



A Cognitive Semantic Study of Oxymoron in Nali's Collection of Poems

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Abstract

This paper investigates oxymoron within cognitive semantic theory and attempts to find out how the meaning is conceptually constructed in oxymoron through combining two opposite lexical items, and what mental process activates this meaning construction. The study data is collected from *Nali's Collection of Poems* who is one of the greatest Kurdish classic poets in terms of his language craftsmanship. The examples are analysed under Conceptual Blending Theory via Linguistic Introspection Analysis method. The study realises that the uses of oxymoron does imply the co-existing features of both constituting lexical items, but there is an accentuation to one of them depending on various factors like the whole verse or even the whole poem interpretation. The user purposefully profiles a particular construal in each oxymoron. The study concludes that in oxymoron meaning is constructed by a certain type of conceptual blending network that is double-scope network in which both input spaces have the same elements but different frames. Then compression happens to project the input spaces elements to the blended space as well as each input space frame makes central contribution to organize the frame of the blended space. An emergent structure rises in the blended spaces with a new frame, and that is the (new) meaning being constructed.

Keywords: oxymoron, conceptual blending, frame, compression, and outer-space vital relation.

1. Theoretical Background

1.1 Literature Review

The literature review of oxymoron is separated into two sub-sections. The first sub-section reviews oxymoron within literature as it firstly appeared in literary works, and it is still its common place of occurrence. While in the second one, a relatively more extensive review of literature is made as the second sub-section is more related to the current study.

1.1.1 Oxymoron at Literary Level

Oxymoron is a compound term originates from the Greek *oxy* to mean 'sharp' and *moros* to mean 'dull'. Therefore, the word itself is an oxymoron, meaning 'sharp dull' (Soroka, 2018, p.1). Chuanyu (2008, p.8) refers to oxymoron as a figure of speech, which is the juxtaposition of two apparently opposed or contrasted meanings (not necessarily two words). The function of this juxtaposition is usually for surprising and creating a sense of an emphatic or epigrammatic effect in poetry. Within the realm of literature, sarcasm and satire are the other uses of oxymoron particularly when the opposition in the oxymoron is between someone's feelings and the reality (ibid:17). Harris (2008, p. 15) has a similar view that oxymoron is useful if things are contrary to expectation, assertion, desire or belief, this device creates an ironic contrast which shows how something has been mislabelled.

Small (2008, p.2) states that, just like paradox, oxymoron is a sub-type of contradiction but what differentiates it from the other sub-types is that the contradiction of oxymoron is intentionally used for rhetorical effects. When the oxymoron provides a novel expression of a concept, then the intentional contradiction becomes more obvious. Drawing attention to an



important idea that the author is describing is the main purpose of most of the literary devices including oxymoron. Moreover, there are several works on oxymoron in Shakespeare's works, such as Flayih in (2009) conducted a qualitative a study on oxymoron in Shakespeare's Romeo and Juliet to find out linguistic results. Also, on the literary side, she found out that oxymoron is used to highlight conflicts in the play as well as used as a literary device for the characters to express their mixed emotions and contradictory feelings. There was another work by Arifah (2016, p.31) who analysed several figures of speech in lyrics including oxymoron. She realised that oxymoron in lyric poems is used for several reasons such as putting emphasis on a certain idea or characteristic, adding emotion to a situation, and sometimes to make comedic effects.

1.1.2 Oxymoron at Linguistic Level

There are several works who discussed oxymoron at a linguistic level such as Shen (1987) who was the first one to discuss oxymoron in detailed linguistic account. According to Shen, because the relation between the lexical items is a semantic opposition, dealing with oxymoron must be handled in a semantic framework. The semantic framework he adopts is componential analysis that claims meanings of lexical items are theoretically infinite, but reducible to a relatively small set of "atoms of meanings" called semantic features (ibid:107).

There is really a significant hierarchical structuring for these semantic features, because the semantic features of a specific lexical item do not equally represent meaning of that item. It is mostly the lowest semantic features which are the "distinctive" one(s) and most of the "semantic load" is carried by these distinctive features. The function of these distinctive features is to distinguish the lexical item from its neighbouring item. Therefore, "man" is distinguished from "woman" by the lowest feature, which is the "+/- male" and not the other semantic features which are equal (ibid:108-109). The centre of his discussion is that the *antonym* and the *hyponym* concepts are sufficient for oxymoron analysis, as in:

(1) *feminine man* (Shen, 1987, p. 109)

This example is a "direct oxymoron" since consists of two lexical items which are *antonyms*, namely, whose only difference consists of a change in the "+/-" sign of their lowest, distinctive, feature, all others are equal. There is also "indirect oxymoron" example in which one of its two lexical items is not the direct antonym of the other, but rather the *hyponym* of its antonym, as in:

(2) *The silence whistles* (Shen, 1987, p. 109)

Here "silence" is defined as "+noun, +sensual, -count, -sound." The antonym of "silence" is lexically realized by the word "sound" whose feature list consists of the same features for "silence", except for the "+" sign of the distinctive feature "silence" (namely "-sound") by the -sign.

