The Analysis of Antithesis and Oxymoron in "The Da Vinci Code"

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ABSTRACT: The article deals with the linguistic analysis of antithesis and oxymoron in "The da Vinchi Code". The extended information about the antithesis and oxymoron is provided in the article. "The da Vinci Code" of D. Brown is proved to be enriched with antithesis and oxymoron. The use of both stylistic devices adds emotionality to the language of the fictions, and this in the expression of both the inner and outer world of the characters created in the fiction, their feelings and excitement to the smallest point have been observed in the article. Together with these stylistic devices, it is possible to draw a reader's attention to the work more.

The possibility of turning the phrases expressed by "as" into oxymarons by the transformation method is also dealt with. The article also deals with the investigation of how the oxymoron found in "The Da Vinci Code" was found to be more commonly used in a number of languages, and it was not difficult to determine that they were oxymorons. Besides, the existence of a purposeful use of such stylistic figures in the examples of fictionals is also taken into regard.

Different patterns of oxymoron and antithesis are presented and analyzed in the article. It is estimated that these stylistic tools enrich the language of fictionals and add colorful shades to it. It is proved in the article, that transformation of some phrases into oxymoron is a complex process together with its elements. The ways of these two stylistic tools, which can be transformed from one to the other by the method of transformation, are dealt as well. Moreover different thoughts about the antithesis and oxymoron are provided in this article. It is also mentioned that each writer and poet has their own attitude to these linguistic phenomena.

KEYWORDS: oxymoron, antithesis, fiction, style, stylistic figure

INTRODUCTION TO THE PROBLEM.

English is a language with a rich lexicon and phraseology, word formation capabilities, perfect phonetic and grammatical structure, diversified functional styles of the literary language. Different levels of this language have been continuously studied for many years. As a result, all this brings to the fore the study of language from a stylistic point of view. This is because a language learned grammatically can be studied stylistically. Thus, the comprehensive investigation of the stylistic means of the language, especially the contrast and oxymoron from the lexical and syntactic stylistic means, is one of the urgent issues facing linguistics.

Language is a means of understanding that serves the various manifestations of human thinking. A.M. Demirchizade notes that the question of how to use language in understanding and understanding attracts more attention, because they are more important than the clarification of the concept of style [Demirchizade 1962, pp. 24-28].

In general, just as there is a difference between understanding and expressing what is understood, there are certain connections between the two. Thus, when there is an appropriate unity between thinking and the language process, thinking becomes already understood truth. To understand the manifestation of this unity, let's consider two fields, science and literature.

As it is known, science and literature is the understanding of existence. However, since their manifestation is different, science is not literature, and literature is not science. In general, each field has a different way of understanding, way of expression and style of expression.

Besides, science is abstraction, and literature is concretization. However, concretization and abstraction cannot be equated. Regarding the expression of these two areas, we should note that the system of terminology is significant for the expression of science, and the system of imagery is significant for fiction. It is clear from here that the various manifestations of the means of expression, based on the communication conditions, only form one or another style when they are organized by a system. On the contrary, if this protest did not create a certain system, then no style can be mentioned here. These different manifestations are based on the purpose of the speaker or writer, the purpose of writing the spoken or written ideas, and the attitude of the speaker or writer. Thus, different branches of the literary language arise, and such branches are called styles.

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It is known that each language has a certain number of stylistic devices. These stylistic tools enrich the language of artistic works and add colorful shades. A number of writers purposefully use such stylistic figures in the examples of their artistic works. The main reason for this is to draw the reader's attention, to add emotionality to the language of the artistic work, to express both the inner and outer world of the image they create, the feelings and excitement they experience to the smallest point.

In addition, T. Afendiyeva wrote that the opening of the idea of the artistic work and the explanation of the content is realized through a figurative language. The writer's artistry is related to his/her mastery of a figurative language and the skill of using this figurative language skillfully. If the content of an artistic work is its soul, the language is the factor that feeds this soul and makes it healthy [Afendiyeva, 1973, p.75].

We also fully agree with the opinion expressed by T. Afendiyeva. Thus, the proper use of artistic language stylistic tools increases the value of an artistic work and makes a kind of work more readable and meaningful. Therefore, it is more appropriate to examine stylistic means from the language of artistic works.

Undoubtedly, the number of these ideas can be increased, but let's note that this is an individual approach, each writer or poet has his/her own individual approach to this issue.

Therefore, we should note that the main tools that serve imagery in the language are artistic expression and artistic description. These figurative units, which are the most expressive means of the language, have colorful stylistic possibilities. Artistic representation and means of expression make the idea more expressive, effective, and more alive and save it from monotony. Artistic expression and means of expression serve as a very important component of the language to make the work emotional and artistically stronger, to convey the image, chant, or embodied event more prominently to the reader. Means of expression are also called "poetic syntax' or 'syntactic figures".

