

STRUCTURAL-SEMANTIC TYPES OF OXYMORONS IN ENGLISH AND RUSSIAN LANGUAGES

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ANNOTATION

This study investigates the structural and semantic types of oxymorons in English and Russian across various discourse types, including artistic, poetic, everyday, and media discourse. Through a frequency and semantic analysis, the research highlights the prevalence and distribution of explicit and implicit oxymorons in both languages. The results indicate that explicit oxymorons are more common in English texts, particularly in artistic and media discourses, while implicit oxymorons dominate Russian poetic and media discourse. These findings suggest cultural and stylistic preferences in the use of oxymorons across languages, offering insights into the distinctive linguistic and rhetorical strategies employed in each language. The study sheds light on how oxymorons function as stylistic devices to convey contrast, paradox, and depth in meaning, reflecting the flexibility and creativity in language use.

Keywords: oxymorons, explicit oxymorons, implicit oxymorons, discourse analysis, rhetorical devices, artistic discourse, poetic discourse, media discourse, everyday discourse.

Introduction

Oxymoron, as a rhetorical and linguistic device, plays a crucial role in various forms of discourse, combining seemingly contradictory terms to create a nuanced and often paradoxical meaning. The use of oxymorons has been widely studied across different languages and literary traditions, highlighting both universal aspects and language-specific features. In English and Russian, oxymorons are utilized in various forms of expression, including literary, poetic, everyday, and media discourse. However, the structural and semantic characteristics of oxymorons can vary significantly between these two languages, shaped by their distinct linguistic systems and cultural contexts.

This study explores the prevalence and structural typology of oxymorons in English and Russian, focusing on how they function in artistic, poetic, everyday, and media discourses. By examining explicit and implicit oxymorons, the research aims to identify patterns of usage that reflect the unique stylistic preferences and communicative goals in both languages. The analysis draws on examples from a wide range of sources, including literary texts, media articles, and colloquial expressions, providing a comprehensive overview of how oxymorons contribute to meaning-making in different communicative contexts.

Furthermore, the study investigates the semantic opposition that defines oxymorons, exploring how the interplay between opposing concepts can evoke strong emotional responses, highlight irony, or create cognitive dissonance. Through comparative analysis, this research seeks to deepen the understanding of oxymoron as a multifaceted linguistic phenomenon and to uncover the cultural and linguistic factors that influence its use in English and Russian.

Literature review

As mentioned above, stylistic devices have long attracted the interest of many researchers. The majority of works addressing the stylistic devices have been found in the dissertations and monographs of Russian researchers such as Kopnin, Artyomova, Pavlovich, Bochina, and Ovsyannikov. Leading researchers such as Kuregyan, Shestakova, and Tatanova discuss oxymoron with a focus on its linguostylistic interpretation and its antonymic relationship with other stylistic devices. Additionally, Ataeva and Kuregyan dedicated their work to the structural and semantic classification of oxymorons. Each of these works is significantly distinct from one another and contains valuable discoveries by the authors.

Methodology

This study adopts a comparative linguistic analysis to explore the structural and semantic characteristics of oxymorons in Russian and English. Data were collected from 92 Russian and 121 English examples across various discourse types, including fiction, poetry, media, and everyday language. Oxymorons were categorized into morphemic-level, phrasal, and sentence-level types, and further classified as explicit or implicit based on the clarity of their contradiction. A frequency analysis using statistical methods was employed to determine the prevalence of each oxymoron type in both languages, revealing significant structural differences. A comparative analysis then examined how typological factors, such as Russian's fusional and English's analytical nature, influence oxymoron usage. Lastly, a communicative-pragmatic analysis was conducted to understand how oxymorons function contextually, particularly in conveying irony or emotional depth. This multi-faceted approach, incorporating statistical data, sheds light on the linguistic and cultural distinctions in oxymoron use between the two languages.

Results and discussions

The structural classifications of oxymorons occur at three levels: morphemic, lexical, and syntactic.

Flayih (2016) identifies three structural types of English oxymorons:

- 1) oxymorons consisting of one word with affixal morphemes (for example, pianoforte, preposterous);
- 2) oxymorons consisting of one word with root morphemes (for example, bittersweet);
- 3) oxymorons that appear at the phrase level in the form of word combinations (for example, I silently scream).