Another linguistic work on oxymoron was Lederer's (2008) account, who believes that speakers purposefully use oxymoron to attract the attention of the listener to the contradiction, as in:

(3) *Dry water*

(Lederer, 2008, p.3)

This example is from a lecture of physics where the lecturer could have used physically technical words like "hydrodynamics of fluids in the limiting case of viscosity approaching zero". But using *dry water* instead has two purposes, adding humour and emphasizing the idea that the substance in question is not real but theoretical and hypothetical. Flayih (2009) who worked on the grammatical and semantic structures of oxymoron in Shakespeare's Romeo and Juliet. In this work, twelve structurally based patterns are identified for oxymoron, and attributive is its most widely known structure. This account also concludes that oxymoron is a lexical device that has a clash between its the semantic and syntactic structures (ibid:39).

A very recent account was offered by Ruiz (2015) who tries to cognitively and pragmatically analyse oxymoron. In this account concepts have features which all together make the



meaning, so oxymoron is the negation or contradiction of one of the constituting concepts (meanings), as in:

(4) *Sweet sorrow* (Ruiz, 2015, p. 202)

In this example 'sorrow' can include features of sadness, bitterness, grief, unhappiness and regret. Thus, 'sweet' has the features of happiness, pleasure and joy, which obviously antagonises 'bitterness' and the other features that leads to the emergence of opposition.

1.1.3 Limitations of the Revised Accounts and Contributions of this Study

What is observed in the literature review from the literary and linguistic works is that the literary works are more definitional and explain the function and importance of oxymoron in literary works. Simply, for what rhetorical and literary effects authors make the use of oxymoron. Whereas the linguistic works are more concerned with the structural patterns of oxymoron with their frequency. Further, there is too much repetition in the data collection as most of works and studies collect their data from Shakespeare's works.

Shen's account is highly competent as it deals with oxymoron in poetry, in grammar, in semantics. This account deeply tackles oxymoron thoroughly dividing it into sub-types plus examples and analysis for each one of them. But all this remains within non-cognitive semantic, namely lexical semantic framework, thus, specific cognitive approaches and perspectives are absent in that work. Similarly, Ruiz's account is also competent and very recent which investigates oxymoron within cognitive realm and pragmatics. Yet, there are shortcomings in this study including, its brevity in size. Besides this brevity, there is an absence of examining oxymoron alone as it is mixed with other figures of speech like paradox, irony, overstatement and understatement. Also, the account is not set in a certain cognitive or pragmatic theory, just connecting oxymoron to both non-specifically. Another problem of Ruiz's account is that the study data is not collected from a specific source as raw material. It seems that examples of oxymoron are from his own intuition or making them up or even tailoring them to fit the study needs.

Both Shen's and Ruiz's accounts for meaning making in oxymoron by features of lexemes, the former by semantic features of +/-, the latter by the meanings connected with the concept expressed by a lexical item. But both lack to explain how the clash or integration actually happens between those features in the oxymoron, or what is the actual process in the oxymoron as a product.

Thus, this study is set to be entirely different compared to all the other accounts as it investigates oxymoron from a pure cognitive semantic framework, particularly within Conceptual Blending Theory. This work analyses how the meaning is actually constructed in oxymoron as an on-line mental process. It also determines the function of each constituting units and explaining the reason of holding oppositeness relation. The data is also collected from a different virgin area which is Kurdish classic poetry.

1.2 Problem of the Study

The problem is that there are oppositional lexical items apparently combined together to make a (new) meaning out of those opposite meanings. This leads to the rise of these research questions:

1. How can a (new) meaning be constructed conceptually, particularly by combing opposing units in oxymoron? What is the actual role of each constituting lexical items?
2. What are internal semantic structures and categorical division of Kurdish poetic oxymoron in general?

1.3 Aims

The aim of the study is to find out how the opposing lexical units participate in the construction of the new meaning? What process allows and activates their combination? And why opposing units?



Another aim of the study is to determine Kurdish poetic oxymoron based on their internal semantic structures and their categories.

1.4 Hypotheses

The study hypothesises that two highly incompatible scenarios are brought together and blended into one by taking a sum of each constituting part in making the (new) meaning that is available in neither of the lexical items. Thus, each unit must contribute to the meaning construction process.

The study also hypothesises that the categories and the internal semantic structures of Kurdish poetic oxymoron must be various in relation to word class, but adjectives are the most predominant constituting components.