The means of artistic expression form the core of the artistic image. V. Malsev wrote about the artistic image that the artistic image serves to show the situations and characteristics of objects and events to their subtleties. V. Malsev said that the idea is presented in parallel, not sequentially. Means of artistic expression, that is, the system of metaphors in language is known to be also called

"trope" in the literary theory [14, p.65].

The object of the article.

The main research object of the article is antithesis and oxymoron, which express the contradiction in it. These two stylistic tools can be transformed from one to the other by the method of transformation. To express this interesting point in a justified way, we have turned to D. Brown's "The Da Vinci Code". The writer could use the mentioned stylistic figures very skillfully in the play.

The extent of the problem. Before proceeding to the interpretation of the examples, it is necessary to note a short comment about both stylistic figures.

Antithesis and oxymoron, the most noticeable feature of these two stylistic devices is that they express the contrast.

Antithesis and oxymoron are the most popular means of artistic description that distinguish the writer's individual style. In contrasting works of art, it is said that two concepts or situations that are opposite in content are given mutually. In literary studies, it is also called antithesis. Antithesis is created mainly in two ways: by using two opposite words in a sentence.

Antithesis can also be created by giving an event and mood that are opposite to each other.

An oxymoron is a lexical-stylistic device where two words that are opposite to each other and have opposite meanings are used together. For example, virtual reality, ignorant savant, sweet lie, awfully lucky, etc. Looking at these statements, it is clear that two conflicting analyzes are used in one composition. Also, we find these expressions not only in Azerbaijani, but also in English. This is the main distinguishing feature of this oxymoron. This stylistic tool is used in the emotional prose and poetry of Azerbaijan and other languages. For example, "Parting is such sweet sorrow" [6].

We use different types of oxymorons in our daily speech. For example, *the walking dead, the only choice, awfully beautiful,* etc.

If we look at the world literature, we will clearly see that writers have used such stylistic tools enough in their works.

Antithesis as a figure of speech that has been known since ancient times. The term is from Greek origin. It (antithesis) means "contradiction, contrast". Information on antithesis is available in all materials on rhetoric and stylistics. Ancient scholars considered it a very effective way of speaking and believed that it could have a powerful effect on the audience. A. Albala considered antithesis to be one of the abstract or "intellectual" methods [Albalat, 1923, p.38]. Sh. Balli further developed this idea and wrote that "antithesis in the broadest sense of the word is characteristic of human intelligence is the continuation and development of the trend of comparing concepts. Antithesis is a clear example of the "aestheticization of natural speech tendencies of stylistic types" [Balli 1961, p.39]. Currently, there is an opinion that antithesis refers to a special method of characterization aimed at the plan of intellectual perception [Belova, 1970, p. 443-456].

V.A. Kukharenko characterized antithesis like this: "Antithesis is the most effective means of expression used to reveal contradictions in the character of figures, images, and objects" [Kukharenko 1986, pp.84-85]. The term (oxymoron) comes from the Greek word "oxymoron" which means "reasonable", "the expression that is said in its place". Words and phrases made by pairing

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antonyms also get metaphorical meaning, and such words and phrases are called oxymoron in poetics. It should also be noted that such words and expressions may have a hint of sarcasm. The structure model of an oxymoron:

[adjective+noun] = *simple complication, delicious agony, significant triile;*

[adverb+adjective] = *soberly gay, attractively ugly, beautifully ugly, detestably cheerful;*

M. Rafili defines oxymoron as meaning that oxymoron, translated from the Greek language, is a figurative tool formed by the composition of contradictory signs. There is a sharp irony in most oxymorons. This method is the sharp and compact weapon of its master [Rafili 1958, p. 16].

In our opinion, the appropriate and correct use of the oxymoron is literally a kind of weapon. With the help of this metaphor, the writer can express such points below the lines that the reader can enjoy irreplaceably from the work he is reading. The issue of universal understanding of the used metaphor can only be possible if the work is considered to be pragmatical.

V.A. Kukharenko writes about oxymoron: "Oxymoron is a stylistic device that contrasts syntactic and semantic structures" [Kukharenko 1986, p. 60]. We also think that it is possible to reveal the inner world of both events and characters in the work with this contradiction and duality.

According to V.A. Kukharenko, one of the members of the oxymoron expresses a characteristic that is observed and accepted by everyone. Thus, in an oxymoron we also encounter an expression of emotional meaning, only it is a different form than the expression of meaning in the stylistic patterns we discussed earlier. According to Kukharenko, the most well-known definition of oxymoron is combination. Therefore, it is not difficult to assume that the subjective part of the oxymoron is expressed in the defining epithet, especially since the latter is a manifestation of emotional meaning.

