own oil", "to eat oneself" contains paradoxical meanings.

Paradoxes are very interesting, and in many cases, they are easy to say and immediately encourage one to try to "solve" the paradoxical text. One of the most difficult paradoxes is the liar paradox.

During our research, we presented various definitions given by world linguists to the term paradox, which is considered one of the stylistic devices, denoting contradiction, their types, and opinions on the creation of paradox texts, as well as a beautiful sentence that says that a paradox is a statement that seems absurd, but in fact may have a grain of truth. Usually, a paradoxical text contains two contradictory statements that can be true at the same time.

As is known, paradoxes are often used in literature to describe contradictory situations or ideas that challenge our expectations about truth and reality.

When analyzing with examples, it is important to recall Zeno's famous philosophical story about motion, "Achilles the Swift," where no matter how fast Achilles is and no matter how long the distance, he can never catch up with the tortoise, says Zeno. Because our ideas about motion are false. Proof: While Achilles covers the distance to the tortoise, the tortoise does not stop walking. Given that this situation can continue indefinitely, it would take an infinite amount of time to cover an infinite distance. Achilles is expected to win due to his agility, but the tortoise eventually wins. Zeno put forward the following hypothesis in this regard: "Imagine: a moving body, as it moves forward, pushes the air in front of it forward. Therefore, like a piston, it pushes forward all the objects in front of it." It is clear that Achilles also pushes the tortoise forward, albeit a little. The faster Achilles runs, the stronger the impact on the tortoise. As a result, the tortoise always gets ahead of Achilles.

This story teaches us that achieving a long-term goal is not always about being the fastest or strongest; sometimes it is more important to be consistent and determined to get the job done.

In the course of our research, we found that paradox can also reveal hidden truths about the plot: In the classic story of "The Emperor's New Clothes," the vain emperor is deceived into thinking that he is wearing the most beautiful clothes, although he has nothing to wear.

The hidden truth of this story is that people are usually reluctant to challenge a figure of authority, even if they are wrong.

In fact, paradoxes can also be used as a way to uncover information about character from text: For example, Hamlet's famous paradox, "I must be cruel to be kind," shows that he feels that avenging his father's murder by his uncle Claudius is kind to his mother, but it brings tragedy into his life because he is now married to her.

In general, paradoxes can be defined as statements that seem to contradict themselves, but nevertheless force the reader to not only read the words in the text, but also to think about it.

Regarding the use of paradox, one of the stylistic devices that express contradiction, the following conclusion was reached, namely, paradox is usually used by writers to create a dramatic or rhetorical effect to encourage the reader to think more deeply about our world.

As another example, we can see that the phrase "The only constant is change" is a paradox, but instead of the contradictory statement "It was bitter sweet," it is based on an oxymoron.

Indeed, a question may arise among readers. What is the difference between oxymoron, antithesis, and paradoxes among stylistic devices that express contradiction? In the first chapters of our research work, we provided detailed information on oxymoron. In this chapter,

we considered it permissible to present the opinions of Uzbek linguists and clarify using examples.

Research conducted by Uzbek linguists shows that there are different opinions about stylistic devices that express contradiction. The presence of words with contradictory meanings in the language is considered a convenient means of ensuring the expressiveness, expressiveness, and impact of artistic speech. Eastern literary works have long used this expressive potential of the language. It is worth noting that “one of the artistic arts that is very necessary for a poet is tazad. This art is also called mutabaqa, tibatq, tatbiq, muttazad, ittizad and takafu. This type of artistic art is characterized by the use of words with contradictory meanings”

Abu Abdullah al-Khwarizmi, in his work “Mafatih al-ulum”, dedicated to the study of the terms of the science of art, gives the following explanation of the term mutabaqa: “the word mutabaqa is derived from the verb tabaqa, and muannas means “a camel put its hind leg in the trace of its front leg”, however, according to the European philological tradition, this artistic art is called “antithesis”. The art of contrast, opposition, which serves to ensure the quality, clarity, expressiveness and effectiveness of the language of a work of art, is used. Opposite meaning By using words side by side, concepts, signs, situations, images are contrasted. Usually, words with linguistic-contextual or speech-contrasting meanings are distinguished in a unique way. For example:

- Eski qishloqqa yangi odat (proverb).

- A new habit to the old village. In this example, the words eski-yangi in Uzbek, and new-old in the English translation, are contrasted with each other and play an important role in increasing the accuracy and expressiveness of the proverb.