Uzbekistan, a nation with diverse cultural backgrounds, officially designates the Uzbek language as its sole state language. Russian, meanwhile, acts as a common language among the country's ethnic minority groups and is often spoken as a second

native language. Nonetheless, following the country's declaration of independence, the prevalence of English has grown across various aspects of Uzbek society. (Rahmanova & Ekşi, 2023). Taking into account the importance of English in the world and its necessity in all spheres, the English language is taught in all educational institutions as a foreign or second language (Rahmanova *et al.*, 2024). Due to evolving objectives, the Uzbek government has issued several decrees and documents regarding language planning. This initiative reflects the government's commitment to fostering connections with the global community and preparing professionals to meet the standards required in the international market (Rahmanova & Ekşi, 2023). One of the key aspects of language planning in Uzbekistan is the promotion of English as a foreign language. English has gained significant importance as a global language of communication, commerce, and technology. In Uzbekistan, the government has recognized the importance of English proficiency for international communication and has implemented various policies to promote the learning of English as a foreign language (Rahmanova & Shahabitdinova, 2024).

The study of oxymorons also takes a crucial role. Uzbek linguist Saminov (2022) proposes dividing oxymorons into the following four types:

- oxymorons in the form of sentence members;
- oxymorons in the form of word combinations;
- oxymorons in the form of simple sentences;
- oxymorons in the form of complex sentences.

According to the classification of, an oxymoronic phrase in the English language can be presented with the following syntactic models:

- a) Adv + Adj;
- b) Adv + V;
- c) Adj + N;
- d) Adj + Adj;
- e) N + N.

At the level of syntactic structure of sentences, the following types are distinguished:

- a) S + P (in sentences like Silence sings all around me);
- b) S + Pr (This silence is deafening);
- c) S + Obj (The greatest hate springs from the greatest love);
- d) P + Obj (I will to the water go, and see him out of sight).

According to Chuanyu (2008), oxymorons at the phrase and word levels, used together within a phrase, can belong to different syntactic classes (as in a, b, c, and d) or the same class (as in e and f). In particular, the syntactic frame by parts of speech of an oxymoron can include the following types:

- a) adverb + adjective
“And faith unfaithful kept him falsely true”;

- b) adverb + verb
“I silently scream for help - That never seems to come”;

- c) verb + adverb

“He wished that he was ill, then he could stay away from school... He began groaning loudly”;

d) adjective + noun

“It is an open secret that Mary and John are engaged”;

e) adjective + adjective

“The cat lay on the sofa, looking all drowsy and vivacious”;

f) noun + noun

“Filling in a tax return calls for absolute honesty and cunning.”

Chuanyu (2008) adds that if what is opposed or contrasted in the oxymoron is not form but content, then its syntactic framework can be more flexible than indicated in the examples above. This phenomenon can even be observed beyond the phrase level, for example:

g) subject versus predicate

“Silence sings all round me; my head is bound with a band”;

h) subject opposed to predicate

“A friend to everybody is a friend to nobody”;

i) subject opposed to object

“The greatest hate springs from the greatest love”;

j) predicate opposed to object

“And is he gone? And is he gone?” she cried, and wept out outright; “then I will to the water go, and see him out of sight.”

Based on Russian material, Kuregyan (2007) identifies three structural models:

- a model of one syntactic form (haughty-tender, non-walk, future-antiquity);

- a model of a binary phrase with a subordinating connection (it is the most productive);

- distributive-contextual oxymorons – oxymoron-sentence, oxymoron-text (“In him, death bloomed with a kind of black life”).

In the model of a binary phrase, Kuregyan (2007) notes the following options:

1) nominal, substantive phrases where N is the main word:

a) N + Adj;

b) N + N (a same-root model with the negative particle not attached to any part of the structure and a different-root model without using a preposition);

c) N + N (with a preposition);

d) N + V;

e) N + Num.

2) Nominal, subjective phrases with the main structure being Adj+Adv;

3) Verbal phrases:

a) V + Adv;

b) V + adverb of time;

c) V + gerund;

d) V + N in oblique case.

4) Adverbial oxymorons.

Among monosyllabic models, Kuregyan (2007) distinguishes oxymoron-words, in which both the sign and its negation are contained (for example, non-meeting), as well as oxymorons with a metaphorical shift at the core. This group includes complex words like haughty-tender.