M.D. Kuznets noted that an oxymoron is a stylistic figure, by means of which opposite signs (quality, action, state) are given to the object of conversation. It is a clash of words that cannot logically be used together. These words are usually a pair of antonyms [Kuznets 1960, pp. 34-35].

According to M.D. Kuznets, the most basic lexical means of confrontation are antonyms, i.e. opposite words (danger-security, life-death, empty-occupied). However, this is not mandatory, it can be based on the situation of prevention, and in this case, it does not have antonyms on its lexical basis.

Confrontation is found not only in literature, but in everyday speech, it is often found in the form of indivisible expressions (phraseological combinations). For example: *now or never, dead or alive, sooner or later, yes or no.*

The scope of the research work. The purpose of writing the article is to determine the scope of antithesis and oxymoron in the work and to reveal the innovations in this field.

A number of tasks are meant to achieve this goal:

- to investigate, clarify and specify the roles of contrast and oxymoron in the "The Da Vinci Code" from a stylistic point of view;

- to reveal the influence of these stylistic devices on the reader;

- to determine the ways of turning the antithesis into an oxymoron;

- to justify the language enrichment of antithesis and oxymoron with examples;

- to review and analyze different authors' ideas about antithesis and oxymoron.

Antithesis and oxymoron in the mentioned work are deeply analyzed and illuminated with examples using the method of linguistic analysis and linguistic description.

INTRODUCTION

The essence of the concepts of antithesis and oxymoron in fiction is observed to be very crucial. Indeed, we agree with the opinions expressed by both linguists, V.A. Kukharenko and M.D. Kuznets, and we want to state that both antithesis and oxymoron are the most ideal stylistic means to show the opposite aspects of concepts, characters or ideas in an artistic and expressive way. We will justify these nuances with selected examples from D. Brown's novel.

Let's take a look at our first example from the novel:

"Inside a house of the Lord," the Teacher exclaimed. *"How they mock us!"* [16, p.28] *("Rəbbin evində" Müəllim dedi, "Bizi necə ələ salırlar!")*

Examining this example, we see that there are conflicting ideas between the two sentences. So, if we pronounce the sentence in the Azerbaijan language, such an idea emerges, "They make fun of us in the house of God" (*Allahın evində bizi ələ salırlar).* After all, we all know very well that it is possible to pray and worship in the house of God, but it is impossible to make fun of someone. Therefore, this example shows the contrast with the confrontation of two opposite ideas.

One hour, he told himself, grateful that the Teacher had given him time to carry out the necessary penance before entering a house of God. I must purge my soul of today's sins. The sins committed today had been holy in purpose.

(Ruhumu bugünkü günahlardan təmizləməliyəm. Bu gün edilən günahlar qəsdən müqəddəs idi.)

Acts of war against the enemies of God had been committed for centuries. Forgiveness was assured.

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(Bir saat, - deyə öz-özünə dedi ki, Rəbb Tanrının evinə girmədən əvvəl ona tövbə etmək üçün vaxt verdi. Ruhumu bugünkü günahlardan təmizləməliyəm. Bu gün qəsdən edilən günahlar müqəddəs idi. Allahın düşmənlərinə qarşı döyüş əməliyyatları əsrlərdir edilmişdir. Bağışlanmasına zəmanət verildi.) [16, p.29]

Let's look at the second example, *"I must purge my soul of today's sins. The sins committed today had been holy in purpose."*

This example can be analyzed from two points of view and as a result, we can see that both stylistic devices we have studied are concentrated in one sentence. Thus, by using the words "holy" and "sins" side by side with the method of transformation, we draw attention to the oxymoron. If we pay attention to the meanings expressed by the words, we clearly observe that "holy" means "to be dedicated to God" and "sin" means "immoral act". Here, too, the opposite meaning of the words and their expression in the form of a word combination is a clear example of an oxymoron as sin cannot be considered to be holy.

If we analyze on the other hand, the ideas expressed in this example can be considered to be antithesis. The person who expresses this idea in the work is a religious person. He believes that some sins are holy. Considering this point of view, we can conclude that the stylistic device used in this sentence is antithesis.

Pulling his shades, he stripped naked and knelt in the center of his room. Looking down, he examined the spiked cilice belt clamped around his thigh. All true followers of The Way wore this device—a leather strap, studded with sharp metal barbs that cut into the flesh as a perpetual reminder of Christ's suffering. The pain caused by the device also helped counteract the desires of the flesh [16].

