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FORMATION OF CONFLICT SPEECH IN THE LITERARY DISCOURSES AND THE ROLE OF ANTONYMS

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Abstract

This article is devoted to the process of formation of conflict speech in works of art. In the article, the author expresses his scientific views on the role of antonyms in enriching works of art in terms of content and plot. The author notes that conflict speech plays an important role in the culmination of events of any work, and in these situations, antonyms not only enhance the vocabulary or content of the work, but also have a positive effect on the plot of the work and the artistic quality of the work. The article expresses a number of views on the role of antonyms in conflict speech, their specific role in terms of style and grammar.

Keywords: literary discourse, conflict speech, the role of antonyms, the plot and artistic quality of the work

Introduction

As is known, the main goal of pragmalinguistic research in literary works is determined by the theory of speech and the theory of text, therefore pragmalinguistics takes on the task of considering all the problems of discourse, which represents a systematized extralinguistic communication with its semantic content and factors. Discourse is a combination of text and interaction participants and a communicative situation.

Each speech unit arises from a certain external influence, a certain need of the communicator. When a communicative need arises, the first structure created in the mind becomes the starting point of the dynamic character of our new text. Therefore, we consider it as the content of the structure created in the mind, from

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the structure in action. And we consider the text in action as discourse. Therefore, it can be assumed that the structural basis of discourse is a semantic structure, and its product in the speech act is in the form of a text.

Discourse cannot take place without a text. That is, speech cannot be performed without language. At the same time, in order for there to be a language, there must be participants in the dialogue. The existence of communicants is associated with their specific real-time axis, or rather, with their specific demand at the heart of real life. Only then does speech take place. If researchers in the direction of U. Cheif recognize only oral speech as discourse, then followers of the approach of T.A. Van Dyck consider written speech as discourse. Simply put, for example, if we take a work from the shelf and read it, we do not understand anything from it, that is, if no concept is formed in our minds at all, then no discursive event has taken place in this situation. However, in this situation, although it is incomprehensible, there is a text.

The terms speech and text are used interchangeably in research. Speech is a linguistic thinking process, and text is a product of this process. From this we can see that in modern linguistics the text is understood as an abstract, formal structure, and speech is an extralinguistic part of the text.

Summarizing the above definitions of the concept of "discourse", it becomes clear that this term is close to the concept of "text". But unlike it, discourse is characterized as a linguistic connection that occurs over time, while the text is a static object and the result of linguistic activity. A number of researchers attribute two components to speech at once: both the socially conditioned dynamic process of language activity and the result of this activity in the form of a text. It is this point of view that is currently preferred.

Literature review

The classifications and their points of view proposed by scientists representing various fields of knowledge about these phenomena in the language of literary discourse and literary works in general are currently diverse. This is explained by the versatility of the phenomenon of "discourse" and the need to study it. Zernetsky says, "The classification of discourse is carried out depending on the amount of knowledge (ideas) of the author about the surrounding world and the

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level of complexity of the spaces of speech activity."[1]. In this regard, the basis for classifying discourse is the typology of language speakers. This, in turn, is determined by the use of certain methods of speech activity.

Discourse is classified according to the volume of verbal and mental actions of the authors, as well as the volume of the knowledge base. Speech can also be classified according to the level of complexity of the space affecting speech. According to some linguists, the type of speech, its formality or informality, depends on the components of oral communication: the communication frame and script, the social roles of communicants, types and spheres of communication, the nature of the relationship between communicants. The nature of the relationship between communicants predetermines the specific features of communication.

Artistic discourse or the speech of a work of art is expressed in linguistic, cognitive and aesthetic writing codes. Its main task is to convey the truth of life, the beauty of nature, extralinguistic situations, nonverbal actions, and the whole of being through language.

Natural language is a building block for a literary text. Accordingly, two main terms that play an important role in the analysis of a literary text are distinguished: content plan and text meaning. The concept of content plan includes the result of the interaction of the meanings of linguistic units in the text, while text meaning consists of the interaction of contextual, situational, encyclopedic information in the text.