Based on the classifications of Tatanova (2006) and Ataeva (1975), structural and semantic oxymorons can be distinguished. The syntactic structure should be studied before semantic types of oxymorons. According to Tatanova’s classification, structural types of oxymorons consist of the following:

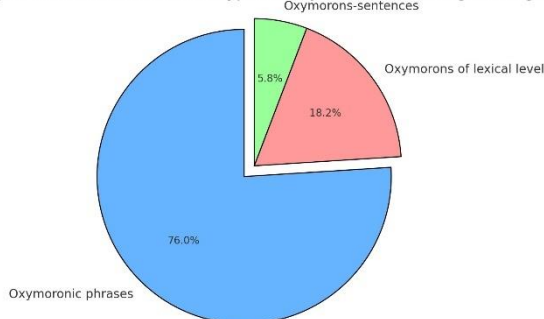
- two-component oxymorons;
- multi-component oxymorons:
 - a. attributive syntactic units;
 - b. attributive lexical units;
 - c. word combinations with the preposition “of.”

Based on the above approaches, for our study, we have considered oxymorons in terms of their structure by the following types: lexical (simple, complex oxymorons) and syntactic (word combinations and oxymorons in the form of sentences). Our observations revealed that there are assumptions about the existence of oxymorons at the morphemic level (derivative oxymorons) in the language. Specifically, Flayih (2007) refers to lexemes such as "pianoforte" and "preposterous" as oxymorons with affixal morphemes. However, when analyzed based on the criteria of the semantic principle for dividing oxymorons, it was found that they do not possess oxymoronic connotations.

We found one example of an oxymoron at the morphemic level in the Russian language, which was ultimately recognized as a diminutive.

“Так-то, всегда и во всем чересчуринька”

Percentage distribution of structural types of oxymorons in the English language



The study of structural and semantic classifications of oxymorons allows for a deeper understanding of their role and significance in the language, opening new perspectives for analyzing literary, poetic, colloquial, and everyday discourse. Moreover, considering oxymorons from various structural-semantic positions allows not only the determination of their different types and understanding of their role in the language but also an appreciation of their rhetorical power, which is the communicative-pragmatic aspect. Such a multi-faceted study not only enriches our understanding of linguistic figures but also contributes to the development of theoretical foundations in stylistics and linguistics.

Let us analyze the data presented in the table regarding the frequency of usage of structural types of oxymorons in various discourses in both English and Russian.

Oxymorons in the English language.

Structural types of oxymorons	Artistic discourse (75)	Poetic discourse (20)	Everyday discourse (13)	Media discourse (13)
Oxymorons of lexical level	7	1	13	1
Oxymoronic phrases	62	19	0	11
Oxymorons-sentences	6	0	0	1

Oxymorons in the Russian language.

Structural Types of Oxymorons	Artistic Discourse (54)	Poetic Discourse (31)	Everyday Discourse (5)	Media Discourse (2)
Lexical level oxymorons	5	4	1	0
Oxymoron phrases	43	16	2	2
Oxymoron sentences	6	11	2	0

In both languages, artistic discourse is the richest in terms of the use of oxymorons. Oxymoronic word combinations are the most common type across all discourses in both languages.

In English, oxymoron-based sentences are less frequent compared to Russian, where they are notably present in poetic discourse. The Russian language shows a more significant presence of lexical-level oxymorons in everyday and general discourses.

In English, poetic discourse almost entirely consists of oxymoronic word combinations. In Russian, poetic discourse includes a substantial proportion of oxymoron-based sentences. These findings show that although oxymorons are found across various types of discourse in both languages, their prevalence and structural types can vary significantly depending on the language and the context of use.

Semantic Typology of Oxymorons in the Compared Languages

Oxymoron, as a stylistic figure representing a polar opposition of concepts, has both semantic and pragmatic dimensions. The semantics of oxymoron has repeatedly attracted the attention of researchers. This stylistic device, as we have mentioned earlier, is often viewed as a form of contrast created by concepts that logically exclude each other. In terms of semantics, the illogical nature of this speech device is emphasized, with the goal of expressing the complex and contradictory nature of the described object and providing it with a unique authorial evaluation.

Semantic classifications of oxymorons represent an interesting and multifaceted aspect of linguistic analysis, allowing for a deeper understanding of the nature of this rhetorical device. According to Massalskaya (2012), oxymorons can be classified from the perspectives of grammar and semantics. She identifies the following categories:

1. Denotative and Connotative Oxymorons: These oxymorons differ in their meaning and use. Denotative oxymorons, such as "honest politician," directly point to a contradiction in the literal meaning of the words. Connotative oxymorons, on the other hand, may involve deeper cultural and emotional undertones, evoking unexpected associations and emotional reactions.