In the next example, Silas, one of the protagonists of the work, injures his body with a cross-like tool. He performed this ritual so that the sign of the cross would remain on his body, as if he would remember the pains he suffered on the way of the cross. In this example we again see a contrast. So, we cannot risk the life entrusted to us by God, but here our hero somehow remembers his obligations with the injuries he inflicted on his body and insures himself against making mistakes.

Even if we consider the next sentence of this passage, it becomes clear that this painful ritual helps him to purify himself:

Although Silas already had worn his cilice today longer than the requisite two hours, he knew today was no ordinary day. Grasping the buckle, he cinched it one notch tighter, wincing as the barbs dug deeper into his flesh. Exhaling slowly, he savored the cleansing ritual of his pain [16].

In this example 'savoured the pain' is understood as 'relishing the pain'. In our opinion, the stylistic device used here is an oxymoron as it is impossible to enjoy pain, a person can suffer from pain. It means that opposite words are used side by side to create a word combination.

Pain is good, Silas whispered, repeating the sacred mantra of Father Josemaría Escrivá—the Teacher of all Teachers. Although Escrivá had died in 1975, his wisdom lived on, his words still whispered by thousands of faithful servants around the globe as they knelt on the floor and performed the sacred practice known as "corporal mortification" [16, p.30]**.**

In this example, "Pain is good" is antithesis because we know that antithesis is a syntactic stylistic device and indicates opposite concepts within a sentence. Here the idea of "pain is good" creates contrast. Pain cannot be a good thing. Pain hurts, whether mentally or physically. Here, Silas whispers that the pain of physical injury is good because he believes that pain is cleansing, cleansing from sins.

It is important to highlight that antithesis can be turned into an oxymoron by the method of transformation, like "a good pain". The existence of contrast in the sentence "Pain is good" is that the subject and the predicate express opposite opinions. However, in the example of "a good pain", the opposing ideas are between the sides of the word combination. So, it creates an oxymoron.

Silas turned his attention now to a heavy knotted rope coiled neatly on the floor beside him. The Discipline. The knots were caked with dried blood. Eager for the purifying effects of his own agony, Silas said a quick prayer. Then, gripping one end of the rope, he closed his eyes and swung it hard over his shoulder, feeling the knots slap against his back. He whipped it over his shoulder again, slashing at his flesh. Again and again, he lashed [16, p. 32].

In this example, we observe the oxymoron used with the phrase "of", "the purifying effects of his own agony". Here, Silas, the main character of the work, expresses the effect of the pain he experienced to cleanse him of his sins. He looked at the thick rope and there was dried blood on it. He beat his body with this rope and prayed to be cleansed of his sins. The oxymoron used here is seen to be implicit. If we pay attention to the meaning, we can sense it better. No bodily injury can have a purifying effect on us as with a physical injury, our body is covered in blood more often, we show violence to our own life, no matter how much the issue we call Jihad manifests itself here, it cannot give this person a sense of comfort and purity.

The crisp April air whipped through the open window of the Citroën ZX as it skimmed south past the Opera House and crossed Place Vendôme. In the passenger seat, Robert Langdon felt the city tear past him as he tried to clear his thoughts. His quick shower and shave had left him looking reasonably presentable but had done little to ease his anxiety. The frightening image of the curator's body remained locked in his mind [16, p.31]**.**

The stylistic device used in this example is antithesis. Analyzing the sentence, we observe that Silas' inner world and outer appearance show a contradiction, there is a contrast between his inner feelings and his outer appearance. So, he takes a shower,

shaves his face, adjusts his appearance, but does not overcome his inner tension. This means that the cleanliness we do in our appearance does not remove the anxiety caused by our sins. As a result, there is a contrast between our inner appearance and our outer appearance.

THE CONCLUSION

We should note that D. Brown's novel "The Da Vinci Code" is rich in stylistic devices, both antithesis and oxymoron, which are the main research object of the article. Each example we selected from the novel created the basis for a detailed interpretation of the specific characteristics of both stylistic figures. The use of both devices adds emotionality to the language of the artistic work, and we have observed this in the expression of both the inner and outer world of the characters created in the fiction, their feelings and excitement to the smallest point. With this, we manage to draw the reader's attention to the work.

During the analysis of "The Da Vinci Code" from the linguistic point of view, we witnessed that in many examples the existing expressions are not reflected in the classification of either oxymoron or antithesis.

One of the points that we wanted to bring to the attention of the reader was the possibility of turning the compounds expressed by "as" into oxymorons by the transformation method, and we think that we have achieved our goal in this regard.

In the course of research, "The Da Vinci Code" revealed a number of oxymorons that are more commonly used in a number of languages, and it was not difficult to identify them as oxymorons.

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