

Realization Of Synesthetic Metaphors In The Phenomenon Of Oxymoron

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Abstract: It is known that semantic valency serves as the primary basis for the syntagmatic relationships between words. For two specific words to form a combination, their semantic structure must have the potential for this combination; otherwise, illogicality may arise. However, such a limitation is characteristic of literary language and does not have the same effect on artistic speech. Representatives of artistic speech are so unique that they create strong logical units and poetic figures by combining words that cannot enter into semantic valence, thus producing illogicality. As a result, unusual word combinations that don't fit into conventional molds are created.

This article reveals the peculiarities of the oxymoron phenomenon in the syntactic relationships of units perceived through contradictory, mutually exclusive, and different feelings.

Keywords: Synesthetic metaphor, unusual combinations, trope, oxymoron, figurative language.

Introduction: In artistic creation, the author searches for new possibilities in language to describe the unique processes occurring within themselves or in the spiritual world of their characters, and they turn to tropes to ensure the realization of their intended artistic goal. This is because tropes serve to enhance the effectiveness of speech.

The rules of word connections in literary speech deviate somewhat from those in standard literary language.

The boundaries of word combinations expand. This is because in literary speech, there is a very strong tendency to use words in a figurative sense. When words are used figuratively, the limitations in their connections are almost eliminated [Abdurahmonov X. Mahmudov N., 1981:98].

Introducing words into the work's atmosphere by connecting them in an unusual way creates emotionality in the work and reveals various subtleties and facets of meaning. Such combinations in a logical context quickly attract the reader's attention. As a result, a foundation is created for a deeper understanding of the artist's artistic purpose. The

phenomenon of oxymoron can be cited as one of such unusual connections [Zaynutdinova D.T. 1990: 112].

From these ideas, it can be understood that in some cases, unusual combinations are formed by connecting words with completely opposite meanings. In this case, the combination acquires very high expressiveness and emotionality, has a strong emphatic intonation, and this is called an oxymoron.

The term "oxymoron" was first introduced in the "Dictionary of Ancient and Modern Poetry," compiled by N. Ostolopov in 1821. In this source, it is emphasized that the phenomenon of oxymoron is an incorrect, unfair combination of ideas within a whole. If we refer to L.I. Timofeev and S.V. Turaev's "Dictionary of Literary Terms," we find the following definition of this term: "...one of the artistic tropes, ...a combination of semantically opposite definitions and concepts, resulting in the emergence of a new semantic quality." S.P. Belokurova, in the "Dictionary of Literary Terms," explains the definition of an oxymoron as follows: "An oxymoron is a phrase composed of words with opposite meanings, based on a paradox."

Thus, from the above explanations, it becomes clear

that an oxymoron is a combination of independent concepts that logically exclude each other in speech. The basis of this phenomenon is not just opposing concepts, but polar oppositions. The oxymoron is one of the most original devices in fiction. L.A. Vvedenskaya in her scientific article indicates that antonyms serve as the basis for an oxymoron. Her definition of it is as follows: "An oxymoron is a combination of words expressing concepts that do not correspond to each other from a logical point of view."

It is evident that each element in a literary text affects the reader not in isolation, but according to its specific function within a particular context. In most cases, ..."due to the lack of semantic agreement in the oxymoron, the disruption of lexical correspondence does not occur, but rather happens due to the use of contrast. An oxymoron is a demonstrative, intentional deviation from the norm, a radical violation of the standard, and should always result in the emotional and rational neutralization of any normative system" [Kuregyan G.G. 2007:155].

It follows that the semantic load carried by the oxymoron during its initial perception is realized through its emphasis, distinct irrationality, and unnaturalness. In scientific works, "common" oxymorons of everyday speech are identified, in which contradiction is not perceived, and they can be considered as having entered the language. The reason for an oxymoron's transition to the class of "common" expressions is the neutralization of semantic opposition as a result of its lost imagery and frequent use in speech. For example, bitter smile, tears of joy, sweet sorrow, boiling cold water, and so on.

