



# THE ROLE OF ANTISEMIC UNITS IN THE FORMATION OF OXYMORON

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**Abstract:** This article analyzes the linguistic and contextual nature of the phenomenon of oxymoron, which is a compound formed on the basis of semantic opposition, whose components negate each other and are often interpreted as unusual phrase in linguistics. At the same time, the article highlights the role of antisemic units in the formation of the phenomenon of oxymoron, discusses the wide possibilities of antisemic units in literary texts..

**Keywords:** oxymoron, antisemy, linguopoetics, semantic contradiction, antonymy, antisemy, polysemy, lexical context, semantic valence, lexical-semantic paradigms.

## 1 INTRODUCTION

In the literary work, the author seeks new opportunities from the language in order to familiarize the reader with the spiritual world of the characters, and he ensures the realization of his literary goal. In such a process, it is especially important to achieve the goal by using figurative words. Because the figurative meaning of the words ensures the effectiveness of the author's speech more than the actual use.

It is known that semantic valence serves as the primary basis for forming a syntagmatic relationship between words. In order for certain two words to form a combination, their semantic structure must have the potential for this combination, otherwise illogicality may arise. But such a strict demarcation is characteristic of the literary language, and it cannot transmit its influence to the artistic speech. "In artistic speech, the laws of interrelationship of words ... are somewhat less than in common language. The boundaries of word combinations will expand. Because the tendency to use words figuratively in artistic speech is very strong. When using words in a figurative sense, the restrictions on their connection almost disappear". [1]

In Uzbek linguistics, such compounds are mainly interpreted as unusual compounds. Bringing the words into the environment of the work by connecting words in an unusual way creates emotionality in the work and reveals various subtleties and facets of meaning. In addition, such combinations in the text environment quickly attract the reader. As a result, the ground is created for a deeper understanding of the writer's artistic goal. An oxymoron phenomenon can be cited as one of such unusual connections. This phenomenon has been studied in the works of many linguists. [8] We can see the great linguopoetic possibilities of antisemitic units in the literary text through the phenomenon of oxymoron (like *rohatbaxsh azob* (pleasant pain),

*qayg'uli quvonch* (sad joy). In linguistics, this phenomenon is taken as a form of antithesis, and it is emphasized that semantic opposition lies at its core. But despite this, no clear opinion is given about the linguistic aspect of the contradiction in its formation. For example, S.Karimov describes this phenomenon and says: "Antonyms as a stylistic tool in the artistic style create ample conditions for the creation of an antithesis and an oxymoron in turn... Oxymoron can also be called a form of antithesis. Because words with opposite meanings are involved in this phenomenon as well." [4] As we can see, the linguistic nature of the phenomenon is not clearly revealed here either. But it is clear that the parts of oxymoron in most cases consist of words from different categories, and their opposite meaning cannot be denied in linguistics.

## 2 MATERIALS AND METHODS

The texts of various works of Uzbek literature served as the materials of this article.

The methodological basis of the article is linguistic analysis, description, comparison, component analysis, linguopoetic analysis of the literary text. The work uses the laws of dialectical philosophy about unity and conflicting opposites, unity of form and content, generality and particularity.

## 3 ANALYSIS AND RESULTS

An oxymoron is a stylistic figure consisting of combining two opposite concepts (two words that contradict each other in content), one of which logically negates the other. [3] Oxymoron is used as a means of expression in cases where characters cannot be described in the form of internal emotional and simple description. [6] Psychologically, an oxymoron is a way of dealing with an inexplicable situation. For example, *tirik murda* (a living corpse), *rohatbaxsh azob* (a pleasurable torment). In fact, the components of these

compounds are logically unrelated words. As a stylistic figure, this phenomenon differs from antithesis by the fact that its components express the same denotation, and it differs from catachresis by the opposite meaning of the connected words.