In the analysis of a literary text, an important place for the reader is occupied by lexical information, and how to understand this information depends on the reader's knowledge, social, cultural, educational level, that is, on his thesaurus. This thesaurus determines the associative sequence in the formation of words in the reader's mind.

By its very nature, literary discourse is based on the connection of images and plot. The author's position also plays a special role in this. Antonyms are used in literary speech as a result of the emergence of conflict. Consequently, the

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[1] Zernetsky Pavlo, Kucherova Olena. Semantic structures of the American blog discourse. // https://ekmair.ukma.edu.ua/server/api/core/bitstreams/da06ba4a-3127-4064-8338-b9493fe8de8b/content

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communicative situation in a given work of art is a subjective activity that is determined by the worldview, communicative and life experience, goals and objectives of the participant of the speech, carried out in the process of conflicting speech with another participant of the speech.

As we know, when creating a work of art, the writer uses various artistic means to increase the content and impact of the work. Antonyms are also one of the artistic means widely used by writers to increase the colorfulness and impact of the work of art. Through the expression of the contradiction, the writer tries to increase the impact of the hero's speech, to exaggerate the general meaning understood from the speech.

The contradiction is manifested in stories at all linguistic levels. In its hierarchy, of course, the lexical-semantic level is of great interest. Because the dictionary plays a decisive role in the subtextual semantics of the literary text. The contradiction is usually expressed through general linguistic (real) and contextual (potential) contrasts (not antonyms, but specific contrasts).

The actualization of the contradiction is the most important constructive principle of the works. After all, it largely determines the ideological and literary-creative identity of the writer's work. For example, the category of contradiction is an important key to understanding the personality and work of Orwell and discursively expressing his works. In the works of the writer, his works about the unity and struggle of contradictions, which form the main basis of European philosophy, are wonderfully depicted.

Research Methodology

In studying the issue of discourse in works of art, we used a number of methods, such as artistic analysis, grammatical analysis, case study. We also resorted to some approaches for a more scientific understanding of discourse. For example, in the emergence of intellectual contradictions in works of art, one can proceed from the idea of resistance "syncretic ontology", that is, the general connection in the understanding of being. The idea of resistancebsyncretic ontology of contradictions largely determines the artistic and ideological position of the writer, and this is primarily reflected in the strategy for creating selected socially characteristic images. George Orwell also revealed the tragic combination of

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opposing principles in man in his works, in particular in "1984" and "The Barn", through his own deep psychological observation.

Artistic-stylistic functions are carried out not only through the substantive qualities of language units, but also through the separate actualization of their relational properties, non-standard organization of linguistic material. Among these phenomena, idiomatic constructions and the technique of positional replacement of elements of usually stable syntactic groups stand out.

Antonyms are used to identify contrasting differences in the assessment of objects or phenomena in fiction. Contrast is created through antonymous words in the language of works of fiction. This determines the distinctive features of certain objects and persons.

Basically, to identify antonyms in works of fiction, it is necessary to take into account their semantics. Since antonyms express opposite meanings, they are widely used in works of fiction to create contrast. Contrast plays a major role in enhancing the expressive effect and creating emotions in the reader.

Sometimes the contrast between antonymous words is of different types: absolute or relative[2]. Antonyms are related to word meanings. From this point of view, if we examine the antonyms of the modern Uzbek language in terms of the expression of an opposite thought, it becomes clear that the opposite and opposite meaning of most of these words is conditional and relative.

Sometimes, when opposing thoughts are expressed in works of art, these words create the appearance of contradictory meanings. That is, they cannot be antonyms out of context. It is appropriate to call such antonyms stylistic. The writer enriches the vocabulary of his works with the help of antonyms, creates new ways of expression, compares images and phenomena to sharply express them, and with such comparisons uses antonyms as a stylistic tool.

According to T. Gadzhiev, antonyms have an important stylistic meaning in explaining complex words in the text. When using antonyms in the process of contrasting events, if one of the antonyms is clear, the meaning of the other can be immediately guessed.