1.5 Methodology

The study data is collected from the collection poems of Nali (1800-1856), who is one of the greatest Kurdish classic and of all time poets in terms of his proficiency and rhetoric in Kurdish language. Nali has 142 poems collected and interpreted by Mala AbdulKarimi Mudaris and Fatih AbdulKarim in 1979. The total number of Nali's poems are 1227 verses divided into 1200 Kurdish verses, 16 Persian verses and 11 Arabic verses. There are reasons lie behind the selection of Nali's poems as study raw material such as: oxymoron has not been worked on in Kurdish language, poetry is the birth and best place for oxymoron uses, and Kurdish classic poetry was marked for its craftsmanship with language.

The study model is Conceptual Blending Theory proposed and elaborated by Fauconnier and Turner (1998) and (2002). This model accounts for meaning construction as an on-line mental activity and the rise of emergent structure. The crucial insight of this theory is that meaning construction typically involves integration of structures that give rise to more than the sum of their parts.

The method of the study is *Linguistic Introspection Analysis* which is directing conscious attention by a language user to particular aspects of language as manifest in their own cognition. In specific, certain aspects of language spontaneously or through recreation can appear in a language user's consciousness what is known as 'first-level consciousness'. Besides, there is another level 'second level of consciousness' that can also occur that has as its object in relation to the contents of the first level of consciousness. This second-level consciousness is evoked with a deliberate intention and directed at a chosen linguistic target. Leonard Talmy, as the founding father of cognitive semantics and this method, confirmed that *Linguistic Introspection Analysis* is the most suitable method to analyse offline thought. As the method leads to access different aspects of language as manifested in cognition, since in cognitive semantics language is all about conceptual structuring (Talmy, 2007, pp.1-2).

The study procedure is a qualitative manual one including reading of all the poems twice for understanding, observing and extracting the verses that include oxymorons. After checking the accurateness of the extracted examples with verses interpretations and vocabulary meaning in the collection's mini-dictionary, the examples are analysed and discussed under the Conceptual Blending Theory via Linguistic Introspection Analysis method. In the analysis, the oxymoron examples are given in Kurdish language with the Latin alphabet, then its translation into English is provided between single inverted commas.

2. The Analysis of Oxymoron in Nali's Poems

In Nali's poems there are examples that represent typical oxymorons such as the followings:



(5) *Qeidi mutleq*
‘Fettered Open’

(Nali, p. 260, verse 4)

(6) *Hemaghushi 3edu*
‘Bosom friend enemy’

(Nali, p. 378, verse 3)

In each of these examples the two lexical items are semantically opposites to one another. In (5) *qeidi* ‘fettered’ and *mutleq* ‘open’, which has adjective + adjective structure, but in (6) *hemaghushi* ‘bosom friend’ and *3edu* ‘enemy’ the structure is noun + noun. Outside cognitive semantics, there is a clash in such as structures that leads to semantic obstruction, but within conceptual blending theory analysis of cognitive semantics, the meaning of such an oxymoron like (5) or (6) is constructed via a conceptual integration network.

In the conceptual network of example (5), there is a generic space contains *people* and *body parts* elements. There are also two input spaces, the first one includes *Nali’s Lover* and her *tresses* framed by *qeid* ‘fettered’, while the second one has and *Nali’s Lover* and her *tresses* but framed by *mutleq* ‘open’. Because the generic space is mutual to both of the input spaces, they have counterpart elements, *Nali’s Lover* and her *tresses*, but they have opposite frames, *qeid* ‘fettered’ to *mutleq* ‘open’. Thus, the input spaces hold an outer-space vital relation of disanalogy, then this outer-space vital relation is compressed in which the elements and frames of each input space are projected to the blended space. In this blended space an emergent structure of *Nali’s Lover’s tresses are Qeidi mutleq* ‘Fettered Open’ rises. Since both input spaces make central contributions to the blended space with their elements and frames, *Nali’s Lover’s tresses* have both features of *qeid* ‘fettered’ and *mutleq* ‘open’. As a result, the blended space frame is formed by the sum of each input space frame, this is how the complete meaning of the oxymoron can be constructed that is *Nali’s Lover’s tresses* are concurrently both *Qeidi mutleq* ‘Fettered Open’. This is further illustrated in figure 2.1

On the listeners and readers side, due to the oppositeness of the *qeid* ‘fettered’ and *mutleq* ‘open’ frames, any time the blended space structure is insufficient to the construction of the complete meaning of the oxymoron, because the blended space remains connected to the two input spaces, listeners and readers resort to the mental technique of *decompression*. In decompression, elements integrated in the blended space structure are separated and mapped back onto the two discrete elements and frames of the input spaces. Meaning, the blended space structure, *Nali’s Lover’s tresses are Qeidi mutleq* ‘Fettered Open’, is projected back one time to the first input space frame of *qeid* ‘fettered’, where *Nali’s Lover’s tresses are qeid* ‘fettered’, and another time to the second input space frame of *mutleq* ‘open’ where *Nali’s Lover’s tresses are mutleq* ‘open’.