2. Usual and Occasional Oxymorons: Usual oxymorons, such as "dry wine," represent commonly accepted expressions that frequently occur in language and have established meanings. Occasional oxymorons, in contrast, are spontaneously

created in specific communicative situations, often for rhetorical effect, and are not standard in the language.

3. Antonymic and Non-antonymic Oxymorons: Antonymic oxymorons, such as "poor rich man" or "flawless mistake," are built on an obvious opposition between antonyms. Non-antonymic oxymorons, on the other hand, include words that are not direct opposites but create a paradoxical combination through context or unusual associations.

4. Natural and Artificial Oxymorons: Natural oxymorons, such as "terribly beautiful," arise from the natural use of language and reflect contradictory characteristics of real objects or phenomena. Artificial oxymorons, such as "humane guillotine," are deliberately created to draw attention and generate a strong rhetorical effect.

Thus, considering oxymorons from different semantic perspectives allows not only to understand their role in language but also to evaluate their rhetorical power. Based on our observations, the semantic classification proposed by Ataeva (1975) is the most accurate and comprehensive. For this reason, we decided to explore the semantic classification based on Ataeva's principles, where she divides oxymorons into explicit and implicit categories. Below, we will present the results of our research based on the frequency and statistical analysis of two types of semantic oxymorons (explicit and implicit).

Explicit Oxymorons

Oxymoronic combinations, where the components are clearly opposed to each other, are called explicit. According to our observations, I. Galperin was correct in stating that in such combinations, conceptual and emotional-evaluative meanings conflict within the components. In most cases, the first component represents a positive emotional evaluation.

The oxymoronic combination "freezing fire" from Emily Bronte's novel "Wuthering Heights" serves as an ideal example for analysis.

Freezing	Oxford Dictionary	Longman Dictionary
	(also freezing cold) extremely cold	extremely cold
	having temperatures that are below 0° Celsius	below the temperature at which water turns to ice
Fire	the flames, light and heat, and often smoke, that are produced when something burns	flames that destroy things
	flames that are out of control and destroy buildings, trees, etc.	Flames for heating/cooling
	a pile of burning fuel, such as wood or coal,	Heating equipment

	used for cooking food or heating a room	
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Analyzing the phrase "freezing fire," it becomes evident that the components contradict each other. The precise antonym of the word "freezing" is "boiling" or "scorching." If we look at the synonyms for "freezing," we see words such as cold, icy, frigid, and cool; its antonyms include boiling, scorching, burning, flaming, and blazing, as well as "fire."

The presence of the word "fire" among the antonyms for "freezing" allows us to consider the above construction as based on the combination of antonyms. Despite the fact that the combination violates the object-logical seme, it does not hinder the communicative (primary) function of the language.

Oxymoronic combinations are built on both object-logical and emotional-evaluative semes. We have already analyzed the object-logical seme of this combination and confirmed their opposition. As for the emotional-evaluative seme, it is necessary to examine the emotional connotations of the components. Both can present a negative connotation: "freezing" implies extreme cold, while "fire" implies extreme heat, which can destroy. Consequently, the emotional-evaluative relationship of the studied oxymoronic combination takes the following form:

freezing + fire

- -

From this, it follows that the emotional-evaluative semes of the components of this construction are not oppositional. This suggests that the given combination is not an absolute, explicit oxymoron.

For comparison, consider the title of the popular Russian drama by Tolstoy "The Living Corpse" (Живой труп). Here, the oxymoron is more explicit, as "living" and "corpse" are direct opposites, creating a clearer contradiction in both object-logical and emotional-evaluative dimensions.

живой	Словарь Ожегова	Словарь Ушакова
	Такой, который живет, обладает жизнью. Живое существо.	Такой, который живет, в котором есть жизнь. Против. мёртвый
	Подлинный, самый настоящий. Изобразить живых людей. Ж. пример героизма.	Обладающий жизнью, одушевлённый. Живая природа.

труп	Мертвое тело человека или животного. Переступить или перешагнуть через чей-н. т., шагать по трупам (также перен.: не пощадить чьей-н. жизни, идти на все для достижения успеха, своих целей; неодобр.).	Мертвое тело человека или животного. Поле битвы усеяно трупами. Как труп (как мертвый), в пустыне я лежал.
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The definitions of the words "живой" (alive) and "труп" (corpse) reveal a clear contradiction. Their emotional-evaluative meaning can be represented as:

Живой+труп
+ -

This reflects the explicit opposition, where "живой" conveys a positive connotation of life and vitality, while "труп" carries a negative connotation of death and lifelessness.

