



THE ROLE OF OXYMORON AS ONE OF THE FIGURES SPEECH OF LEXICAL ANTONYMY IN COGNITIVE LINGUISTICS

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Article history:	Abstract:
Received: 1 st February 2022 Accepted: 4 th March 2022 Published: 22 nd April 2022	This article is the result of research on the possibilities of lexical antonyms in cognitive linguistics. Realization of the set goal involves the solution of the following tasks: consideration of the function of an oxymoron; identifying the features of the use of oxymoron as a specific means of language, the study of language techniques of oxymoron.

Keywords Oxymoron, cognitive linguistics, metonymy, epithet, comparison, hyperbole, litote, antithesis.

INTRODUCTION:

The purpose of the article is to identify and comprehend the features and specific essence of oxymoron, as well as its semantic function in cognitive linguistics. Realization of the set goal involves the solution of the following tasks: consideration of the function of an oxymoron; identifying the features of the use of oxymoron as a specific means of language, the study of language techniques of oxymoron.

In a number of major scientific areas, cognitive linguistics occupies a strong place, since it is directly related to the process of understanding a language and "allows you to see seemingly well-known facts of a language in a new light, because cognitive linguistics is directly related to the very process of understanding a language, to how the language and its units are represented in our minds." [8. p.13]

From the very origin of the Russian language to the present day, it has been enriched, various changes have taken place in it, including the appearance of stylistic devices.

Using stylistic devices - tropes and figures of speech, many authors realize the necessary intentions that help convey the movement of thought, shades of feelings [21]. Techniques also have an aesthetic potential that maintains the interest of listeners and readers, which greatly enhances the effectiveness of speech impact.

Remind:

DISCUSSION:

Tropes are turns of speech or words in a figurative sense, preserving expressiveness and figurativeness. Many tropes are based on comparison. Among the most important tropes, modern scientists distinguish metaphor, metonymy, epithet, comparison, hyperbole, litote, personification, paraphrase and irony. There are general language tropes, which are used by everyone, and author's ones, to give expressiveness to artistic and journalistic speech.

Figures of speech are special forms of syntactic constructions that enhance the impact of speech on the addressee. Some of them are based on the use of different semantic relationships between parts of structures (antithesis, oxymoron, gradation, inversion, ellipse, parcellation), others on the repetition of identical elements (repetition of words, parallelism and period), others on the expression of a rhetorical construction addressed to the reader (appeal, question and exclamation).

Only by interacting, various stylistic colors and techniques can ensure the effectiveness of the text. The construction of linguistic meaning is not reduced to a simple addition of the properties of the original components; it is rather the interaction of structural, semantic, pragmatic and other factors behind which are deep cognitive mechanisms. "Words and their meanings do not live a life separate from each other, but are combined (in our soul), regardless of our consciousness, into various groups, and the justification for grouping is the similarity or direct opposite in basic meaning" [17. p. 382].

Lexical antonymy, as such, has been studied quite deeply, as well as the question of the semantic functions of antonyms and the methods of their use. The semantic functions of antonyms are the opposition of opposites, their comparison, alternation, mutual exclusion, the transformation of one opposite into another, the coverage of a class of phenomena, the combination of opposites [15.p.22-24]

The semantic functions of antonyms are associated with their stylistic functions, which are realized in certain figures: antithesis and oxymoron are recognized as leading among them.

The problem of isolating oxymorons is very complex, as is the problem of distinguishing antonyms. It consists in the fact that the lexical units that make up the oxymoron must belong to the same semantic field and be the same in stylistic coloring. After all, it is clear that antonymy serves as the language base for constructing an oxymoron.

The degree of manifestation of the antonymy of an oxymoron indicates the mutual influence of polarity and dynamics: the greater the polarity, the more dynamics, the less polarity, the less dynamics. "... an oxymoronic unit acts as a projection of antonymy and becomes a sign of denotation, perceived through polarities. In the language, oxymoron acts as a stylistic figure that serves as a means of replenishing vocabulary deficiency" [9. p. 9].

"Oxymoron or oxymoron (from Greek oxymoron-witty-stupid) - in the traditional sense, is a stylistic figure, consisting in the combination of two words that are not just contrasting, but contradictory in meaning, connected by certain (in a broad sense) relationships. In an oxymoron, as a result of combining concepts that are incompatible from a logical point of view, a new complex concept or representation is born" [7.p.386]. Thus, an oxymoron in its essence in a literal translation is "witty stupidity."

In literary texts, oxymorons perform a pictorial-characterizing and, additionally, an emotional-evaluative function; in journalistic texts, the emotional-evaluative function prevails in oxymorons [20]. So, in oxymorons, a hybrid meaning is created: "it combines the intension of one word with an implication that is unusual for it, which is borrowed from the second word. The first word is sacrificed by its implication, the second by its intension" [14, pp. 112-113]. It is known that intension and implication are two parts distinguished in the structure of lexical meaning; where the intension is the content core of the lexical meaning, and the implicational is the periphery of the semantic features surrounding the core.

For example: "It's fun to be sad ..." A. Akhmatova, this oxymoron can be comprehended depending on which word has a direct meaning, and which one needs to be rethought. First, let's find out what is fun and what is sadness. "Fun is a carefree joyful mood expressed in a penchant for fun and laughter; Sadness is a feeling of despondency and slight sadness, "so it turns out that this is not logical. In fact, it is known that an oxymoron is defined as "a stylistically significant pragmatically motivated combination of language elements that contradict each other in meaning (parts of a word, phrase, enumeration or predicative combination of words), which has the status of a rhetorical paralogical device" [7, p. 388]. That is, the narrator can use this technique to convey maximum information in a short, concise form, while expressing his subjective attitude towards it.