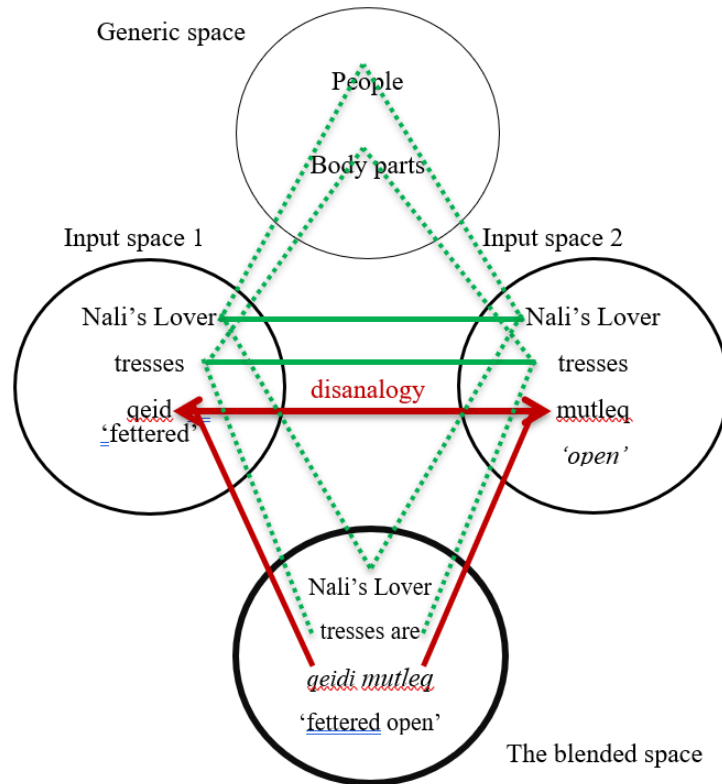


Figure 2.1 Coneptual Blending Network of *qeidi mutleq* 'fettered open'

Moreover, example (6) is a noun + noun compound *Hemaghushi 3edu* 'bosom friend enemy', which is a nominal compound known as *composite structure* in conceptual blending theory. This composite structure is described by Langacker (1987, p. 76) as the production of emergent structure where one component may be in the need of adjustment in certain details when integrated with another to form a composite structure. As in example (6) *3edu* 'enemy' in *Hemaghushi 3edu* 'bosom friend enemy' is different from the default model of 'enemy'. Although the blended space inherited frames from both input spaces frames of *Hemaghushi* 'bosom friend' and *3edu* 'enemy', in its emergent structure *3edu* 'enemy' has been profiled, just as it was the head noun. While *Hemaghushi* 'bosom friend' rather specifies the information about the nature of *3edu* 'enemy'.

Also based on the availability of the constructed meaning, in all the conceptual integration network figures the blended space is represented with a remarkably thick and bold circle to indicate its least abstractness or its concreteness of the emergent structure. While the two input spaces are represented with a less thick and bold circles to signal the abstractness of their elements and frames. But the generic space is given with the thinnest circle to stand for its highest abstractness content.

2.1 Opposite Oxymorons

In the collected data there are also examples of an oxymoron that is opposite to another oxymoron. The two opposite oxymorons appear in the same verse, or in the same line of verse, as in:

(7) *Bu3idi qurib* (Nali, p. 310, verse 3)
 'distant adjacent'

(8) *Qurbi bu3id* (Nali, p. 310, verse 3)
 'adjacent distant'



Examples (7) and (8) are opposite pairs and in both of them the poet compares the light of Kaaba to the light of the sun, then he describes the distance and effects of Kaaba light on him. In example (7) he says when he is physically away from Kaaba light, the light becomes less effective on his eyes, but more effective on his heart and this makes him focus and heartily feel near to Kaaba. While in (8) he says when he is actually in Kaaba, the light becomes more powerful on his eyes, thus making him defocus and internally feel far from it. The examples have the same structure of adjective + adjective, and each pair of them refers to a situation that bears the combination of both adjectives descriptions. Further, examples (7) and (8) have adjective + adjective structures, but exactly like examples (6) and (12), which have noun + noun structures, the second lexical item, here in (7) and (8) adjectives *qurib* ‘adjacent’ and *bu3id* ‘distant’, have been profiled respectively as they become the heads of the adjectival compound. While the first lexical items, *bu3id* ‘distant’ and *qurib* ‘adjacent’ orderly, serve as the base and predicating adjective to the second ones.