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[2] Hojiyeva M.Y. Stylistic forms of antonyms. // The 5th International scientific and practical conference "Science and innovation of modern world", 2023, № 1. – P. 672.

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The antonyms used by writers in their works of art are one of the means of expression that increase the imagery, aesthetic impact, and emotionality of the work in which they are used. As we study these works, we can witness that the authors are enriching both their literary language and the language of images through the use of antonyms[3].

Antonyms add liveliness and naturalness to the figurative language, help to present the event convincingly, clearly and picturesquely. That is, the use of antonymous words by the author of the work is one of the elements that create a high image and expression.

Antonyms are, first of all, a useful tool used to convey controversial ideas. However, sometimes the contradictions of phenomena, things and images with the participation of antonyms are clearly visible, sometimes they are shown in depth, that is, in context. Therefore, the forms of using antonyms by authors can be of different types.

Conflicting speech with a multi-level structure can create a conflict situation in interpersonal dialogical communication. The negative aspect of verbal communication and the factors that determine the origin, development and resolution of the conflict have certain semiotic characteristics. Therefore, the analysis of such speech situations is of particular importance[4].

Examining the procedural aspect of conflict speech has allowed scholars to identify three main stages of this speech:
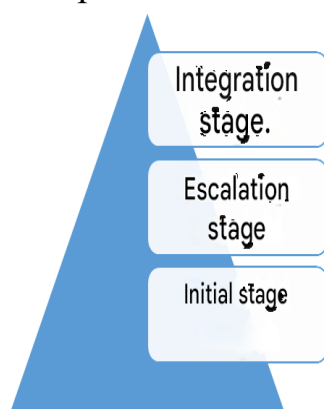

Figure 1. Stages of conflict speech formation

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[3] Hojiyeva M.Y. Stylistic forms of antonyms. // The 5 th International scientific and practical conference "Science and innovation of modern world", 2023, № 1. – P. 672.

[4] Селезнева Л.В. Исследования дискурса в современной лингвистике: опыт, направления, проблемы. // https://cyberleninka.ru/article/n/issledovaniya-diskursa-v-sovremennoy-lingvistike-opyt-napravleniya-problemy/viewer

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N.A. Belous tried to explain the structure of conflict speech in the following two-component formation:

1. Participants of interaction;

2. Linguistic and non-linguistic environmental conditions.

When a conflict situation arises, opponents of conflict speech interact under certain conditions. The development of interaction can occur in a typical sequence. Studying the escalation stage allows us to identify the features of the tactical and strategic actions of opponents of conflict speech, as well as to identify a number of specific language units used by participants in the process of interaction, and to classify and determine their functional properties. At the escalation stage, specific linguistic units are identified that participants use in the process of interaction with each other. It should be noted that speech with such a characteristic also has the functions of influencing, clarifying messages, and accepting attitudes.

There are various typologies describing speech behavior in conflict situations. Based on the functional characteristics of conflict speech, Dadian mentions the following: [5]:

1. Conflict of interests, intentions, desires;

2. Conflicts of values and self-esteem;

3. Conflicts of speech relations;

4. Conflict of etiquette (conflicts of norms of behavior);

5. Conflict of ideas;

6. Information conflicts.

The clash of interests, intentions, desires is one of the most common types of conflicts, which can be observed in many examples in English-language works of the second half of the 20th century. In this type of conflict, the strategy of speech dominance and the strategy of communicative sabotage occupy a leading position:

"Let's not waste time. You and 1 are going on a little trip". She stiffened. «What if I won't go?» «Oh, you'll be going. Dead or alive. Suit yourself[6]".

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[6] Sheldon S. Morning, Noon and Night. – London: Dove Entertainment Inc, 1995. – P. 262.

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The nature of verbal influence and manipulation is very clearly visible in the given example. Also, the antonyms "dead" - "alive" in this example act as the main indicator indicating the presence of conflict.

In works of fiction, speech influence in conflict situations is expressed by words with a direct aggressive meaning. As you can see, "dead or alive" - "dead or alive" is often used to express direct verbal aggression.

