

Oxymoron as a Communicative Tool

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ABSTRACT: Oxymoron is a means of expression that is created when two elements that are polar opposites of one another are combined for particular communicative purpose. The consequence of contradiction is one of an oxymoron's numerous effects. Individuals must be capable to explain conflicting circumstances and understand their implications in their daily lives so the world is full with paradoxes. In order to accomplish this, individuals must communicate with one another using particular counterintuitive terms. One of the various strategies for creating contradictions is oxymoron. This work looks at oxymora, their varieties, and the ways that speakers employ them in everyday conversation. The study of oxymora is done from a semantic perspective. This is accomplished by performing semantic analysis on several oxymoron cases that have been compiled and arbitrarily chosen from various social media platforms. The study demonstrates how frequently oxymora are employed in conversation. Particularly, one kind of oxymoron, known as the poetic oxymoron, is employed more frequently than its non-poetic equivalent. Oxymora are typically common in ordinary conversation and many go unnoticed. Examining how prevalent this image reveals a potential capacity for oxymoronic conception of concepts, things, and occurrences.

KEYWORDS: oxymoron, direct, indirect, poetic, non-poetic, day-to-day language.

INTRODUCTION

Because of recent developments in information and communication technologies, English has become more significant [1, 169-183]. The communicative structure of speech becomes more vivid and expressive thanks to stylistic means. Stylistic figures make speech spectacular and attractive, allow you to quickly and easily convey the idea to the listener [2,73]. Irony, paradox, understatement, and oxymora are examples of figures of contradiction that are typically viewed as rhetorical devices. They have been considered traits of language rather than thought. In contrast to everyday speech, they were captured in lyrical literary manner [9,125-151]. These tropes have only recently been completely accepted as conceptual mechanisms of meaning construction and deduction. According to Gibbs, research in cognitive linguistics has demonstrated over the past few years that these tropes are viewed as essentially reasoning tools, making them essential in everyday verbal communication and a component of the metaphorical underpinnings of everyday thought [3,54]. In particular, contradiction tropes can show how our understanding of contradictory circumstances prompts the need for speech and communication that mirror figurative thinking techniques. People can, thus, preserve and alter social ties by detecting conflicting circumstances and then making straightforward, ironic comments about them that make use of these figures of speech. One of the most prominent figures of thought and speech that reflects our contrasting interpretations of reality, according to Gibbs is the oxymoron [3, 54]. Oxymoron is a figure of speech in which two words are purposefully joined to one another for special effect despite their semantic incompatibility and salient meaning contradiction [12,169]. This stylistic device relies on breaking the laws governing the semantic compatibility of words, which produces the impact of surprise; it also gives phrases and verbal turns new meaning, which results in the development of new concepts [11,414-419]. The most overt and contrasting word opposition, in which the opposing aspects are logically contradictory, is referred to as an oxymoron. Contradictory or nonsensical message is driven by the nature of oxymoron expressions. From the top surface, they typically make a lot of sense and are frequently painfully true. Poets and writers employ oxymoron in literature to draw readers' attention to apparent tensions. It is a prevalent tool, particularly in poetry texts. It enhances the message with beauty, color, exaggeration, emphasis, and irony. It is employed to generate poetic, paradoxical, dramatic, and controversies surrounding. Examining oxymora, their types, and their structures in conversational English is one of the main goals of this paper. The study makes the notion, in line with Shen's point of view, that people utilize oxymora as figures of speech automatically and unconsciously to the point where it occasionally passes unnoticed in regular dialogue [12,169]. Oxymoron reflects poetic systems for conceiving human experience and the external universe in addition to just representing figures of speech. The taxonomy of oxymora used in this study is that provided by Shen. He divides oxymoron into direct and indirect oxymoron, which are the two main categories. Regarding the internal semantic structure of these two categories, Shen made a distinction [12,169]. The indirect oxymoron is the most common and prominent in the poetic corpus more so than the direct oxymoron, which has a very low frequency, according to

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his analysis of the underlying semantic structure of oxymorons in a large-scale poetic corpus. As a result, the direct oxymoron is referred to as the non-poetic oxymoron in a poetic discourse whereas the indirect oxymoron is referred to as the poetic oxymoron. He bases his differentiation between these two categories on the sense relationships that can be found between the two phrases that make up an oxymoron. It's important to note that conceptual knowledge identified by an oxymoron's structure determines how well it can be understood [3,54].

