CATEGORIES OF OPPOSITION AND CONTRAST AS OBJECTS OF LINGUISTIC ANALYSIS

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ANNOTATION
The article is devoted to the study of the actualisation of the categories of opposition and contrast as a universal linguistic category. It considers the ways of expressing contrast and opposition, and also gives a justification for the application of opposition and opposition from the point of view of cognitive science.

KEYWORDS: *opposition, grammatical opposition, contrast, contrarian relations, contradictory relations, contrastive, contrastivity*

Firstly, let us consider the concept of «opposition», which includes both linguistic and logical aspects. From the point of view of logic, «opposition is a category expressing the relation of incompatibility between concepts that deny each other because of the ability to express something positive rather than negative in incompatible concepts» [3, p. 594]. Logic divides oppositions into the concepts of contradictory (excluding each other) and contrarian (concepts that not only negate each other, but carry something positive instead of the negated one). We are more interested in the notion of opposition from the point of view of linguistics, where linguistic opposition is a linguistically essential (performing semiological function) difference between the units of the expression plan, to which corresponds a difference between the units of the content plan, and vice versa. From the point of view of modern linguistics, opposition is a paradigmatic category, which is considered at different levels of the linguistic system. In this sense, we speak of phonological (phonemes [k] and [r] - the words "cat" and "rat" differ not only in sound but also in meaning), grammatical (singular - plural) and semantic oppositions.
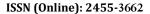
With regard to phonology, linguistics owes the doctrine of opposition to the outstanding Russian philologist N.S. Trubetskoy, who was one of the founders of the Prague Linguistic School [6].

Let us briefly enumerate those provisions of the theory that underlie the method. He argues that opposition is possible only when its members have not only differences but also common signs. These latter are called the basis of comparison, and the distinguishing sign is commonly called the differential sign. Opposition can be defined as a semantically relevant difference in one feature while the others are similar.

N.S. Trubetskoy distinguishes between oppositions in relation to the system and oppositions between members of the opposition. Oppositions between members of the opposition are divided into privative, or binary, gradial, or stepwise, and equipollent, or equivalent. He contrasted oppositions between members of an opposition with oppositions in relation to the system, distinguishing between proportional, isolated and multidimensional oppositions.

Both Troubetzkoy himself and later researchers outlined ways of using this method to distinguish classes of linguistic units and their sets, over which various operations are possible. An appeal to the theory of oppositions is especially promising for the discovery of systematicity in language and for the compilation of all kinds of classifications. Phonetic and grammatical oppositions form the internal space of the linguistic system and allow us to identify the integral structure of language at these levels. However, it is possible to speak about oppositional structures in the semantics of a language, even though the semantic structure is more vague. The study of semantic oppositions seems to be a very effective way of revealing the essence of language changes under the influence of various social processes. The study of the semantics of words at the level of their semantic correlations with other lexical units allows us to trace the dynamics and nature of semantic transformations of the lexicon.

Oppositions in semantics are formed on the basis of semantic features in the meaning, they can be relatively stable when organised on the basis of conceptual features, which are usually closely connected with ethno-sociocultural tradition, and they can be occasional - when arising in speech depending on the situation. Oppositions can be stable or unstable both at the denotative and connotative level of meaning. The situational conditionality of semantic oppositions can also be manifested at two levels: on the one hand, when comparing really existing objects, and on the other hand, when realising a pragmatic function in a particular communicative situation (when there is a divergence of points of view). Oppositions reflecting the realities of social life that are subject to changes, as a rule, are not stable, because they are transformed in accordance with social and historical changes. The stability of semantic oppositions is determined, as a rule, by the nature of the denotation, which has a strong evaluative potential,

independent of external processes. As a rule, stable character lexical relations of antonymy and synonymy (in terms of content) and homonymy and paronymy (in terms of form).

Opposition as a specific type of paradigmatic relations (correlations) is sometimes opposed to contrast as a special type of syntagmatic relations (relations). In the most general understanding contrast in linguistics is one of the types of nomination organised by the principle of convergence and on the basis of equivalence, the essence of which consists in contrasting characters, phenomena, objects and their properties for a more vivid representation of reality. The unambiguous interpretation of the concept of contrast is of great importance for the systematisation of syntactic and stylistic techniques, but meanwhile in studies on stylistics this concept is qualified in different ways. In one of the reference editions contrast is considered as «a principle of linear-syntagmatic organisation of a speech work, which consists in a sharp contrast of different elements of the text in order to create a certain stylistic effect» [4].