In his scientific work "Linguopragmatic State of the Oxymoron," G.G. Kuregyan states that ..."the language of poetry has a unique system of synonyms and antonyms, where synonymy and antonymy can be presented in a distinctive manner."

As mentioned above, we interpret polar opposite phenomena that exclude each other in everyday speech as oxymorons. An oxymoron combines contradictions within a semantic unit, and the use of this unit appears to be a kind of semantic embellishment. Depending on the context, an oxymoron conceals one thing while simultaneously revealing another concept. This phenomenon often

occurs intentionally and may contradict language norms. It compels the reader to think, delve into the depth of meaning, and discover new facets of artistic reality.

An oxymoron is a stylistic figure consisting of combining two concepts that logically negate each other, two words that are semantically opposite to each other [Hojiyev A.1985:63]. However, this definition is somewhat relative and does not fully reveal the essence of the phenomenon. Because an oxymoron is not merely a combination of words with opposite meanings, but rather linguistic units that are incompatible in terms of valency and not characteristic of usual connections are "skillfully" artificially usualized, creating a new, unique, and unrepeatable occasional meaning. For example,

So'ldirdi umrimning gulin bu zamon
Qaynoq qahrattonning yellari shoshqin.
Atrof tuman yo'li, qarshilar sovuq.

Zimiston qa'riga cho'kmishdir hayot. (R.Parfi)

To more fully reveal the essence of the oxymoron phenomenon, we will discuss related units such as antonym, contrast, antithesis, and antisem.

In linguistics, the phenomenon of oxymoron is considered a form of antithesis, and it is emphasized that it is based on semantic opposition. However, there is no clear opinion about the linguistic aspect of this contradiction in its formation.

S. Karimov, while defining this phenomenon, states: "Antonyms, as a stylistic device in artistic style, create broad conditions for the formation of antithesis and, in some cases, oxymoron... Oxymoron can also be considered a form of antithesis. This is because words with opposite meanings are involved in this case as well" [Karimov S. 2006:98]. As can be seen, the linguistic nature of the phenomenon is not revealed here either. However, it is worth noting that the components of oxymorons in most cases consist of words from different categories, and the fact that they have opposite meanings is not denied in linguistics.

An oxymoron is usually built on the basis of two antonymic pairs, and the words that make up this pair belong to different parts of speech [Hojiyev A.1985:63]. One of the main factors of the phenomenon of antonymy is that the lexemes that make up the pair

occur within the same category. These ideas also lack linguistic consistency.

An oxymoron arises as a result of the use of words in such a way that one word primarily serves as an attribute to another. The oxymoron forms the basis for creating extraordinary images built on contradiction. Such usage can also be evaluated in linguistics as occasionalism or occasional usage (unusualness, unusual usage). In this case, of course, the unusualness is somewhat stronger. In other words, a contrast arises between the occasional and the usual.

The most powerful, formed in the process of speech as a means of artistic representation

Oxymorons, which are considered highly expressive and emotional units, are similar to antitheses as they are based on contradictory concepts, and in some literature they are analyzed as related phenomena.

The main difference between an oxymoron and an antithesis is that in an antithesis, by contrasting two opposing concepts, the author's unique

purpose is expressed, and in literature, this creates beautiful examples of the art of tazod (contrast)

For example,

Ilm-u she'rda shoh-u sulton, lek taqdirga qul,
O'z elida chekdi g'urbat, zor-u nolon, o'zbegim. (E. Vohidov)

As can be seen, in these beautiful lines, the author, by using the lexemes "king and sultan" and "slave" side by side, vividly reveals in contrasting pairs the tragic value of what was written about the fate of the Uzbek nation, which has high potential.

Oxymoron involves the juxtaposition of words that are semantically incompatible, containing contradictory semes in their semantic structure. This creates a new figurative meaning and gives birth to extraordinary, sometimes "original" imagery.