MAIN PART

The Direct Oxymoron

The core semantic structure of the direct oxymoron consists of two pieces that are direct antonyms. In direct antonyms, there are two opposite poles on a particular dimension, such as hot or cold, two opposite values on a distinctive trait, such as man or woman, or incompatible qualities, such as square or circle [6,49-58]. When two lexical objects represent the opposing poles of a semantic dimension, they are direct antonyms. The two antonymous concepts are two words that immediately contradict one another; the first word appears, and then its antonym. Examples of direct oxymorons include "cruel kindness", "Feminine man and heavy lightness," and others. Under the heading of componential analysis in the following part, a thorough explanation will be covered.

The Indirect Oxymoron

This oxymoron consists of two parts, one of which is the hyponym of the other rather than the direct antonym, or the antonym of the hyponym. Because one of the opposing elements, typically the second, is a hyponym of the other element's antonym, usually the first, as in "sweet sorrow," "bright smoke," and "sacred garbage," the two lexical items that make up this oxymoron are not antonymous in a straightforward way from a semantic standpoint. In accordance with the definition, "sorrow," the second phrase, is one of the fundamental elements of "bitter" entities rather than being directly opposed to "sweet." This is, thus, because the sense relations of meaning between these two elements form the basis of the internal semantic structure of this type. Since it is characteristic of poetry, this kind of oxymoron is also known as a poetic oxymoron.

Semantic Analysis of the Oxymoron's Structure

From a semantic perspective, an oxymoron is a relationship where the meanings of two words are in opposition to one another. This relation of opposition is treated within a lexical framework since it is a semantic relationship between the meanings of two lexical items [12,169]. The componential analysis theory is one of the well-known semantic theories that describes how meanings are constructed and how aspects of various semantic opposites can be integrated.

Componential Analysis (CA)

Numerous methods can be used to assess the meanings of specific words. Componential analysis, or CA as it is sometimes referred to, is one type of analysis. This theory is founded on the idea of the semantic contrast phenomenon, which is the reduction of a lexical item's meaning, or word sense, from a broad and defined set of meanings to a relatively small number of distinguishing characteristics or contrastive elements [8, 345; 7, 196]. CA makes an effort to view these semantic contrastive elements as "binary" opposites. There is only one characteristic or element used to name and distinguish between the two terms in the binary in terms of pluses and minuses in those terms. To distinguish between the positive and negative values of the semantic property, use a plus "+" symbol or a minus "-" sign. This feature is then used in relation to the variable or component value. Elements of opposition are denoted by the sign "+," while those denoted by the sign "-" are used to indicate linguistically the positive and negative values of the semantic components used for the meaning variables. Semantic features are arranged and structured in a hierarchical manner, with some traits being more important than others. Given that not all of a given lexical item's semantic properties accurately reflect its meaning, the hierarchical organization is important. Since its purpose is to distinguish the lexical item in question from its adjacent item, it is actually the least prominent feature(s) and carries the bulk of the semantic weight. Therefore, the lowest distinguishing semantic property, or "-/+ male," is what separates, for instance, "female" from "boy" and Leech claim that the antonym and hyponym are the fundamental sense relations that result from this method and are crucial for the study of the semantic structure of opposition.

The Antonym Sense Relation

One of the most crucial and semantic relationship is antonymy, or the oppositeness of meaning. According to Lyons, the occurrence of many antonyms in the vocabulary of human languages is connected to people's propensity to think in opposition, that is, to polarize experience and judgment [8,345]. Antonyms are two words with completely different senses. As two phrases are antonyms, they share all of their semantic characteristics with the exception of a change in the "-/+" sign of their distinguishing characteristic. These components are shown as [+HUMAN] [-ADULT] [-MALE]. The exact same is for the word "boy," for instance, which has the same semantic properties other than the fact that "non-male" will be "male". The parts are displayed as [+HUMAN]. [-MALE] [-ADULT]. According to Leech if two words, for instance, have meanings that are incompatible with one another, it means that at least one of those traits is present in the other term [8,345]. As a result of the contradiction between "[-MALE] and [+MALE], the meaning of "girl" and "boy" cannot be reconciled. The '-/+male' distinguishing trait is what separates 'female' from 'boy,' not the other semantically similar features.