The mutually exclusive aspects of the phenomenon are called an oxymoron combination, which itself is an "illegitimate child" of the laws of semantic compatibility, because it is created by violating them. This combination, in an economical way, expresses the dialectical synthesis of opposites. [2., p. 134] observed in reality and characterizing the new quality of the object.

An oxymoronic combination or collision of words belonging to different stylistic and semantic series sometimes intensifies the irony of the tone of a particular statement: "a serious candidate for paradise", a set of good exploiters" [1, p. 286].

An oxymoron produces an effect with its unexpectedness, which is caused by a violation of logical connections, because the properties "to be a" and "to be not a" are attributed to the same object of reality at the same time, hot ice, a sincere liar [1.p.238].

If we consider any oxymoron in isolation, then it seems to be nonsense, nonsense, absurdity. But in the context of a specific topic, this expression acquires a special meaning with a special artistic coloring, although it diverges from ordinary logic. For example: "terrible beauty", "ringing silence", "eloquent silence".

The principles of distinguishing between oxymoron and antithesis were proposed by V. Moskvina. The researcher identified three criteria for distinguishing between oxymoron and antithesis [19].

The first criterion is semantic, which consists in contrasting different objects with an antithesis, the contrast of phenomena ("You are rich, I am very poor, you are a prose writer, I am a poet" (A.S. Pushkin), "Houses are new, but prejudices are old" (A.S. Griboedov)), or the contradictory essence of the signified "I am a king, I am a slave, I am a worm, I am a god" (G.R. Derzhavin)).

On the other hand, an oxymoron, , attributes opposite qualities to one object or phenomenon. In an oxymoron, there is a deliberate combination of incompatible concepts. This is precisely the difference between an oxymoron and an antithesis, where, on the contrary, incompatible concepts are opposed to each other (combinations such as "war and peace", "crime and punishment" can serve as a suitable example). In an oxymoron, antonyms, attributing "opposite qualities to one object or phenomenon" (4. p. 424), not so much reveal its contradictory nature, but rather create a new quality as a result of the interaction of contrasting properties.

The study of the expression of contrast in the language allowed T.G. Bochina, draw a demarcation line between antithesis and oxymoron: in antithesis, opposites "mutually emphasize the contrast of each other", in oxymoron, "an explicit contrast serves to strengthen the implicit identity that unites the opposites"[2. p. 16].

The second criterion is called transformational. If the analyzed combination of words belongs to the category of oxymoron, the coordinating connection can easily be replaced by a subordinating one: consider the expression: «You are wretched, you are abundant, you are powerful and you are powerless mother Russia» (Nekrasov), mighty in your impotence or the mighty impotence of Russia? The possibility of transformation suggests that we are not antithetical, but an oxymoron.

The third is the substitution criterion. Constructions containing an oxymoron have a negative concessive meaning, hence the possibility of substituting words (particles and stable prepositional case combinations) with this meaning: nevertheless, at the same time, at the same time, nevertheless, all- also others. Powerful and at the same time powerless. [12.p. 92-93]

CONCLUSION:

Unlike an oxymoron, catachresis is a trope, consisting in a combination of contradictory, but not contrasting in nature, words in a figurative sense, which represent a kind of semantic unity and create an image. Based on this, a special kind of oxymorons stands out - "walking oxymorons of everyday speech": a living corpse, eloquent silence, get out of the water dry[18]. Oxymorons in the proper sense of the word and a complex image are distinguished, which arise, firstly, "as a result of the psychological phenomenon of colored hearing (audition coloree)", and secondly, functioning as a "phenomenon of a stylistic order": green noise, crimson ringing (3.c 529-530) A separate type of oxymoron is also distinguished - a synesthetic oxymoron, that is, a stylistic means that combines concepts that are opposite in meaning, reflected by different sensations: an icy desert [11.p. 17].

An important feature of an oxymoral combination is the obligatory transfer of qualitative-defining relations that express the essence of the semantics of such a combination, synthesizing a new quality based on opposite meanings. The semantics of an oxymoron is conveyed by words not only of different partial affiliation, [6.s.95; 10.s.66] but also the same [13.s. 307], while, necessarily, words of high-quality semantics: adjectives, evaluative nouns, high-quality adverbs.

An oxymoron is built on all types of submission:

1-agreement: "The eternal moment has come" (A. Blok)

2- management: "You, who loved me with the falseness of truth, and the truth of lies" (M. Tsvetaeva)

3- adjoining: "The wild look is impudently modest!" (A. Blok)

However, according to a number of scientists, "oxymoron relations can also arise between words or phrases" And also on the compositional connection: "My godless Russia, my sacred country" (I. Severyanin)

Thus, thanks to the oxymoron, which is one of the figures of speech of lexical antonymy, the literary text is perceived by the addressee not only as a content and structural integrity, but also as a special cognitive-speech process, which reflects the author's intentions, the marking of lexical and phraseological means, ways of combining words in the text, as a result of which special artistic connotations and expressiveness are created, as well as a unique linguistic picture of the writer's world[5. p. 48]

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