Now, let us examine the oxymoronic phrase "ugly beauty" from Victor Hugo's "The Hunchback of Notre-Dame". This phrase describes Quasimodo's appearance, but more importantly, how society perceives him. On the surface, Quasimodo is deemed "ugly" due to his physical deformities, but his inner nature—his kindness and compassion—makes him "beautiful" in a moral and emotional sense.

ugly	Oxford Dictionary	Longman Dictionary
	unpleasant to look at	extremely unattractive and unpleasant to look at
	unpleasant or dangerous; involving threats or violence ¹	Used to describe a situation which is very bad or violent, and which makes you feel frightened or threatened
beauty	the quality of giving pleasure to the senses or to the mind	a quality that people, places, or things have that makes them very attractive to look at
	a person or thing that is beautiful	a woman that is very beautiful
	an excellent example of its type	A beauty that something such as a

		poem, song, emotion, etc. has that gives you pleasure or joy
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In this oxymoron, "ugly" and "beauty" represent opposing values: one typically describes external, undesirable qualities, while the other reflects something aesthetically or morally admirable. However, in Quasimodo's case, the phrase conveys the idea that despite his outer ugliness, his soul possesses a form of inner beauty, challenging societal perceptions.

Like "живой труп," the emotional-evaluative meaning here contrasts physical appearance with moral character, but in this case, the opposition lies between external ugliness and internal beauty. This creates a paradox where what is traditionally seen as unattractive may, in fact, hold deeper beauty when looked at from a different perspective.

This oxymoron powerfully reflects the theme of inner versus outer values, illustrating how societal judgments based on physical appearance can obscure the true nature of a person's character.

So, if the second component of the phrase "ugly beauty" were an adjective, the components of the oxymoronic combination would be antonyms. However, since "ugly" is an adjective and "beauty" is a noun, they cannot strictly be considered antonyms. Nevertheless, their semantic relations are similar to those between antonyms. Therefore, a transformation of one of the components is necessary for comparison.

To determine if they are antonyms, we can consult a dictionary. Synonyms of "ugly" include: hideous, disgusting, grotesque, unattractive, unpleasing, awful. Synonyms of "beauty" include: lovely, gorgeous, cute, handsome, attractive, pretty, stunning, charming, good.

Analyzing the meaning of the oxymoronic phrase "ugly beauty," we see that the most oppositional sensations involve "pleasant and unpleasant to the eye." Both components of the phrase carry an emotional evaluation, reflecting their dictionary meanings, which can be expressed as:

ugly + beauty
- +

The first component has a negative evaluation, while the second has a positive one. In this case, context plays an important role in revealing the interaction of the semantic fields, which confirms the opposition of conceptual-semantic elements.

In this example, the components are oppositional in both conceptual-subject and emotional-evaluative aspects and can be considered as a clear oxymoron.

Having analyzed the interaction of components in the semantic structure of a clear oxymoron, let us now proceed to the study of the semantic structure of another type of oxymoronic combination— implicit oxymorons.

Implicit Oxymorons

An implicit oxymoron is a type of oxymoronic combination where the relationship between the components resembles the interaction of contextual antonyms. In implicit oxymorons, the opposition of the meanings of the components is expressed less distinctly than in clear oxymorons. The contrast between conceptual and emotional-evaluative meanings is softened, making the opposition less noticeable.

In the semantic structure of implicit oxymorons, the interaction of components has specific features. The opposition arises not only due to differences in the conceptual-subject meanings of the components, as in clear oxymorons, but also through the interaction of differential and potential meanings. In some cases, contrast is achieved by the opposition of the potential meanings of conceptual components. The extraction of both conceptual-subject and emotional-evaluative meanings in implicit oxymoron depends heavily on the context.

To clarify this, in implicit oxymoron where the first component has a positive emotional direction, there is often a contradiction between the positive conceptual-subject meaning and the possible negative emotional-evaluative meanings of the second component. In such cases, the context clarifies which emotional-evaluative element prevails.

Let us analyze examples where the first component of implicit oxymoron has a negative emotional direction. In these instances, the opposition arises between the negative conceptual-subject meaning of the first component and the possible positive emotional-evaluative meanings of the second component. It is important to explore how these elements are connected in the semantic structure of implicit oxymoron.