In another example below, the communicator reduced the tension and emotionality of the situation by replacing the stronger verb "kill" with the weaker "scare". Indeed, in this example, the conflict situation was softened, and the tension in speech actions decreased:

"He tried to kill me!». «No, he didn't. He tried to scare you [7]"

Values and interests are different from the conflict of intentions and desires. As part of the conflict of values and self-esteem, the communicator tries to humiliate or insult the interlocutor. To do this, strategies of discrediting and communicative influence are used:

"You wicked creature, you!" "I'm no wicked creature, madam, I'm angel… good person; he's the wicked one[8]".

In this example, one of the participants in the conflict clearly expresses his position by insulting his opponent: "You wicked creature, you!". Literally "wicked" is translated as "bad, evil". The speech strategy of discrediting (disrespecting) is that such an assessment significantly affects the self-esteem of the current interlocutor. The conflict is expressed in the disagreement of the interlocutor with this assessment, as well as the use of various linguistic means to force the interlocutor to change.

The conflict of interests and views is based on the clash of attitudes towards the statement between the participants in the conflict situation, that is, one participant in the conflict situation considers the information provided to be true, while the other participant considers it to be false. In this type of conflict, the strategy of direct denial is often used when the interlocutor rejects the opinion of another participant in the conflict situation:

[7] Ludlum R. The Scorpio Illusion. – New York: Bantam, 1993. – P. 586.
[8] Cookson C. The Mallen Litter. – London: Heinemann, 1974. – P. 352.

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"It was true" "It was false![9]"

In a sharp conflict, no one tries to hide the conflict. Below we will try to consider examples that show sharp conflict:

"It can't go on. It isn't right!". "Hush! You to talk about right or wrong?». «Don't hush me up! When I did wrong it was to myself along, injured no one. «You injured my mother![10]".

From the point of view of linguistic means, acute conflict is characterized by the expression of both sides of their intentions in emotionally intense and sometimes rude statements. Both participants in the conflict situation express their anger and dissatisfaction with emotional statements.

In works in the English language, the sharp contrast of the level of emotional tension in conflict dialogues is given as follows:

- rude evaluative antonyms ("stupid-clever", "evil-angel");
- negative meaning adverbs ("died-alive", "stand-sit").

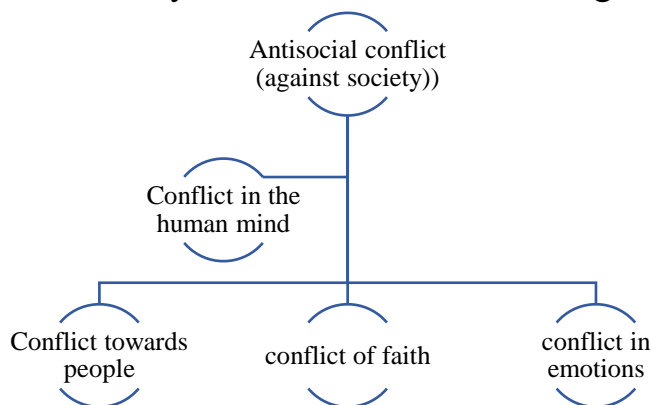In Uzbek artistic speech, antonyms are used in the following conflict situations:

Figure 2. Types of conflicts

It should be noted that in literary works, especially in short stories, a conflict situation is presented based on the main idea, and accordingly, a solution is presented to the reader's attention. The opposition in the essence of the work serves as the main conflict. It is the contradictions that make up the human mind and life.

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[9] Ludlum R. The Scorpio Illusion. – New York: Bantam, 1993. – P. 586.
[10] Cookson C. The Mallen Litter. - London: Heinemann, 1974. – P. 352.

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- • **Antisocial conflict (against society)**

"Baxtsizlar [11]**" in his work**
- Nodiiii, qara senga mazzaya! Turmush o'rtog'ing boyvachcha. Dadanglarni ham qo'sha-qo'sha korxonalari bor, vuuuuy!!!   - Ha, rost. Tegingda doim mashina. Xohlagan ko'ylagingni kiyib, xohlaganingni yeysan. Rosa <u>baxtlisana?!!</u>   Nodira siniqqina jilmaydi.   Uyga kelganda eri divanda sarmast yotar, poldagi shpritsda ikki tomchi qon qotib qolgandi...

