

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 5, May 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaoa.com/index.php/3>

### OXYMORON – A SYNTACTIC-STYLISTIC MEANS THAT ENHANCE THE EMOTIONAL-EXPRESSIVENESS OF ARTISTIC SPEECH

Abdumalik Inomjonovich Saminov

Associate Professor of the Department of Linguistics,

Doctor of Philosophy in Philology (PhD), Fergana State University

Email: [abdumaliksaminov@gmail.com](mailto:abdumaliksaminov@gmail.com)

ORCID ID 0009-0009-2971-8298

#### Abstract

This article analyzes the structural-semantic and functional-stylistic characteristics of oxymorons in Uzbek artistic discourse. An oxymoron is regarded as a stylistic figure that emerges through the combination of semantically contradictory units within a single syntactic structure. The study examines the mechanisms of oxymoron formation, their syntactic patterns, and their role in enhancing emotional and expressive effects in literary texts. Furthermore, the realization of oxymorons at different linguistic levels, including sentence constituents, word combinations, simple sentences, and complex sentences, is analyzed through illustrative examples. The findings indicate that oxymorons constitute one of the important syntactic-stylistic devices that reveal the expressive potential of the Uzbek language.

**Keywords:** Oxymoron, expressiveness, stylistic figure, syntactic structure, literary text, semantic contradiction, poetic discourse.

#### Introduction

Among the means that provide the expressiveness and aesthetic value of artistic speech, oxymoron occupies a special place. In linguistics and literary studies, this

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 5, May 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaoa.com/index.php/3>

phenomenon is interpreted as the combination of opposing or mutually exclusive concepts within a single syntactic unity. Through oxymoron, the author has the opportunity to express complex and contradictory aspects of reality, reveal the inner experiences of the image, and evoke a strong emotional impact on the reader. Oxymoron is not a simple sum of two opposing meaning units, but a new artistic and aesthetic content formed on their basis.

The structural structure of oxymoron, the mechanisms of interconnection of its components, and the functional-semantic relationships between them have not been sufficiently studied in Uzbek linguistics. As is known, in linguistics, a syntactic unit formed as a result of the combination of two or more independent words that enter into a grammatical and semantic relationship and form a coherent meaning is recognized as a phrase. Oxymorons also manifest themselves in the form of a phrase in terms of their external structure. However, they differ from ordinary phrases in the uniqueness of the semantic relationship between their components. While in traditional phrases, semantic harmony and logical compatibility prevail, in oxymorons this relationship is formed on the basis of semantic contradiction or inconsistency. As a result, the units in the phrase form a new expressive-aesthetic content by expressing mutually contradictory meanings. In this regard, oxymorons can be evaluated as syntactic-stylistic units with an unusual semantic structure.

The semantic relationship between the components of an oxymoron is fundamentally different from that of ordinary word combinations. In this case, the units in the combination are connected on the basis of semantic contradiction or inconsistency, creating an unusual semantic integrity. The essence of this semantic connection is fully manifested only within a certain context and serves to create a special expressive-aesthetic effect in the literary text. Therefore, it is not always possible to perceive the content of oxymorons directly and superficially. Their semantic essence is often revealed with the help of explanatory, interpretative or other syntactic units in the text that are related in

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 5, May 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaoa.com/index.php/3>

content. Such units unite around the semantic center expressed by the oxymoron, clarifying its ideological and aesthetic load.

### Literature review

Oxymoron is one of the complex linguopoetic phenomena located at the intersection of linguistics, stylistics and literary studies. This stylistic device arises as a result of the combination of units with opposite meanings in one syntactic construction, and serves to increase the expressiveness and effectiveness of speech. Although the issue of oxymoron has attracted the attention of researchers since the time of ancient rhetoric, its structural-semantic and pragmatic features are also considered one of the urgent problems in modern linguistics.

In world linguistics, oxymoron was initially interpreted as a stylistic figure. In particular, the first ideas about the aesthetic possibilities of using opposite concepts in one speech unit are found in the works of Aristotle. Later, with the development of the theory of rhetoric and poetics, oxymoron began to be characterized as one of the means of artistic depiction.

In linguistics of the 20th century, special attention was paid to the study of the semantic nature and functional capabilities of oxymoron. Russian linguist Viktor Vinogradov evaluates oxymorons as one of the means of increasing the figurativeness of poetic speech, emphasizing that they are based on semantic contradiction. According to the scientist, oxymoron is not a simple set of opposing concepts, but a complex semantic unity that creates a new artistic content.

