

Antithesis and Chiasmus in Uzbek and English

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ABSTRACT

This study examines the formal organization, conceptual structuring, and pragmatic functions of antithesis and chiasmus in Uzbek and English from a comparative cognitive-pragmatic perspective. The material consists of source-verified examples from Uzbek classical and modern poetry, folk proverbs, English drama, epic and didactic poetry, fiction, and public speech. The analysis treats semantic opposition plus structural parallelism as the primary diagnostic for antithesis and AB-BA relational reversal as the primary diagnostic for chiasmus; strict reversal of identical or near-identical lexical items is coded separately as antimetabole. The findings show that rhetorical form does not merely decorate a pre-existing message. Rather, it directs attention toward contrast, reorganizes participant roles and evaluative relations, and guides contextual inference. Uzbek data prominently illustrate moral evaluation, paremiological generalization, and poetic role reversal, whereas the English data include historical ambivalence, paradoxical valuation, scale contrast, and public argumentative redirection. These differences are interpreted as genre- and discourse-sensitive tendencies rather than fixed properties of the two languages. The study therefore proposes a unified analytical sequence - formal structure, conceptual organization, pragmatic inference - for explaining how antithesis and chiasmus function across typologically and culturally distinct discourse traditions. It also clarifies the practical boundary between broader chiasmus and lexical antimetabole.

Keywords: Antithesis, chiasmus, antimetabole, cognitive pragmatics, construal, parallelism, Uzbek, English

INTRODUCTION

Antithesis and chiasmus are commonly described as expressive figures, but reducing them to ornament does not adequately explain their communicative force. Both figures reorganize ordinary linear expression so that attention shifts from isolated words to relations among them. Antithesis places opposed concepts in parallel or functionally corresponding positions; chiasmus reverses a relation established in the first segment in the second. Fahnestock (1999) treats rhetorical figures not as decorative forms attached to an already completed proposition, but as verbal structures that embody conceptual and argumentative operations. Her separate treatment of antithesis and antimetabole is particularly important for avoiding a terminological collapse of opposition and reversal. More recent work likewise emphasizes the role of antithesis in rhetorical reasoning and the contribution of patterned form to salience, memorability, and form-function relations (Harris 2019, 2026).

The cognitive dimension of antithesis extends beyond the mere co-occurrence of opposites. In Langacker's (2008) *Cognitive Grammar*, construal refers to the ways in which the same conceptual content can be organized through different choices of focus, perspective, and prominence. In an antithetical construction, parallel structure signals which semantic distinction should be treated as prominent. The opposition may already be available in the lexical system, but its discourse salience is produced by the particular grammatical and rhetorical configuration. Chiasmus adds a second operation: the relation established in the first segment becomes the interpretive starting point for the second, and the BA sequence prompts the reader or listener to reprocess the initial relation. The result may be a role reversal, an axiological inversion, or a shift in the direction of an argument.

A pragmatic account is equally necessary because neither parallelism nor symmetry determines a single communicative function. Relevance Theory conceptualizes communication as inferential rather than as the mechanical decoding of a linguistic signal (Sperber & Wilson 1995). Parallel and reversible

structures are therefore important because they constrain comparison: they tell the addressee which elements should be interpreted in relation to one another. Nevertheless, the same formal configuration can support advice, criticism, paradox, persuasion, moral generalization, or mnemonic reinforcement. Form and function are systematically related, but the relation is mediated by context.

Uzbek scholarship has long addressed contrast-based figures within stylistics, linguopoetics, and syntax. Shomaqsudov, Rasulov, Qo'ng'urov & Rustamov (1983) describe antithesis and related devices within the general stylistic system of Uzbek. Keldiyorova (2000), working with Erkin Vohidov's poetry, offers a focused analysis of antithesis and its relation to antonymy and adjacent phenomena. Mamaziyayev (2004) studies chiasmus and gradation as independent syntactic-stylistic phenomena in Uzbek poetic discourse and gives particular attention to the reversal of relations in the second part of a construction. Ruzibaeva & Mirgiyazova (2020) compare pragmatic properties of antithesis in English and Uzbek literary texts. The present study therefore does not claim that English-Uzbek comparison of antithesis is unprecedented. Its contribution lies in analyzing antithesis and chiasmus through the same sequence of formal structure, conceptual organization, and pragmatic inference.