It is known that "in antithesis, meanings are revealed by parallel, juxtaposition of contradictory units, and in oxymoron, such two words are combined, and on the basis of such contradictory words, a new contextual meaning emerges while the meaning is preserved". [4] It can be said that catachresis is a phenomenon with a wider scope of use than an oxymoron. Because although the lexical units that make up the catachresis have a contradiction that cannot be combined with each other, there is no contrast in their relationship. The essence and specific aspects of this phenomenon are described in detail in the scientific work of O.L.Yakutina [7]

As mentioned above, the possibilities of antisemy as a means of creating contrast in fiction are wider than those of antonymy. The phenomenon of oxymoron can be a clear proof of this situation. It is known that the components of an oxymoron in most cases consist of words with opposite meanings belonging to different word classes. In the definition of this phenomenon in linguistics, it is recognized that they are based on semantic opposition and even antonymy. Note: "...Antonyms serve as a linguistic base in the formation of an oxymoron".[5] "The phenomenon of antonymy forms the basis of an oxymoron... Oxymorons consisting of the combination of 'pure' antonyms are extremely rare. In the main cases, words with the opposite meaning are in the form of a determining compounds, so they cannot be called antonyms in a clear sense (antonyms must belong to the same word group).[2]

As we can see, linguists who tried to reveal the essence of the phenomenon of oxymoron, on the one hand, say that it is based on an antonymic relationship, and on the other hand, they emphasize that the opposite meaning components that make up an oxymoron are not considered antonyms in the language system. This situation can be found in almost all linguistic sources. In fact, in most cases, the opposite meaning components of the oxymoron do not correspond to the antonymic criteria in the language system, but this does not mean that the contrast in their relationship exists only within the context. For example, the opposition of the components in the combinations of *qayg'uli quvonch* (sad joy), *tirik murda* (living corpse) is present in the language system: the words *qayg'u* (sadness) – *quvonch* (joy) are considered an antonymous pair, but in the case of *qayg'uli* (sad) – *quvonch* (joy), they are not antonyms in the language because they belong to a different word

classes( one of them an adjective and another is a noun). Nevertheless, it is clear that the opposite meanings between this pair of words are the same.

In determining the phenomenon of oxymoron, the opposition between its components is of primary importance, and in this case, it is not important whether they meet the antonymic requirements. Accordingly, it should be noted that the oxymoron is a stylistic figure formed not on the basis of antonymic units, but on the basis of antisemitic units. For example, the word "alive" in the combination "living corpse" has an antisemitic relationship with the words "dead" and "corpse" in the language system, based on its meaning "alive, continuing to live":

***a living corpse***

"Alive, continuing to live"  $\longleftrightarrow$  "Inanimate, ceased to live"

This semantic opposition exists in the language system (only the fact that the word groups are different prevents this pair from being antonyms, but the semantic contrast between them has the same character as the contrast between the antonymic pair living - dead).

Now let's look at the conflict in the examples of *qor alangasi* (a snow flame) or *yong'inli daryo* (a fire river). The mutual opposition in the semantics of these pairs is not formed on the basis of linguistic antisemitic units. The antisemy underlying such oxymorons is determined by context.

G.G.Kuregyan, who studied the phenomenon of oxymoron, approaches in a new way and interprets this phenomenon at the level of nominative units. The linguist notes that this phenomenon can be taken along with phraseological units in essence: "According to the level of use and expression, they are close to phraseological units, but not completely". [5] As a proof that the oxymoron is a nominative unit, Kuregyan draws attention to the emergence of the concept: "An oxymoron is a new tool built on top of an old material, which makes it possible to separate it from common symbols as a separate unit of nomination." [5]

In fact, some oxymorons have been used as a normal means of speech and have lost their unusual tone. For example, the use and function of oxymorons in speech, such as "living corpse" and "killing alive" are very close to phraseological units. But we know that idioms usually have their own lexical alternative and appear as a means of increasing speech effectiveness. The denotation expressed by the oxymoron is very complex in this respect. Its denotation cannot usually be replaced by a specific lexical alternative, since the oxymoron serves as an expression of a situation that is difficult to explain.