Researchers have different approaches to understanding the essence of contrast. In order to avoid terminological confusion, it is advisable to call contrast a generic concept - a general principle of organisation of various syntactic and stylistic techniques, and to name their private principles of organisation as contradiction and opposition. another reason for distinguishing these groups of techniques is the difference in their functions. Thus, contradiction techniques, being a kind of alogism, are most often used in the function of creating the effect of surprise, paradoxicality, which is not characteristic of opposing techniques, which serve, in particular, to clarify the opposing concepts, judgements, features, etc.

The first row of figures is organised on the basis of the principle of contradiction. In its turn, contradiction can act as a principle of organisation of a group of stylistic devices consisting in a motivated violation of the formal-logical law of non-contradiction, such as oxymoron, paralepsis, paradox, antiphrasis, etc. The first row of figures is organised on the basis of the principle of contradiction. The second series of figures is organised on the basis of the principle of opposition, on which the technique of antithesis and its varieties such as acrothesis, amphithesis, diathesis, alloyosa, syncrisis, paradiastole are based.

Thus, the techniques of the first group are based on the contradiction of the semantics of the connected speech units, and the techniques of the second group are based on the opposition of the divorced concepts, judgements, attributes. And it is the latter that are of particular interest for our research, the main task of which is to study the principles of construction of contrastive syntactic models in the pragmatic aspect at the level of a statement in a con- textual environment and the whole number.

At the morphological level, the contrast is realised through artikles, personal pronouns, and verb temporal forms. In particular, the contrast is realised through the opposition with the help of personal pronouns (he - she, I - they, I - you), which can also be strengthened by the temporal contrast of predicate clauses.

As for contrast at the lexical level, the research of G.V. Andreeva, who made an attempt to classify the contrast-capable units involved in the representation of contrast at the lexical level of the whole text, is of undoubted interest. The author understands the contrastability of lexical units as «the property of a word to enter into a larger or smaller set of paradigmatic oppositions, one of which is realised in a given text» [2, p. 136]. The researcher divides contrastive units into the following groups: 1) real contrasts, which include antonyms capable of forming autonomous lexical oppositions; 2) potential contrasts - units capable of expressing contrast only depending on the specific speech use and closely related to the context of situations described in the text or even to the context of the whole text.
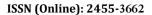
G.V. Andreeva divides contrastive units into actual and potential types on the basis of Trubetskoy's method of oppositions, which makes it possible to establish relations between different groups of contrastives. All the contrastives are grouped by the researcher in the order of decreasing explicitness of the opposition, which seems to us to be successful, since this arrangement makes clear the important role of context in providing contrast.

At the syntactic level, according to the observations of scholars, contrast is provided by some forms of transposition, or reinterpretation, which are understood as cases of using syntactic structures in non-denotative meanings and with additional connotations. Examples of this are exclamatory in form and narrative in content. This form of transposition can be used to depict restraint, doubt, and sometimes hidden condemnation of the actions of some characters by others, and thus their opposition. Inversion, parallel constructions, repetitions with antonymic amplification, polysyndeton, negation, asyndeton, and parcellation also contribute to the realisation of contrast at the syntactic level of the text.

Contrast, which permeates all levels of the text and forms its structure, is often not limited to the text, but goes beyond it, interacting with the whole culture. The context of culture, the totality of all extra-textual factors involved in the generation of contrast in the text, constitute the «extra-textual context of contrast» [5, p. 11]. We consider this specification to be fair, since the texts of artistic works can relate to culture, epoch, based on associations both by contrast and by analogy.

Contrast can appear in a text both in terms of expression and content. Thus, V.M. Avrasin singles out the following most common directions of contrast typologisation. The researcher considers contrast at the following levels:

1) words and word combinations;
2) text;
3) compositional and syntactic organisation of the text (contrast in terms of sentence volume within a paragraph or other supra-phrase unity; contrast in terms of the type of

sentences for the purpose of utterance; contrast in terms of the degree of strictness / looseness of sentences);

4) variation of different grammatical forms [1, p. 130].

So, the phenomenon of contrast is a frequent phenomenon of the text, penetrating all its levels, which indicates that the phenomenon under consideration contains text-forming potential and provides structural and semantic unity of the text space.

In the course of this work it was found out that contrast and opposition can reinforce, be a part of each other and penetrate into each other. The analysis of theoretical material confirms the fact of manifestation of the above-mentioned principles at all linguistic levels of the text: phonetic, morphological, lexical, syntactic, stylistic, graphic. Contrast and opposition are also present in the content of the text, in its figurative system, composition and symbolism, which is also important, because the study of structural-semantic organisation of the whole text is possible only if the content and formal-linguistic ways of its expression are taken into account simultaneously. In the course of further research we will try to analyse the factual material on the basis of the obtained theoretical data and highlight the main principles of functioning of contrastive syntactic models in the pragmatics of language and speech.

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