In studies in the field of stylistics, oxymoron is often studied in comparison with paradox and antithesis. In particular, I.R. Galperin characterizes oxymoron as a stylistic figure that arises as a result of the combination of semantically mutually exclusive concepts and notes that its main task is to attract the reader's attention

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 5, May 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaoa.com/index.php/3>

to an unusual connection. The scientist emphasizes that the emotional-expressive effect of oxymorons comes from their unexpected semantic harmony.

In Turkic languages and Uzbek linguistics, the issue of oxymoron is studied mainly within the framework of linguopoetics and stylistics of artistic text. Uzbek linguist Shavkat Abdurakhmonov, focusing on the aspects of oxymorons related to the syntax of sentences and texts, shows that in some cases the oxymoronic content arises as a result of the contradiction between propositions. According to the researcher, semantic contradiction can occur not only within the framework of a word combination, but also at the level of sentences and texts.

Also, in studies on Uzbek linguopoetics, oxymorons are evaluated as a means of creating an artistic image, expressing the author's attitude, and enhancing the aesthetic impact of the text. However, in most existing studies, oxymorons are interpreted mainly as lexical-semantic phenomena, and their syntactic structure, structural models, and classification by syntactic levels are not sufficiently covered.

An analysis of the existing scientific literature shows that, although certain studies have been carried out on the semantic and stylistic properties of oxymorons, their syntactic realization in the Uzbek language, the mechanisms of their manifestation at the levels of a sentence, a phrase, a simple sentence and a compound sentence, have not been specifically studied. This situation creates the need to study oxymorons as a syntactic-stylistic phenomenon and determines the scientific relevance of this article.

### Methodology and Methods

The present study adopts an integrated linguistic approach combining descriptive, structural-semantic, and syntactic-stylistic methods.

The descriptive method was employed to identify and characterize oxymoronic constructions occurring in Uzbek literary discourse. This method facilitated the systematic presentation of oxymorons and their linguistic features.

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 5, May 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaoa.com/index.php/3>

The structural-semantic method was used to examine the semantic incompatibility underlying oxymoronic expressions and to determine how opposing concepts interact to generate novel meanings. Particular attention was devoted to identifying the semantic mechanisms through which contradiction transforms into artistic expressiveness.

The syntactic-stylistic method enabled the classification of oxymorons according to their syntactic realization. Based on this approach, oxymorons were grouped into four categories: lexicalized oxymoronic compounds, oxymorons in the form of word combinations, simple-sentence oxymorons, and compound-sentence oxymorons.

Elements of contextual and interpretative analysis were also employed to investigate the pragmatic and aesthetic functions of oxymorons in literary texts. Examples selected from the works of Uzbek writers and poets, including Rauf Parfi, Muhammad Yusuf, Tohir Malik, and others, served as the empirical basis of the study.

The combination of these methods made it possible to reveal both the structural organization and the communicative-stylistic potential of oxymoron as a syntactic phenomenon in Uzbek.

### **The main part**

One of the main functions of oxymoron in a literary text is to effectively express the author's aesthetic intention and conceptual idea. The semantic conflict that arises as a result of the combination of opposing concepts in one syntactic construction encourages the reader to observe and enhances the level of imagery of the text. In this regard, oxymoron is one of the important stylistic means expressing the complex and multi-layered content of artistic thought.

Oxymorons are important not only in the framework of artistic speech, but also in the expression of contradictory phenomena, processes and concepts that occur in human thought and social life through language. They arise as a result of the

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 5, May 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

combination of logically mutually exclusive concepts in a single semantic space, reflecting the complex and paradoxical aspects of reality. Therefore, oxymorons are noteworthy not only as stylistic, but also as cognitive and conceptual phenomena.

Structurally, oxymorons can be divided into two main types:

1. Simple oxymorons;
2. Complex oxymorons.

In the Uzbek language, oxymorons, like ordinary word combinations, are formed in the grammatical-semantic relationship of subordinate-dominant parts, that is, the formation of oxymorons is similar to the usual patterns of combinations and sentences, but the expression remains unusual, that is, the semantic relationship of "subject and its sign" expresses unexpected, different emotional-affective aspects of meaning. Oxymorons are, by nature, mainly composed of parts with two independent meanings, this construction consists of word combinations in attributive, objective, relative, predicative relations in terms of syntactic connection, in which the meaning of the first component logically implies the meaning of the second component or, conversely, the meaning of the second component can negate the meaning of the first component: for example, *sassiz nola*, *tobutdan tovush*, *soqov ko'p gapirdi*, *cho'loq ko'p yugurdi*, *siniq jilmaydi*.