In Conceptual Blending Theory terms, each of examples (7) and (8) have a conceptual blending network that consists of a generic space and two input spaces. In example (7) there are elements of *people* and *religion* in the generic space, and there are elements of *Nali* and *Kaaba light* in the first and the second input spaces, but framed differently by *Bu3id* ‘Distant’ and *qurib* ‘adjacent’ respectively. Because of having counterpart elements, *Nali* and *Kaaba light*, the two input spaces hold an outer-space vital relation, but because of having different frames their outer-space vital relation is disanalogy, oppositeness. For the meaning construction out of the *Bu3idi qurib* ‘distant adjacent’ oxymoron, compression takes place in which the elements, *Nali* and *Kaaba light*, in the input spaces are projected to the blended space. Alongside this projection, both input spaces frames, *Bu3id* ‘Distant’ and *qurib* ‘adjacent’, contribute to organise the blended space frame as a *Bu3idi qurib* ‘distant adjacent’, and they continuously remained connected to it. Thus, the blended space gives rise to an emergent structure of *Kaaba light to Nali is Bu3idi qurib* ‘distant adjacent’. The rise of this emergent structure from the input spaces elements is the meaning constructed for the oxymoron, as illustrated in figure 2.2

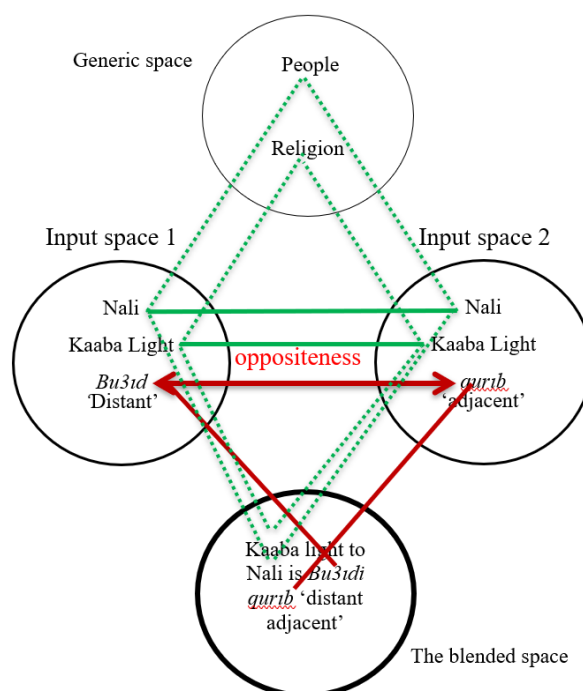




Figure 2.2 Conceptual Blending Network of Opposite Oxymorons of *Bu3idi qurib* 'distant adjacent' and *Qurbi bu3id* 'adjacent distant'

2.2 Emphatic Oxymorons

Nali used emphatic oxymorons subsequently in the same line of verse as in:

(9) *Chuste sisti* (Nali, p. 300, verse 5)
'Efficient inactive'

(10) *Qewye zi3if* (Nali, p. 300, verse 5)

'Strong Feeble'

(11) *Seri3i kesel* (Nali, p. 300, verse 5)
'Brisk slothful'

These examples are called emphatic oxymorons because all of them have the same intention in which poet describes himself positively and praises his abilities, *chuste* 'efficient', *qewye* 'strong' and *seri3* 'brisk', in his weakness and negative status like *sisti* 'inactive', *ze3if* 'feeble' and *kesel* 'slothful' correspondingly. All of the oxymorons here have adjective + adjective structures, so following Lakoff (1987, pp.143-145), in such examples the meaning of each of the compound adjectives of *Chuste sisti* 'efficient inactive', *Qewye zi3if* 'strong feeble' and *Seri3i kesel* 'brisk slothful' is not merely the intersection of the component lexical items. Thus, there is supremacy given to the first adjective as it is the purpose of the poet, while the second adjective has an inferior role and it is just there to emphasise that even in his worst situations he can perform his best. That is to say, the first components of *chuste* 'efficient', *qewye* 'strong' and *seri3* 'brisk' are profiled as the most salient components of the oxymorons. Contrarily, the second components of *sisti* 'inactive', *ze3if* 'feeble' and *kesel* 'slothful' respectively are there to be base for further contrasting and accentuating the first components.

In each examples of (9), (10) and (11) the meaning is constructed via a conceptual blending network. Example (9), as an instance, has a conceptual blending network where there is a generic space containing *people* and *physical status* elements. There are also two input spaces with the same counterpart elements of *Nali* and *condition*, but in the first input space framed by *chuste* 'efficient', and by *sisti* 'inactive' in the second one. The counterpart elements make the input spaces hold an outer-space vital relation, but their incompatible frames make this outer-space vital relation be opposite. The compression happens by projecting the input spaces elements, *Nali* and *condition*, to the blended spaces. In parallel to this projection, both input spaces frames, *chuste* 'efficient' and *sisti* 'inactive', participate to form the blended space frame. Consequently, the blended space has an emergent structure made of *Nali* and *condition* framed by a new frame of *Chuste sisti* 'efficient inactive'. This is the constructed meaning of *Nali's condition* is *Chuste sisti* 'efficient inactive' oxymoron. □

2.3 Reversed Oxymoron

In the collected data there were examples of oxymoron in Kurdish poetry that one of the lexical items is the negated version of the other, as in:

(12) *Wjudi be wjud* (Nali, p. 637, verse 3)
'Nonexistence existence'

In this example the lexical item *be wjud* 'nonexistence' is the reversed pair of the other lexical item *wjud* 'existence'. Here the poet says how he has distracted and deterred himself from the world possessions. It is true these possessions physically



exist, but to him they do not as they are worthless. Here, just like example (6), the *be wjud* ‘nonexistence’ noun has been profiled as the head noun, whereas *wjud* ‘existence’ has been assigned as base since it specifies the information about the nature of *be wjud* ‘nonexistence’.