"In the process of viewing the pragmatics of the oxymoron, we do not ignore the fact that the oxymoron is an analytical nominative unit used in both artistic and colloquial speech, taking into account its traditional understanding as a stylistic method. In this regard, we distinguish the following as the main functions of the oxymoron: 1) nominative; 2) creativity; 3) stylistic (emotional); 4) metaphorical; 5) text formation (distributive); 6) cognitive," [5] writes G.G. Kuregyan.

The formation of unusual combinations based on antisemitic units in artistic texts directly change the meanings of lexical units. For example: *Akamni men uchun tiriklayin o'ldirib beribsan. Tirik o'lik akam borligini bilib yashash menga ham qiyin* (You killed my brother alive for me. It is also difficult for me to live knowing that I have a living dead brother)

(Tahir Malik, "Iblis Devori")

Such an artistic use of words in the context, emotional coloring of unusual combinations in the hero's speech affects the reader's most delicate feelings and sensations. In terms of content, it is inconsistent for the living to be dead, but this contradiction is given as a reflection of all the pain and suffering of the hero, the thoughts that pass through his mind.

In the artistic text, as an expression of aesthetic purpose, it is more often observed that one of the components of the unusual connected units formed on the basis of antisemitic means consists of characteristic words. In this case, the concrete content of the characteristic words moves towards abstraction. This abstract meaning is created on the basis of the meaning aspects of the concrete meaning of the word and vividly reflects the character of the heroes unknown to the reader: *Vujudini sovug o't egalladi* (Cold fire took over his body) (T. Malik, "Shaytanat").

The oxymoron *sovug o't* (cold fire) in the given example served to express the hero's emotion more strongly than the usual lexical usage. The semantic structure of the word "fire" contains the seme of "heat", but by linking it with the lexeme of cold, which is semantically completely opposite, the seme of "heat" is blurred and the lexeme of cold is actualized. In fact, the fire is never cold, and because of this antisemitic combination, the reader clearly sees the evil gaze of the hero, who has become a prisoner of satanic feelings.

In the artistic work, the author tries to give a holistic image of their high artistic expression, rather than the strictly stated essence of the objects. For this reason, the author manages to provide the art of the work by connecting the lexemes that are never logically connected and represent phenomena that do not occur at all in nature. For example: *Qish chillasida qaynoq qor yog'ishini kutgan kabi Asadbek ham, Manzura ham*

*o'g'illarining sog'ayib ketishiga umid qilishardi* (Both Asadbek and Manzura hoped for the recovery of their sons, just as they waited for hot snow in winter.)

(T.Malik. Shaytanat)

These two opposite lexical units *qaynoq* (hot) and *qor* (snow) are connected in order to express shades of meaning such as helplessness. The lexeme of *snow* is a natural phenomenon with the meaning of "cold", it can never be hot. But these two lexemes are connected to show the meaning of impossibility. The hero of the story, Asadbek, is a powerful man whose hand reaches everywhere, but even so, he is powerless to be a cure for his child's pain. The reader sees Asadbek as a person capable of everything. By the end of the story, the reader realizes that he is also a weak person, a father. Through the unusual combination of *qaynoq qor* (hot snow), the author shows the weak side of Asadbek to the readers and awakens a feeling of compassion in them. Therefore, this contrast is well-directed for artistic and aesthetic purposes.

## CONCLUSIONS

In conclusion, it can be said that the phenomenon of oxymoron is considered one of the complex phenomena that occupies a special place in the artistic text and provides a wide opportunity for the writer to express his artistic and aesthetic goals. Antisemitic units act as the main tool in the occurrence of the oxymoron. The semantic contrast in these unusual combinations may be linguistic or contextual in nature.

In conclusion, it can be said that the semantic conflict in the occurrence of the phenomenon of oxymoron is mainly linguistic in nature, and the study of its constituent units from the point of view of antisemitism helps to reveal the essence of the phenomenon more fully.

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