

## USAGE OF OXYMORON IN ENGLISH LITERATURE

**Tokhirova Mokhinabonu**

Student: 4<sup>th</sup> grade

Scientific adviser: **Saydullayeva S.S.**

Navoi State Pedagogical Institute

Uzbekistan, Navoi

**Abstract:** This article explores the usage of oxymorons in English literature and their significance in conveying complex ideas and emotions. Examples from various literary works are analyzed to showcase the versatility and artistry of using oxymorons in language.

**Keywords:** Oxymoron, English literature, literary devices, complexity, emotion.

**Introduction:** Oxymoron, a figure of speech where contradictory terms are combined to create a striking effect, has been a popular literary device in English literature for centuries. Writers use oxymorons to highlight contrasts, emphasize paradoxes, and evoke deeper meanings in their works. This article delves into the usage of oxymorons in various literary genres and explores the impact they have on readers.

**Literature review:** To get a sense of what the term oxymoron means, let's consider its word origin. The first half of the word derives from the ancient Greek word "oxus," meaning sharp. The second half of the word comes from the ancient Greek word "mōros," meaning dull or foolish. If we put them together, we get the very strange concept: sharply dull. As this origin suggests, oxymoron is itself an oxymoron; it is a rhetorical term that describes words or phrases that, when placed together, create paradoxes or contradictions. These contradictions seem foolish but, when we think about them a bit, often turn out to be sharp observations about our world.

Let's hasten slowly to an example. One of the states that borders Oregon is Nevada, and within it is the city of Reno. That city, as many of you know, calls itself "The Biggest Little City in the World," which seems foolish. How can you measure the biggest little city? This slogan goes back to the early twentieth century, when Reno was quite small. But, as the oxymoron suggests, even at that date, Reno aspired to offer the same "big-city" amenities as the dominant mega-cities of its time—New York, Chicago, Philadelphia, and so on. Thus, the oxymoron is sharply dull, or appropriately inappropriate.

Oxymorons are a favorite literary device of poets, particularly when they express complex feelings such as love and desire. Consider the sonnet. One feature of this kind of poem is its tendency to describe love as a strange mixture of pain and pleasure. Here's an example from Francesco Petrarca, the creator of the form:

Sweet anger, sweet disdain and sweet peace,  
sweet ills, sweet troubles, and sweet burdens,  
sweet speech, and sweetly understood,  
now with sweet fire, now filled with sweet airs:  
soul, don't complain, but suffer in silence,  
and temper the sweet bitterness that hurt you  
with the sweet honour loving her has brought you  
to whom I say: 'You alone please me.' (The Canzoniere 205)

Here's another from Lady Mary Wroth's 17th century sonnet sequence "Pamphilia to Amphilanthus," which describes the painful pleasure the speaker feels when thinking of her lover:

Heat in desire, while frosts of care I prove,  
Wanting my love, yett surfett doe with love  
Burne, and yett freeze, better in hell to bee.

Most famously, Shakespeare gets in on the act in *Romeo and Juliet*, when, early in the play, Romeo contemplates his feelings for his first love, Rosaline (before, of course, meeting Juliet):  
“Why then, O brawling love! O loving hate!  
O any thing, of nothing first create!  
O heavy lightness, serious vanity,  
Misshapen chaos of well-seeming forms,  
Feather of lead, bright smoke, cold fire, sick health,  
Still-waking sleep, that is not what it is!  
This love feel I, that feel no love in this.”

In the vast tapestry of language and literature, oxymorons stand as shimmering gems—contradictory yet harmonious, perplexing yet enchanting. These linguistic marvels captivate our imagination, playing with the boundaries of meaning and challenging our perception of reality. As we embark on a journey through the realm of oxymorons, we unravel a world where opposites attract, contradictions collide, and paradoxes come to life through the magic of words.

Oxymorons, with their paradoxical nature, beckon us to embrace the beauty of contradiction. By fusing opposing elements in seamless harmony, they transcend the limits of ordinary language, inviting us to explore the rich tapestry of human experience through a lens of duality. These enigmatic phrases spark introspection, evoke emotion, and leave an indelible mark on the canvas of our minds.

Here Romeo jests about the nature of love by using a rapid – fire series of oxymora.

In brawling love, brawl is a hyponym of hate which is the direct antonym of love. Hence, it is an indirect oxymoron. Syntactically, it is a phrase consisting of adjective + noun. Loving hate is a direct oxymoron in which love is an antonym of hate. It is of the syntactic frame adjective + noun. Love and hate are twin sons of different mothers, separated by birth. They have a doubleness. This ambiguity is reflected throughout *Romeo and Juliet*, whose language is riddled with oxymora. Like the poles of an electrical circuit between which runs the high voltage of emotions, love and hate create a dialogue and a dialectic, a dynamic tension which power the action and generates heat. Heavy lightness is a direct oxymoron whose components, heavy and light, are antonymous. From a syntactic point of view, it is a phrase consisting of adjective + noun. Serious vanity is an oxymoron in which vanity here means not being vain or proud, but it gives a sense of emptiness or something trivial, worthless, or pointless. In this case it is taken to be the direct antonym of serious. As a result serious vanity is a direct oxymoron which syntactically consists of adjective + noun. Misshapen chaos of well – seeming forms is an oxymoron in which there are two antithetical adjectives, misshapen and well – seeming . since these adjectives are antonymous to each other, the oxymoron is a direct one. Feather of lead is a phrase in which the words feather and lead are entirely different and have very diverse meanings. The yoking of two terms that are ordinarily contradictory in their meanings, forces and features such as feather and lead here is an oxymoron. Specifically, it is a direct oxymoron which, syntactically, fits the frame noun + noun. These two nouns are polar opposites. Bright smoke is an indirect oxymoron in which the second term, smoke, is a hyponym of dim which is the direct antonym of bright. This oxymoron is in the syntactic form of adjective + noun.

In the phrase, cold fire, fire is a hyponym, a type, of the category "hot entities" which can be taken as an antonym of cold. Hence, cold fire is an indirect oxymoron which is syntactically indicated by the frame adjective + noun.

**Conclusion:** In conclusion, oxymorons play a crucial role in enhancing the depth and complexity of English literature. By juxtaposing opposites and creating tension, oxymorons serve as powerful tools for writers to convey intricate ideas and emotions. The examples analyzed in this article demonstrate how oxymorons can add richness and nuance to literary works, leaving a lasting impression on readers.

#### Used literature:

1. Flayih, M. (2009). A linguistic study of oxymoron. journal of kerbala university, 5(1)



2. Shakespeare, William, 1564-1616. *Romeo and Juliet*, 1597. Oxford :published for the Malone Society by Oxford University Press, 2000.
3. Petrarca, Francesco, 1304-1374. *Petrarch's Canzoniere in the English Renaissance*. Amsterdam ; New York :Rodopi, 2005.
4. Lady Mary Wroth's sonnet sequence, *Pamphilia to Amphilanthus* (1621),

Wordlyknowledge.uz