Examples of Implicit Oxymorons with Positive Emotional Direction of the First Component:

1. Hot ice – The first component "hot" usually has a positive conceptual-subject meaning, while the second component "ice" usually has a negative conceptual-subject meaning. In this case, the implicit oxymoron "hot ice" combines opposing meanings, potentially evoking mixed or ambiguous feelings.

2. Bittersweet – The first component "sweet" is typically associated with positive taste or emotional-evaluative meaning, while the second component "bitter" is typically linked with negative sensations. In this implicit oxymoron, the emotional components are oppositional, creating an interesting effect.

Examples of Implicit Oxymorons with Negative Emotional Direction of the First Component:

1. Happy pain– The first component "happy" usually associates with positive emotions, while the second component "pain" usually relates to negative feelings. This implicit oxymoron can express complex emotional aspects, for example, describing a state where someone experiences painful emotions but sees it as necessary for achieving happiness.

2. Dark joy – The first component "dark" usually connotes a negative or gloomy emotional meaning, while the second component "joy" is typically associated with positive emotions. This implicit oxymoron can describe feelings that

exist in shadow or are mixed with negative aspects, creating a unique emotional atmosphere.

In these examples, the emotional meaning of the first component can be either positive or negative, while the emotional meaning of the second component is usually opposite to the first. This creates implicit or ambiguous emotional direction in the implicit oxymoron.

To fully understand implicit oxymorons, it is important to examine these combinations in context.

For instance:

He is known to behave badly.

Behave	Oxford Dictionary	Longman Dictionary
	to do things in a particular way	to do things that are good, bad, sensible etc.
	to do things in a way that people think is correct or polite	to not to do things that annoy or offend people
Badly	without skill or care	in an unsatisfactory or successful way
	not successfully	to a great or serious degree
	not in an acceptable way	

The oxymoronic combination "behave badly" does not consist of strictly opposing words, but they create a contrast only within the context. This shows how implicit oxymorons work at the intersection of context and meaning.

The oxymoronic combination includes the following conceptual-subject semantic elements: "to do things in a particular way" versus "not in an acceptable way." Here, we sense opposition, although the components are not antonyms.

Where there is conceptual-subject opposition, there is also emotional-evaluative contrast. The first component is differential, expressed as an action verb with an emotional character, and the second (potential) component is expressed as an adverb:

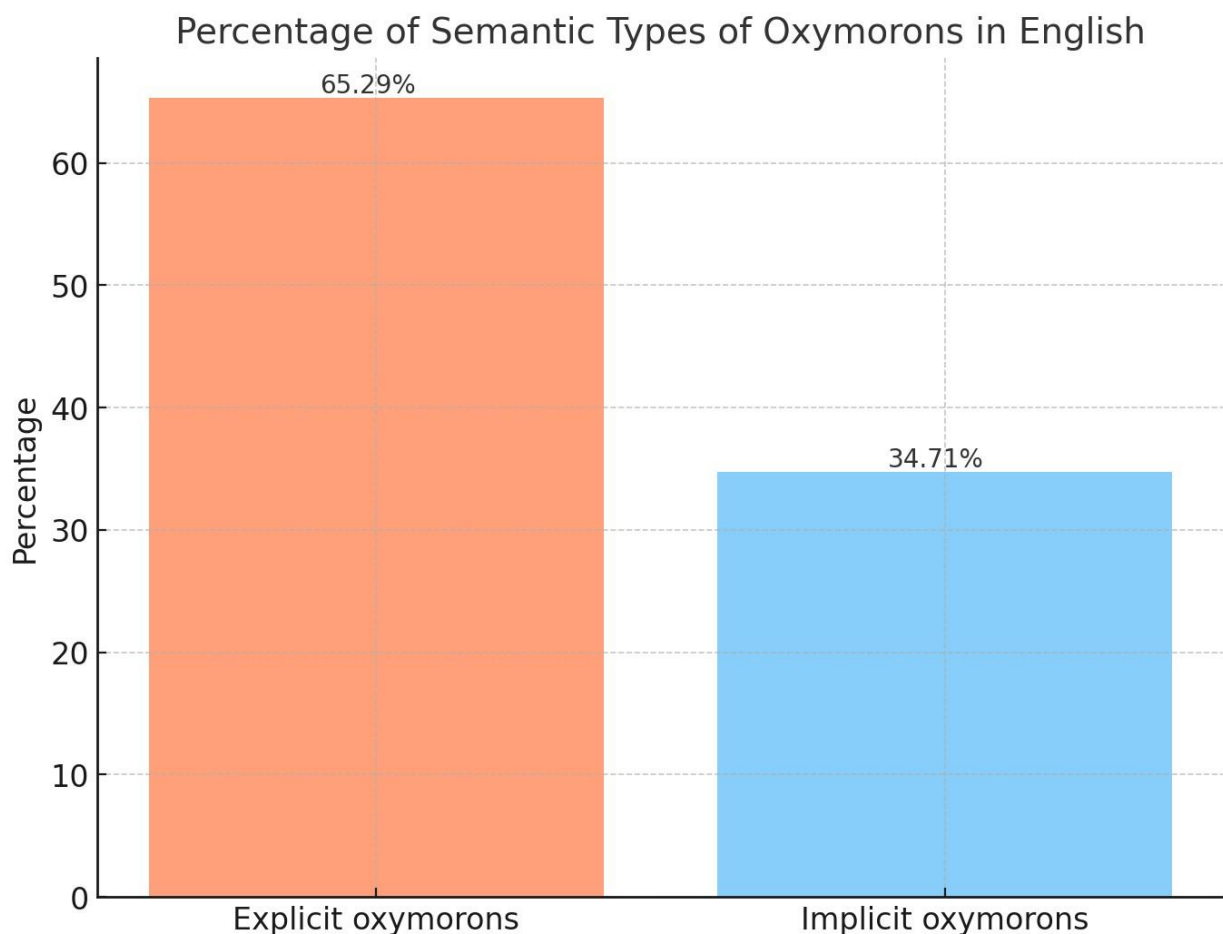
Behave + badly
+ -

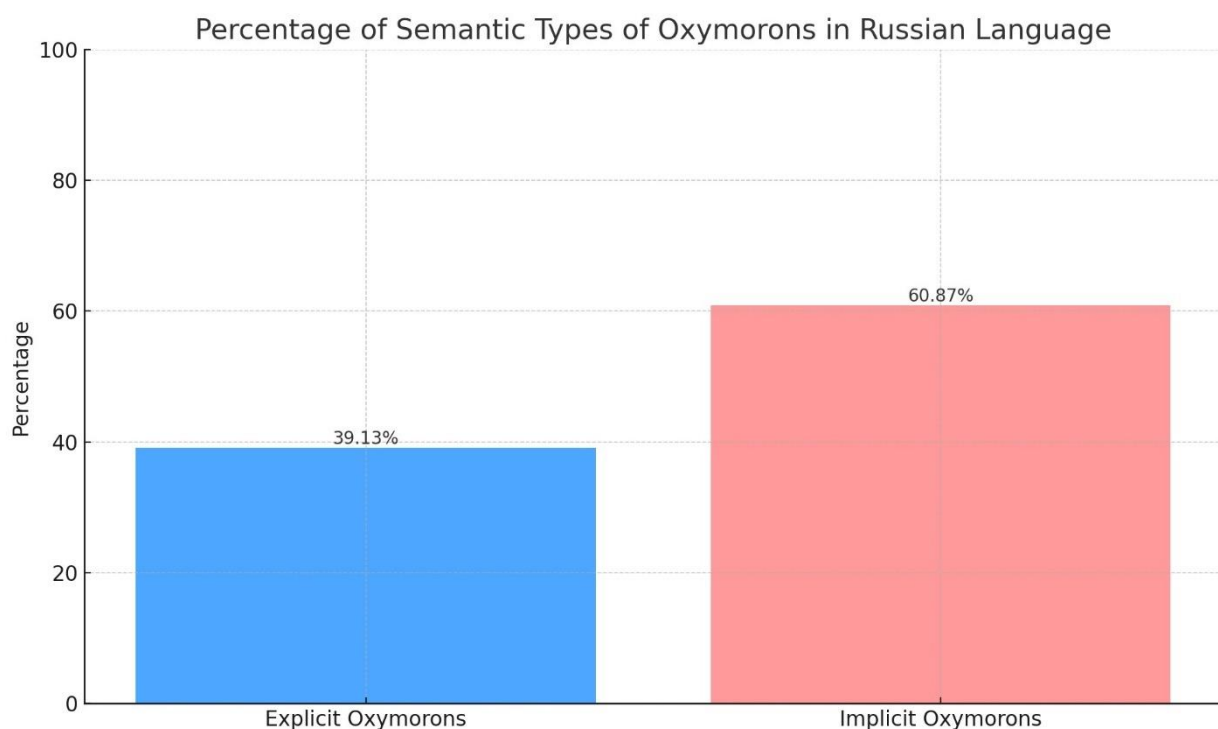
In the provided example, the emotional-evaluative element of the second component is overwhelmingly strong, suppressing the emotional-evaluative element of the first component.