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The Hyponym Sense Relation

As a sense relation, hyponym is just as significant as relations of opposition and contrast. The relationship between a more specific or subordinate lexeme and a more general or superordinate lexeme is what we're talking about here [8, 345; 7, 196]. Idea of meaning encapsulation is the foundation of hyponym. This is true because hyponym relies on encapsulating some syntagmatically modified sense of the superordinate lexeme in order to function as a relation of sense. When "one componential format incorporates all the features found in the other, a hyponym exists between the two meanings. Because the two characteristics that make up the definition of "grown-up" are [+HUMAN] [+ADULT] [-MALE], "woman" is a hyponym for "grown-up"[8,345]. The terms "grown up" and "female" and "human being," respectively, are also hyponyms.

RESULTS AND DISCUSSIONS

The internal semantic structure of the two types of oxymoron observed in the sample was semantically analyzed, and the results revealed the following: There are two basic categories of oxymoron: direct and indirect. A thorough examination of the oxymoron corpus illustrates 321 examples. The first finding from our investigation is that indirect oxymorons are used in ordinary conversation the most often; with an average of 81% instances compared to 19% for direct ones. The most common sort of oxymoron is an indirect one, often known as a poetic oxymoron. It is more prevalent than the direct variety, which is employed less frequently. This proves that oxymoron is not limited to literary and lyrical forms. The poetry form of oxymoron has a more natural, straightforward, and simple structure than the non-poetic type since it is the indirect oxymoron that is employed in common language the most. This makes it easier for people to understand and remember. This is so since the indirect oxymoron's semantic structure demonstrates specific structural characteristics. The two elements of the indirect oxymoron can, therefore, be coupled and linked in more ways than they can in the direct one, simplifying the interpretation process. People find it simpler to construct more inventive features from the pairing of two words that made up the indirect oxymoron than they do for the direct oxymoron. This is due to the fact that by interpreting the combination of features, a greater number of semantic features can be manifested. Given this, it is more straightforward for people to interpret the poetic oxymoron than the direct non-poetic oxymoron.

CONCLUSION

The following conclusion can be derived from the findings and data analysis: This work's focus is on oxymoron and how they are used in common language. The analysis of oxymoron found in the chosen data from ordinary language identifies and investigates their types as well as their internal semantic structure. 321 oxymoron expressions in all, 261 of which are indirect and 60 of which are direct, were used in this study. These findings demonstrate that the use of oxymoron is not restricted to poetry and literary forms. Oxymoron is widely used in literature, but the study also demonstrates that they are frequently used in everyday language. People may employ oxymoron knowingly without even realizing it. The indirect oxymoron, also known as the poetic oxymoron, can be said to be the most common and prevalent variety of oxymoron. According to this study, humans have the capacity to exploit contradictions to perceive aspects of other people or events in life that are impossible to comprehend simultaneously. As a result, individuals can mentally grasp two ideas that are obviously at odds with one another in a single position [13]. Oxymoron expressions can be thought of as reasoning tools as well as figurative speech devices, making them essential for everyday linguistic interaction and meaning construction. Because it enables both authors and common people to use opposing, contrasting concepts that are juxtaposed together in a way that actually results in making sense in a strange and rather complex manner, oxymoron is a great literary tool not only in literary style but also in everyday communication. People purposefully utilize it to draw attention to discrepancies in an effort to get them to stop and ponder. An intriguing literary device, oxymoron, lets readers understand a deep level of truth and explore many layers of semantics in any verbal communication, according to research. However, oxymoron is not commonly used in ordinary speech to create profound statements like those found in poetry and literary works. Instead, they do it to demonstrate their wit. Their discourse has more flavors thanks to the use of oxymoron.

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