Simple oxymorons are formed through conjunction, control, and adaptation:

conjunction: *quruq suv*, *jonli jasad*;

control connection: *sening-la tanhomiz*;

adaptation: *soqovning baqirig'i*, *jamoat siri*.

Ba'zan oksyumoronlar bir necha mustaqil ma'noga ega so'z bilan ham kengayishi mumkin. Masalan, *baland martabali dastyor*, *Shivirlab aytilgan gapning jarangi* (Tohir Malik). Such combinations are called complex oxymorons.

Researcher Sh. Abdurakhmonov emphasizes: "The negative relationship between the propositions of sentences and their connections create an oxymoron." The

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 5, May 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

linguist proves his point by citing the following linguistic evidence: “We are not afraid of a woman. We respect her. Therefore, like all the proud men in the world, we do not deviate from what a woman says or draws. (S. Siyoyev) The propositions of the first and third sentences in the text are contradictory”<sup>1</sup>. So, complex oxymorons also arise through the semantic contradiction between sentences.

We can divide oxymorons into four types according to their syntactic pattern:

1. Oxymorons in the form of a sentence.
2. Oxymorons in the form of word combinations.
3. Oxymorons in the form of a simple sentence.
4. Oxymorons in the form of a compound sentence.

1. Oxymorons in the form of a sentence. When we think about oxymorons, we usually see phrases formed by the combination of two independent lexemes in the form of shirin og‘u, muzlagan olov (sweet fire, frozen fire). But the compound words, which were historically in the form of a word combination, and are now considered as one lexeme, were also created using the oxymoron method. For example, zaharhanda, toshpaxta (azbest), badbaxt, toshmehr, badduo, duoibad kabi.

2. The following examples can be given for oxymorons in the form of a word combination. For example: g‘arib baxtiyorlik, tovushsiz faryod, baxtiyor gadolar.

3. Oxymorons in the simple sentence form are oxymorons that are formed in the form of a sentence and expressed as a sentence:

Sensiz dunyo menga nimadir, gulim,  
Har ne unut bo‘lur har neki ezgu.

**Qonimni muzlatar tirilgan o‘lim.** (R.Parfi)

Muloyim gul tutar zulm jinlari,

<sup>1</sup> Абдурахмонов Ш. Ўзбек бадий нутқида кулги қўзғатувчи лисоний воситалар. Фил.фан.ном. дисс. Автореф. – Тошкент, 1997. – 11 б.

## Eureka Journal of Language, Culture & Social Change (EJLCS)

ISSN 2760-4926 (Online) Volume 2, Issue 5, May 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

**muzlagan ichingdan qaynoq yosh kelar,**

go'yoki ming boshli ajdar singari

qon ichib to'yagan xoqonlik o'lar (Шавкат Раҳмон)

Mayus edi sening ko'zlaring g'oyat,

Go'yo yo'lsiz o'rmon barglarin to'kib,

**Qora yolqinlikda shivirlar oyat,**

**Ko'zlaringni tinglayapman entikib.** (P.Парфи)

#### 4. Oxymorons in the form of a compound sentence.

Oxymorons such as the above are clearly visible due to the sequence of contradictory words and meanings in their structure. However, sometimes they are difficult to identify, especially since it is not easy to realize at first glance that an oxymoron exists in a syntactic device formed by the combination of contradictory ideas between the parts of a compound sentence.

Menga qadrdondir uning siymosi,

Tilim tebranmas hech yomon deyishga.

U shunday buyukki,

Yo'qdir qiyosi,

**Qancha buyuk bo'lsa,**

**Tubandir shuncha...** (M.Yusuf)

In the above speech fragment, there is an unusual semantic relationship between the components of the compound sentence. Because the compound sentence itself, which is used to describe the same person, causes greatness in the first part and baseness in the second part, in the usual understanding, if a person is great, he is not base, he must be good. However, the author does not reveal how the hero is great, because he destroys the enlighteners, so he tried to reveal that the more powerful he is, the more he can do bad things using his power. This can be expressed in the usual connection as follows: qancha buyuk bo'lsa, yaxshidir shuncha shaklida ifodalansa, it will be logically correct. We are far from saying

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 5, May 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaoa.com/index.php/3>

that this is logical, but it should also be noted that here only logic is derived from an expression that seems illogical.