As illustrated in figure 2.3, the oxymoron in example (12) prompts for a conceptual blending network that has a generic space containing *people* and *possessions* elements, and two input spaces each including *Nali* and *possessions* elements. But these two elements are framed by *wjud* ‘existence’ in the first input space, while in the second input space their frame is reversed to *be wjud* ‘nonexistence’. Because of reversing the frame, the two input spaces establish an outer space vital relation of reversal. With the compression of this outer-space vital relation, the input spaces elements of *Nali* and *possessions* are projected to the blended space. Both of the input spaces also donate their frames of ‘*wjud* ‘existence’ and *be wjud* ‘nonexistence’ to create the blended space frame. As a result, the blended space gives rise to an emergent structure of all world *possessions* to *Nali* are *Wjudi be wjud* ‘Nonexistence existence’. The blended space content is different from the generic space and both input spaces at least in its frame, *Wjudi be wjud* ‘Nonexistence existence’, which is not available in any of the network spaces. This is how all the world possessions can simultaneously be present and absent.

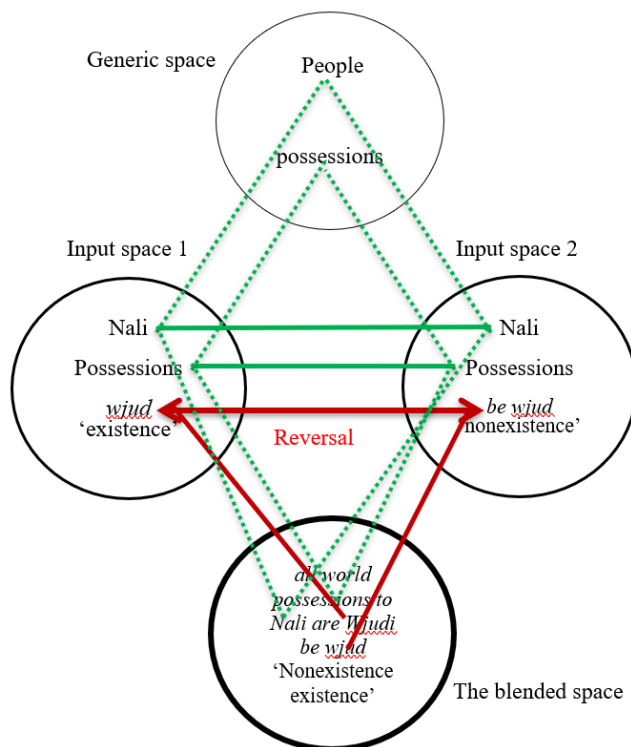


Figure 2.3 Coneptual Blending Network of Reversed Oxymoron

3. Findings and Discussions

It is observed that in all the other types and theories of semantics there are clashes in oxymoron expressions. This is due to the high level of incompatibility between the constituting lexical items in the structure. That incompatibility causes an obstruction or obscurity in meaning of the oxymoron. Contrarily, in cognitive semantics, instead of obstruction, that clash often leads to the creation of inventive meaning in the blended space. And, that kind of creative meaning can be best inferred only when the blended space emergent structure is projected back to each input space at times.



Another observation is that in all the analysed examples any language users, including the Kurdish classic poet Nali, essentially uses oxymoron when two opposite features are co-existing in a particular entity, but these opposite features do not necessarily make exactly equal contributions to the blended space structure.

Therefore, there is a supremacy by one of the constituting lexical item that varies from an oxymoron to another depending on various reasons, including the verse or even the whole poem interpretation, and the profiling and base notion of the head. In noun + noun oxymoron as in (6, 12) and in adjective + adjective as in (5,7,8), semantically the second lexical item is more salient and accentuated than the first one. Because the second lexical item carries the upper intention and focus of the speaker and it is profiled as the head of the compound. While the first one becomes base for serving and specifying the nature of the second lexical item. In these examples there is *i* sound between the two lexical items of the oxymoron. In contrast, in (9), (10) and (11) the oxymoron structure is still adjective + adjective, yet the conceptual combination of the lexical items are vice-versa to the ones in (5), (6), (7), (8) and (12). Thus, in (9), (10) and (11) the first lexical item is semantically superior in carrying upper intention and focus of the speaker, whereas the second one is anterior. In these examples there is *e* sound between the two lexical items of the oxymoron.