- Even though it was still quite high, it was clear that zavol was closer to kamol. In this sentence, the melodiousness in the text is provided by contrasting the words kamol-zavol.

- If so much land has been lost, how many states have been gained in return, God knows, and God's beloved servant, the black-eyed Miryaqub, knows this (Cholpon).

Sometimes skilled writers exaggerate the contrast in the psyche of the heroes In order to describe a certain contextual synonym, several words in a row are contrasted at once. For example:

“At that time, he laughed, opened, rejoiced, and stepped from the sky. Khadichakhan was crushed, burned, suffocated, humiliated, and cried bitterly (Cholpon)” . In the following example, not a single word, but a series of words with connected fragments laughed, opened, rejoiced, and stepped from the sky - crushed, burned, suffocated, humiliated, and cried bitterly, creating a contrast, increasing the impressiveness of the text and making a great impression on the reader.

Contextual antonyms are used in a work of art to enhance the impact of the image:

He says that his heart is pressed like a fist, like a rock, and a volcano is gaining strength in this body (T. Malik) - in this speech fragment, the words fist and rock express the meanings of "small" and "large", entering into an antonymic relationship. We can also observe many antonyms in stable combinations. Also:

a) in phrases: To raise the sky - to hit the earth; Bright face - gloomy face; White heart - dark inside; Appearing hot to the eyes - appearing cold to the eyes

b) between words and phrases: Lexical-phraseological antonymy; The miser's hand is open; Grief - his mouth is in his ear

c) in proverbs and sayings: Respect the elder, respect the younger; From good comes a horse, from bad a donkey; The sky is far away - the earth is hard

d) in wise sayings: He who learns by asking what he does not know is a scholar, and he who does not ask is a tyrant to himself.

As is known, the artistic art of antithesis (antithesis - opposition, contrast) is widely used in English literature, which is “a phenomenon of contrasting, contrasting logically comparable ideas, concepts, sensations and images”. In order to fully express the contradiction in the essence of events, mainly contradictory additions, contrasting conjunctions, words and phrases are used in artistic speech. In the linguistic analysis of a literary text, it is required to determine what the writer’s intended purpose is in contrasting. The writer’s skill is most clearly seen in the expressive material selected for the realities being contrasted:

If you lose your bread, lose it, don’t lose your name! (O‘.Hoshimov).

In this example, the author contrasts two unrelated concepts: bread - a noun. In fact, bread is an integral part of life, of being alive. A person works and sweats to find and eat a piece of bread. However, in life, there are also those who tarnish their name and honor by finding that piece of bread.

In the field of literary criticism, a phenomenon called oxymoron is also used in conjunction with words that logically negate each other and express two concepts that contradict each other in content. Oxymoron (a Greek word meaning “sharp but absurd”). They are also called “occasional combinations, unusual combinations” or “unusual combinations” in some literature. Such combinations provide expressiveness of the image with their individuality, novelty, unfamiliarity and freshness. For example:

- Quiet cry (M.Ali), fiery ice, fiery river, blind meadow, black light, naked consciousness, yakhlagan mirage (R.Parfi).

The word combinations used in the text such as white night, wordless conversation are examples of oxymorons, and the fact that the night is not white or there is no wordless conversation indicates that oxymoron is characterized by the expression of words with contradictory meanings in a combination. Such unusual combinations are interpreted as a form of antithesis. Although, an oxymoron cannot be formed by combining any two words. Such combinations are the product of the writer's artistic thinking. Therefore, unusual combinations cannot be associated with illogicality. It is necessary to approach them as an aesthetic phenomenon. At this point, the question arises: What is the force that connects words that are not connected to each other? What expressive possibilities are there for them to combine to produce an artistic effect? What compelled the writer to create such “rhythmic” combinations? One can delve into the essence of this phenomenon with questions such as:

A paradox is written as a logical statement. However, the elements of the statement seem to contradict themselves or make the proposition improbable. A paradox creates a situation. A paradox is usually a sentence or several sentences, taken as a term indicating a situation in which two events do not seem to be similar to each other. An oxymoron has a paradoxical nature, but it is a figure of speech, not a situation or event, and usually consists of only two terms. To distinguish them, it is appropriate to consider a paradox as an event or situation, and an oxymoron as a figure of speech.