Analyzing the semantic structure of oxymoronic combinations, we can identify two main types: explicit and implicit oxymorons. Both types are characterized by the presence of opposition in the meanings of their components.

However, in explicit oxymorons, this opposition is expressed much more strongly due to the sharp contrast of differential elements. In implicit oxymorons, the opposition is less noticeable and arises not only from differences in the differential components but also through interaction between differential and potential elements, and sometimes exclusively through potential elements.

We conducted a frequency analysis of the structural types of oxymorons, based on materials from artistic, poetic, everyday, and media discourse (121 and 94 examples in English and Russian, respectively).





The diagram data demonstrate the percentage ratio of oxymorons according to their semantic types. According to the presented information, explicit oxymorons are more common in English texts (65.29%) compared to Russian texts (39.13%). This may suggest that English authors tend to prefer using clearer and more expressive means to achieve stylistic effect or that there are cultural differences in the preference for stylistic figures.

On the other hand, implicit oxymorons constitute a larger proportion in Russian texts (60.87%), which indicates a tendency to use subtler, less obvious stylistic techniques. In English, the percentage of implicit oxymorons is lower (34.71%), possibly pointing to a preference for more direct and easily identifiable oxymorons.

These differences may be attributed to linguistic peculiarities, cultural aspects, and varying literary traditions between the English-speaking and Russian-speaking communities.

Below is a discourse-distributive table for both languages based on these findings. The table contains examples in English, illustrating the application of these types across different discourses.

Oxymoron Types	Artistic Discourse (75)	Poetic Discourse (20)	Everyday Discourse (13)	Media Discourse (13)
Explicit	54	7	8	10
Implicit	21	13	5	3

In the Russian language, implicit oxymorons prevail in poetic and media discourse. In literary discourse, there is an equal distribution between explicit and implicit oxymorons.

Oxymoron Types	Artistic Discourse (54)	Poetic Discourse (31)	Everyday Discourse (5)	Media Discourse (2)
Explicit	27	7	2	0
Implicit	27	24	3	2

There are notable differences in the use of semantic types of oxymorons in poetic discourse in both languages (13 out of 20 in English, 24 out of 31 in Russian). This may suggest that implicit oxymorons are favored in poetic discourse due to their unpredictability and flexibility, which help to maintain the rhythm and complexity of poetic texts. This finding highlights how cultural and linguistic preferences shape the stylistic choices in different discourses.

Conclusion

In the concluding section, dedicated to the classification of oxymoronic constructions, the following key points can be highlighted:

Oxymorons can be divided into several structural types, including phrases, single words (morphemic level), and sentences. The question of the affix-based type of oxymorons at the morphemic level requires further investigation. Frequency analysis reveals differences in the use of structural types of oxymorons between Russian and English: in Russian, of the 92 analyzed examples, morphemic-level oxymorons constitute 10.9%, oxymoronic phrases 68.5%, and oxymoronic sentences 20.6%. In English, of the 121 analyzed examples, morphemic-level oxymorons account for 18.2%, oxymoronic phrases 76%, and oxymoronic sentences 5.8%. These data indicate significant differences in the structural use of oxymorons between the two languages, which may reflect linguistic and cultural features of each, as well as the typological differences in the morphological structures of these languages—English is considered an analytical language, whereas Russian is a fusional language.

After exploring various semantic classifications, we focused on analyzing oxymorons as either explicit or implicit. Frequency analysis shows that in Russian, of the 92 analyzed examples, explicit oxymorons constitute 39.13%, while implicit oxymorons account for 60.87%. In English, of the 121 analyzed examples, the share of explicit oxymorons is 65.29%, while implicit oxymorons make up 34.71%. These data indicate some differences in the preferences for using oxymorons between the two languages. According to the findings, it can be asserted that the Russian language tends to use oxymorons more freely and creatively compared to English.

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