Of course, there are reasons that in examples (5,7,8) and (6 and 12) the second lexical item, but in examples (9,10,11) the first one is accentuated. The first reason goes back to the innate nature of lexical items that any lexical component designates meaning in a particular frame, just like each of the above oxymoron lexical components did it in its input space frame, then any alteration or elaboration of that frame is constrained by the background knowledge and /or contextual information. Another reason is that in oxymoron the blended space changes the prominence of some aspects of the scenario in order to make its structure consistent with the new frame. The poet himself is also another reason as the speaker who intended to profile a particular construal with each oxymoron. These observations suggest that rather than viewing conceptual combination as operations on features and sets, it is understood as conceptual integration of frames constructed from background knowledge, here the poet's life, and specific information available from context, here the verse or the whole poem interpretation.

The key trigger of conceptual blending theory is to account for novel meanings in on-line meaning construction, which is more than the sum of its parts. The analysed oxymorons exactly sit in parallel to the tenet, as the overall meaning of the oxymoron is not computable from the meanings of the constituents. Because the function of language is to enable the listener and reader to participate in the interactive frame set up in a shared context, a nominal compound and adjectival compound need only provide the listener with enough information about the lexical items in question to connect the compound with contextual information and/or background knowledge. It is also noticed that the elements of the two input spaces are totally the same and counterparts of one another. It is this sameness of the elements make them establish outer space vital relation, but the type of this vital relation is opposition due to the incompatibility of input spaces frames.

4. Conclusion

In all the oxymoron examples, meaning is constructed by a certain type of conceptual blending network that is double-scope network. In that type of conceptual blending network both input spaces have the same elements but different frames. Because of having counterpart elements, the input spaces establish an outer-space vital relation, but having incompatible frames causes that relation to become oppositeness one. This



oppositeness leads to compression, a mental process in which the input spaces elements are projected to the blended space as well as each input space frame makes central contribution to organize the frame of the blended space. An emergent structure rises in the blended spaces with a new frame, which is the combination of both input spaces frames. This is how the new complete meaning being constructed in the oxymoron. Thus, in any oxymoron, meaning is constructed via compression of that conceptual blending of a double-scope network, but if the listener or reader fails the comprehend it, they resort to decompression of the blended space structure to the two constituting input spaces each at a time, then returning to the compression.

Based on the analysed examples, Kurdish classic poetic oxymorons are divided into four types, typical oxymoron, opposite oxymoron, emphatic oxymoron and reversed oxymoron. All the oxymoron types analysed here have either adjective + adjective structure or noun + noun. But there were also examples of adjective + noun oxymoron in Kurdish poetry. Therefore, the complete absence of the other words classes leads to the conclusion that adjectives and nouns are, if not the only ones, the first two top word classes orderly in the formation of Kurdish classic poetry oxymoron. Furthermore, whatever word class of the oxymoron constituting lexical items is, one of them has the head, profile and superior role, while the other plays the role of modifier, base and inferior.

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Appendix

All the oxymoron examples taken from Nali's poems and analysed in this study

No	Oxymoron Example	Translation into English	Oxymoron type	Page	Verse
1.	<i>Qeidi mutleq</i>	'Fettered Open'	Ordinary	260	4
2.	<i>Hemaghushi 3edu</i>	'Bosom friend enemy'	Ordinary	378	3
3.	<i>Bu3idi qurib</i>	'distant adjacent'	Opposite	310	3
4.	<i>Qurbi bu3id</i>	'adjacent distant'	Opposite	310	3
5.	<i>Chuste sisti</i>	'Efficient inactive'	Emphatic	300	5
6.	<i>Qewye zi3if</i>	'Strong Feeble'	Emphatic	300	5
7.	<i>Seri3i kesel</i>	'Brisk slothful'	Emphatic	300	5
8.	<i>Wjudi be wjud</i>	'nonexistence existence'	Reversed	637	3