Paradox is a device that a writer uses to reflect on the specifics of a particular situation. Paradox encourages the audience to think deeply about the situation he is presenting. Since the situation in a paradox is contradictory, it causes a pause in reading for further understanding. Since the device of paradox is used in the text, the reader is involuntarily asked to think about it for a while and interpret it linguistically, understanding its essence. It is usually a way to present an interesting concept or idea or to make a statement without directly expressing an opinion. Paradoxically, it should only be used when the writer wants to express a certain point of view or

interpretation. In addition, paradox forces the audience to stop and think, and for this reason, it should only be used when it is directly related to the purpose. Here, we find it permissible to cite the famous paradox of Socrates as an example. Using his endless questioning, Socrates soon discovered that no one really knows anything about the things they claim to know—art, morality, politics, justice, self, or the true nature of the world around us. He thus concludes that the Delphic oracle may have been right about his wisdom, as Plato writes in his *Apology*: “As I was leaving, I thought to myself, ‘I am wiser than this man. Perhaps we both know nothing of noble and good things, but he thinks he knows something when he does not, and I, just as I do not know, do not think I know. I may be a little wiser in this matter than he, and I do not think I know what I do not know.’” In other words, Socrates considers himself wiser than those he speaks to because, unlike them, he admits his ignorance. This idea is captured by the paradoxical statement: “I know that I know nothing.” Sources suggest that this famous statement, known as Socrates’ paradox, is not actually uttered by Socrates, but rather is taken from Plato’s *Apology*, as mentioned above. Regardless, it is an important paradoxical statement for epistemology, the branch of philosophy concerned with the theory of knowledge. Socrates’ argument, which involves the paradox, raises a deep doubt about what we know—whether the foundation of human knowledge is ultimately based on anything other than tradition and custom.

Consequently, our scientific research shows that the emergence and use of paradox, one of the stylistic devices, has a history of several thousand years. As we mentioned above, the famous paradoxical thought of the Greek philosopher Socrates, without losing its value, still encourages people to think philosophically in order to understand the meaning of the statement, finds its expression in determining the correspondence of various thoughts to reality, whether they are true or false, true or false.

As is known, in every field we can encounter paradoxes, which are one of the artistic and stylistic devices, and it is no exaggeration to say that the above example is evidence of our thought, speaking about the important role of paradox, which expresses contradiction as a continuation of our thought, in the field of translation studies: as the great German poet Johann Wolfgang Goethe described, “William Shakespeare is endless” - his legacy has been captivating the peoples of the world for four centuries. In our homeland, Uzbekistan, the name of William Shakespeare and his famous works have taken a deep place in the hearts of readers and viewers. Over the past eighty years, almost all of Shakespeare's masterpieces have been translated into our language and presented to our readers in a number of publications. For example, when talking about the translation of Shakespeare's masterpiece “Hamlet”, we can see that the paradox used in this work has different forms in the translations of Uzbek translators. For example, the exciting monologue, which originally began with the paradox “To be, or not to be: that is the question”, in the translation of Chulpon is translated as “Yo hayot, yo o'lim, masala shunda”; in the translation of M. Shaikhzoda it sounds like “Tirik qolmoq or o'loq? Shudir masala!” Jamol Kamol translated it as “Yo hayot, yo momot: masala shundoq”. The sentences “To be, or not to be” in this famous work of Shakespeare convey the meaning of contradiction, increase the impact and force the reader to think deeply. When we compare the paradox with the original version, we can see that the translations also preserve this means of expressing contradiction. For example: “Yo hayot, yo o'lim” (Cholpon), “Tirik qolmoq yo o'lmok” (M. Shaikhzoda), “Yo hayot, yo momot” (Jamol Kamol) sentences in the translations have contradictory meanings and require the reader to be astute in order to interpret them.

In short, paradox is a means that seems logically contradictory, absurd or contrary to the traditional idea, but is interpreted in some way and is distinguished from other stylistic means

by its expressiveness, forcing the reader to think in an innovative way. This is a component of intelligence - insight, which is often found. It is known that the Irish writer Oscar Wilde is distinguished by his high level of use of paradoxes. In his work "The Picture of Dorian Gray" (1890), he defines paradox as follows: "Fortunately, the technique of using paradoxes is the way to truth. To test truth, we must see it on a tightrope. When truth becomes an acrobat, we can judge it." These thoughts about paradox by the English writer Oscar Wilde, who skillfully used paradox in his works and contributed to its development, are admirable. When interpreting it, we can understand how wonderful it is and how to understand that paradoxes are truth, if it is an amateur, it can fall off the rope, that is, the judgment made on the paradox can turn out to be a lie.

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