The contradiction can be evaluated as a derivative arising from the human mind and mental state. For example, "black" is a lexeme that denotes color by its essence, and "white" is the same lexeme. However, by imagining evil in black, and describing and imagining goodness in white, antonymy arises between the two. In this example, someone's idea of happiness is seen as unhappiness by others. Affixial antonymy creates conflict in the context. This shows the contradictions related to the inner world of a person and society.

The relative nature of antonymy was discussed above. In fact, in addition to the standard lexical antonyms, there are some antonyms that create a contradiction in the context, which create contextual contradictions. In particular:

"Yetimlar"[12] in his work
- Meni bu yerdan chiqarib yuboring, <u>qariyalar uyida</u> ortiq qolgim yo'q, iltimos!   - Hech kimingiz yo'q, qayerga bormoqchisiz, axir?   - Bolam bor! U meni kutyapti! Kelaman deb va'da bergandim.   - Manzilini bilasizmi qayerda turadi?   - <u>Bolalar uyida.</u>

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[11] https://t.me/s/Drabllar?before=1065
[12] https://t.me/s/Drabllar?before=1065

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In the example, the context demands that the nursing home and the children's home create a conflict. This creates relative antonymy.

According to theological beliefs, there is an opposition (words with opposite meanings) between the devil and the angel in the works. In essence, the devil is also among the angels. From this, it can be concluded that the existing views and comparisons also create antonymy.

• **Conflict in belief**

After leaving the casino, the young man counted his winnings and went to buy a Quran for his beloved daughter's birthday.

Usually, the oppositions "good-bad", "high-low", "big-small" are accepted as complete antonyms. However, there are few theories that contextual antonyms are inherently contradictory and that they may not even be in the form of a single lexeme. In the above drabble, the words "gambling" and "Quran" also create a contradiction in accordance with the context. In stories, contextual antonyms are actively used due to the need to fit the entire plot and the author's communicative purpose into a single text. According to Islamic beliefs, the concepts of sin and reward create a contradiction in themselves. Actions that are considered sins create a contradiction in relation to the holy book.

• **Conflict in the human mind**

The baby's little heart was beating fast. As if sensing danger, it writhed and curled up into a ball. Yes, it sensed everything in advance. Just like the elderly sense death. But it's worth envying their lives. Count the minutes, even a second in the bright world is happiness[13].

-        The situation in which the baby's heart beats, writhes, and becomes a lump, depicted in this drabble, can be interpreted as a feeling of danger and a struggle against it. This reflects the internal conflict in the baby's mind between the feeling of danger and the desire to fight it. This example shows the complexity of the conflict in the human mind, the conflict between such basic concepts as danger,

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[13] https://t.me/s/Drabllar?before=1065

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death, and love of life. It can be said that the baby's little heart emphasizes its ability to feel and fight these conflicts.

Conclusion and Recommendations

In understanding the phenomenon of artistic discourse in fiction, we have analyzed the influence of conflict speech and the role of antonyms in it. We have come to the following conclusions on the issue:

- In fact, antonymy is a phenomenon that acquires an abstract essence. It can be an antonym only in the case when we perceive it as contradictory. For example, a good and generous person for someone may be extremely mean and stingy for someone else. Or in the "rich-poor" opposition, a person with material wealth may be spiritually poor, while the poor person may be spiritually rich. Usually, such opposites are depicted in fairy tales - a rich person, but a stingy and greedy person, a poor person, but a generous and generous person, spiritually rich.

- So, this denies that antonymy is an absolute phenomenon. We cannot say that antonymy does not exist.

- However, in our opinion, it is reasonable to consider antonymy as a product of the human psyche and feelings, depending on the time, era, and situation. It can exist and disappear at the same time. The most characteristic feature of literary speech is that it can show that there is no absolute contradiction in life, but that it is a relative and situational phenomenon.

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