دراسة دلالية معرفية للتناقض في مجموعة قصائد نالي

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ملخص

تبحث هذه البحث في التناقض في النظرية الدلالية المعرفية وتحاول معرفة كيف يتم بناء المعنى من الناحية المفاهيمية في التناقض من خلال الجمع بين عنصرين معجمين متعارضين ، وما هي العملية العقلية التي تنشأ بناء هذا المعنى. تم جمع بيانات الدراسة من مجموعة قصائد نالي التي تعد واحدة من أعظم الشعراء الكرد الكلاسيكيين من حيث براعة لغته. يتم تحليل الأمثلة في إطار نظرية المزج المفاهيمي عبر طريقة تحليل الاستبطان اللغوي. تدرك الدراسة أن استخدامات التناقض اللفظي تعني ضمناً السمات الموجودة لكل من العناصر المعجمية المكونة ، ولكن هناك إبراز لأحدهما اعتماداً على عوامل مختلفة مثل الآلية بأكملها أو حتى تفسير القصيدة بالكامل. يقوم المستخدم بتوصيف تفسير معين عن قصد في كل تناقض متناقض. وخلصت الدراسة إلى أن المعنى في تناقض الكلمات يتم إنشاؤه بواسطة نوع معين من شبكة المزج المفاهيمي التي هي شبكة مزدوجة النطاق حيث يكون لكل من فضاء الإدخال نفس العناصر ولكن إطارات مختلفة. ثم يحدث الضغط لإسقاط عناصر مسافات الإدخال إلى الفضاء الممزوج بالإضافة إلى أن كل إطار مساحة إدخال يساهم بشكل مركزي في تنظيم إطار المساحة الممزوجة. يرتفع هيكل ناشئ في المساحات الممزوجة بإطار جديد ، وهذا هو المعنى (الجديد) الذي يتم بناؤه.

الكلمات الأساسية: التناقض المتناقض ، المزج المفاهيمي ، الإطار ، الضغط ، والعلاقة الحيوية الخارجي.

تویژینه وهه کی سیمانئیکی هۆشکی وشه دژبه رانبه ره له شيعره کانی نالی دا

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پوخته

ئهم تویژینه وهه له وشه دژبه رانبه ره ده کۆلیتته وه له چوارچێوه ی تیوری سیمانئیکی هۆشکی دا و، ده به ویت بگاته ئه وه ئه نجامه ی که مانای وشه دژبه رانبه ره چۆن له بیردا له ڕینگه ی به یه که وه به ستنه وه ی دوو وشه ی دژ و پێچه وانه ی یه کدی ڕۆده نریت و چ پڕۆسه یه کی میتشکی ئهم مانا ڕۆنانه چالاک ده کات. دانای تویژینه وهه که له شيعره کانی نالی وه رگيراهه، که یه کیکه له مه زترين شاعیرانی کلاسیکی زمانی کوردی له ڤووی کارامه ی و لپه اتووی له زمان دا. نمونه ی دانایه کانی له ژیر رۆشنای تیوری تیکه لۆکوردنی بیري به میتۆدی لپه اتووی خودی شیکارده کرین. تویژینه وهه که بۆ ده رکه وت که به دلناییه وه به کاره ی نانی وشه دژبه رانبه ره ئه وه ده گه یینیت که تابه تمه نديیه کانی هه ردوو وشه ی پیکه ی نهری تپدایه، به لām له مانای وشه دژبه رانبه ریه که مانا و تابه تمه نديیه کانی یه کیک له وشه پیکه ی نهره کان زه ق ده کریته وه پālپشت به فاکته ره هه مه جۆره کانی وه کو مانای هه موو ڤیره شيعره که یان ته نانه ت لیکدانه وه ی مانای هه موو شيعره که. به کاره ی نهری ئه وه وشه دژبه رانبه ریه به مه به ست ڤوانگه یه کی رۆنایئیکی بیري زه ق ده کاته وه و به دیار ده خات له وه وشه دژبه رانبه ریه دا. تویژینه وهه که گه یشته ئه وه ده رته نجامه ی که مانای وشه دژبه رانبه ره به هۆی جۆرئیکی دیاریکراوه ی تۆری تیکه لۆکوردنی بیري ڤۆده نریت، ئه ویش تۆری بیري ده بل دوو مه ودايه که تپایدا هه ردوو بۆشاییه بیریه که هه مان توخم و پیکه ی نهری هه یه به لām چوارچێوه که یان جیاوازه. دواتر په ستانندی بیري ڤووه دات که تپایدا توخمه کانی هه ردوو بۆشاییه بیریه پیکه ی نهره که ڤاده کیشرنه ئیو بۆشاییه بیریه تیکه لۆکراوه که، له گه ل ئه مه ش دا چوارچێوه ی هه ره یه کیک له وه دوو بۆشاییه بیریه به شداریه کی سه ره کی ده کات له دروستکردنی چوارچێوه ی بۆشاییه بیریه تیکه لۆکراوه که. پیکه اته یه کی تازه له بۆشاییه بیریه تیکه لۆکراوه که دپته تاراوه که چوارچێوه یه کی بیري نوئشی هه یه، ئهم پیکه اته ی تازه دروستبووه ی ئیو بۆشاییه بیریه تیکه لۆکراوه که و چوارچێوه تازه که ی ده یته مانا (تازه) ڤۆنراوه که ی ئه وه وشه دژبه رانبه ره.

وشه سه ره کبیه کان: وشه دژبه رانبه ره ی، تیکه لۆکوردنی بیري، چوارچێوه ی بۆشایي بیري، په ستاندى و په یوه ندى گرنگی ئیوان دوو بۆشاییه بیریه پیکه ی نهره که.