In antithesis, meanings are revealed by placing contrasting units in parallel, side by side, while in oxymorons this takes the form of a word combination, where words with opposite meanings produce an extraordinarily new meaning while preserving the individual meaning of each word

Barcha zahmat menga bo'lsin,
Mayli , doim men yashay

Bu ajib totli azobu

Bu shirin qayg'u bilan. (E. Vohidov)

If we examine the combinations sweet torment, sweet sorrow in the above verses, which are beautiful examples of oxymoron, we can see that together they create an extraordinarily subtle metaphor. In fact, if we look at the inherent nature of the lexemes azob and qayg'u, their definitions in the explanatory dictionary are as follows:

Azob (Suffering) - "torture," anguish, "physical or mental torment," "difficulty or hardship of work or labor." Qayg'u (Sorrow) - "mental anguish," "grief, misfortune," "anxiety, actions, thoughts, worries, sadness in pursuit of an intended goal."

In the Uzbek language, the lexeme "shirin" (sweet) denotes a sensation or characteristic perceived through the sense of taste and is typically used in reference to consumable items. Applying the word "shirin" to sound, which is perceived through hearing, serves as an example of synesthesia: sweet tea (taste) - sweet voice (hearing), delicate fabric (touch) - delicate scent (smell), hot pepper (taste) - pungent odor (smell), rough (fabric) - harsh (voice) [Hakimova M.

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Thus, it is evident that in the semantic structure of these lexemes, there is no seme expressing the meaning of "taste", and in fact, it is impossible to form valency with any lexical unit expressing taste. However, the author's skill lies in the fact that he loves his beloved to such an extent that the suffering he endures on the path of love, any difficulties that come from his beloved, bring him peace and pleasure, and he enjoys these sufferings. Even the grief caused by the beloved's torment is a pleasure for the lover. So, this suffering and grief are not simple; there is an incomprehensible uniqueness in them. To explain this feeling experienced by the author, he expresses a new concept in a figurative sense by using the lexemes sweet, delicious

denoting "taste" as adjectives for these units. In these transfers, mutually different feelings are synthesized in cooperation, and through opposing concepts, the most beautiful example of metaphor - synesthetic metaphor - occurs.

In determining the phenomenon of oxymoron, the contradiction between its components is of primary importance, and in this case, it is not important whether they meet the requirements of antonymy. Accordingly, it should be noted that the oxymoron is not an antonymic, but a stylistic figure formed on the basis of antiemic units [Abdullaeva D., 2010: 119].

However, our observations have shown that in the phenomenon of antisemy, both parties entering into a relationship must have antisemic potential in the language system, meaning each lexeme must have its own semantic opposite in the language. For example, a living corpse, cold fire. These units with semantic opposition,

although their components belong to different categories, have a contradiction between them in the language system.

This contradiction exists between living-dead. In the semantic structure of the lexemes fire, flame there are semes of "hot," "burning" and through these semes, the lexeme fire enters into an antisemic relationship, similar to antonymic pairs like hot-cold. This is as characteristic as the contradiction between antonymic pairs. However, in speech, there are many oxymoronic units in whose semantic structure there is no potential for an antisemic relationship, meaning they do not have an opposite pair in the language. For example, in the units snow flame, fiery river we perceive contradictory relationships only in context.

Yong'inli daryoda quloch otaylik,

Bu yerdan ketaylik, faqat ketaylik. (R.Parfi.)

Thus, an oxymoron is a figurative "refined" syntactic and stylistic device built on the basis of logically contradictory relationships in context. Particularly in the occurrence of this phenomenon, as a result of the syntactic relationship between two opposing concepts perceived through different senses, the most unique, strongly occasional, and inimitable forms of synesthetic metaphor are manifested. The perception of these unusual combinations sometimes makes even native speakers of the language ponder deeply. Of course, this

demonstrates how wide and unbridled the boundaries of language's internal capabilities are.

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