Or:

U xalqlar qotili,

Xalqlar otasi,

Tilim tebranmaydi,

Yomon deyishga.

U shunday ulug‘ki,

Yo‘qdir qiyosi,

**Qancha ulug‘ bo‘lsa,**

**Tubandir shuncha...** (M.Yusuf)

Ba‘zan istab qoladilar

Temir yo‘lga boshlarini qo‘yib yotmakni

**Yoki bir yapon filimidagi kabi o‘z boshlarini o‘zlari**

**Qilich bilan sekin, rohatlanib kesib tashlamakni.** (P.Парфи)

– Idorangda men bilan gaplashging kelmagan edi, **ko‘ngilni ko‘ngilga ulab gaplashadigan eng go‘zal joyni qidira-qidira, shu go‘ristonni topdim.** Otabolaning diltortar suhbatiga guvohlar kerakmi? Kerak! – dedi Axtam unga yaqinlashib. – Shu yerda yotgan o‘liklar eng yaxshi guvoh hisoblanadi. (T.Малик).

**ko‘ngilni ko‘ngilga ulab gaplashadigan eng go‘zal joyni qidira-qidira, shu go‘ristonni topdim.** The meanings of the first and second parts of the compound sentence are opposite to each other, and they cannot be combined in the usual way. In this place, they are connected in an unusual way, creating an oxymoron. Oxymorons can be expressed by all units of syntax: clauses, phrases, simple sentences, and compound sentences.

In conclusion, we can note that oxymorons are formed in the form of ordinary word combinations and serve to express an unusual concept or idea, unusualness

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 5, May 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaoa.com/index.php/3>

is the main characteristic of oxymoron, and is a special form of syntactic-stylistic figures.

### Conclusion

The findings of the study demonstrate that oxymoron constitutes a complex syntactic-stylistic phenomenon characterized by the integration of semantically contradictory elements within a single linguistic structure. Although oxymorons are formed according to the grammatical patterns of ordinary combinations and sentences, their semantic organization creates an unexpected conceptual effect that enhances the aesthetic and expressive value of discourse.

The analysis indicates that oxymorons in Uzbek can be realized at different syntactic levels, including lexicalized compounds, word combinations, simple sentences, and compound sentences. Among these, compound-sentence oxymorons exhibit a particularly high degree of semantic complexity, since contradiction emerges through the interaction of propositions rather than through individual lexical units.

The study also confirms that oxymoron performs not only stylistic but also cognitive functions. By uniting incompatible concepts within a shared semantic space, it reflects the paradoxical and multifaceted nature of human thought and reality.

Consequently, oxymoron should be viewed as a productive syntactic and linguopoetic mechanism capable of generating new meanings, intensifying emotional impact, and expressing the author's conceptual intentions. Further research may focus on comparative investigations of oxymoronic structures across different languages and on the cognitive-pragmatic aspects of their interpretation.

## Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 5, May 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaoa.com/index.php/3>

### References

1. Aristotle. Rhetoric. Translated by W. Rhys Roberts. New York: Dover Publications, 2004.
2. Vinogradov, V. V. On the Language of Fiction. Moscow: Nauka, 1980.
3. Galperin, I. R. Stylistics. 3rd ed. Moscow: Higher School Publishing House, 1981.
4. Abdurakhmonov, Sh. Problems of Uzbek Linguopoetics. Tashkent: Fan, 2008.
5. Ахманова С. С. Словарь лингвистических терминов. Москва: Советская энциклопедия, 1966.
6. Parfi, R. Selected Poems. Tashkent: G'afur G'ulom Publishing House, 2010.
7. Yusuf, M. Saylanma. Tashkent: Sharq Publishing House, 2004.
8. Malik, T. Selected Works. Tashkent: Sharq Publishing House, 2006.
9. Абдурахмонов Ш. Ўзбек бадий матнининг лингвопоэтик хусусиятлари. – Тошкент: Фан, 2008.
10. Leech, G. N. A Linguistic Guide to English Poetry. London: Longman, 1969.
11. Wales, K. A Dictionary of Stylistics. 3rd ed. London: Routledge, 2011.
12. Simpson, P. Stylistics: A Resource Book for Students. London: Routledge, 2004.