Terminological boundaries are especially important for chiasmus. The terms chiasmus and antimetabole overlap in some traditions and are distinguished more sharply in others. For the purposes of consistent coding, this study defines chiasmus broadly as an AB-BA relational, syntactic, or semantic reversal. Antimetabole is treated as the narrower case in which the same or very closely related lexical items recur in reverse order. This is an operational distinction rather than a claim about universal terminology. Antithesis, by contrast, does not require reversal: its central condition is the foregrounding of opposed concepts or evaluations in parallel or functionally corresponding positions. The three labels are therefore treated as intersecting but diagnostically distinct categories.

The study asks three questions: 1) which lexical or conceptual oppositions are foregrounded by antithetical

constructions in the selected Uzbek and English texts; 2) how chiasmatic reversal changes the semantic or argumentative relation established in the first segment; and 3) which pragmatic functions these formal operations perform across genres. Because the corpus is qualitative and intentionally heterogeneous, no frequency claims such as “more common in Uzbek” or “characteristic of English” are made. The findings are interpreted as structural and cognitive-pragmatic tendencies in the selected authenticated texts.

MATERIALS AND METHODS

The study employs qualitative comparative discourse analysis. The corpus was constructed through purposive, stratified selection. Inclusion depended not on the fame of an example but on the availability of a verifiable source, recoverable textual context, and sufficiently clear diagnostic features. The Uzbek material includes Zahiriddin Muhammad Bobur, Furqat, Erkin Vohidov, and folk proverbs; the English material includes William Shakespeare, John Milton, Alexander Pope, Charles Dickens, John F. Kennedy, and Neil Armstrong. The genres are not fully matched across the two languages, which is acknowledged as a limitation. Their heterogeneity is nevertheless useful for observing how the same rhetorical mechanism adapts to different communicative environments.

Table 1. *Core analytical corpus*

Language	Source	Genre/period	Primary analytical focus
Uzbek	Z. M. Bobur, "Har kimki vafo qilsa..."	Classical poetry	<i>vafo/jafo</i> antithesis
Uzbek	Furqat, "Charxi kajraftorning..."	19th-century poetry	<i>aysh/kulfat; nodon/dono</i>
Uzbek	E. Vohidov, "Yosh shoirlarga"	20th-century poetry	admirer/admired role reversal
Uzbek	Uzbek folk proverbs	Paremiology	<i>yaxshi/yomon; qari/bola</i> relations
English	W. Shakespeare, <i>Macbeth</i>	Drama	fair/foul reversal
English	J. Milton, <i>Paradise Lost</i>	Epic poetry	Heaven/Hell; reign/serve

English	A. Pope, An Essay on Criticism	Didactic poetry	human/divine valuation
English	C. Dickens, <i>A Tale of Two Cities</i>	Novel	cumulative antithesis
English	J. F. Kennedy, "Inaugural Address"	Political speech	country/you role reversal
English	N. Armstrong, Apollo 11 utterance	Historical public speech	individual/collective scale contrast

Primary texts were checked, where possible, against institutional or academically curated sources. Bobur's verse was compared with the Bobur electronic corpus and a verifiable Uzbek national source; the Furqat line was checked against the Educational Corpus of the Uzbek Language; Vohidov's lines were verified against a scholarly citation to Saylanma, Vol 2. Uzbek proverbs were compared with the collection compiled by Mirzayev, Musoqulov & Sarimsoqov (2005). The English data were checked against the Folger Shakespeare Library, Project Gutenberg editions, the John F. Kennedy Presidential Library, NASA's Apollo 11 materials, and the Poetry Foundation text of Pope. Unless otherwise indicated, English glosses of Uzbek examples are the author's translations.

TRANSLATION PROCEDURE AND GPT ASSISTANCE

The Uzbek source manuscript was translated into English with the assistance of GPT (OpenAI) as a language-support tool. GPT was used to produce and refine English renderings of the Uzbek prose and to support consistency in academic phrasing. Uzbek poetic lines, proverbs, culturally specific terms, and other examples necessary for linguistic comparison were retained in Uzbek where appropriate and accompanied by English glosses. The tool was not used to generate empirical data, select the corpus, or determine the analytical results; responsibility for the accuracy, interpretation, source use, and final scholarly content remains with the author.

Antithesis was not coded on the basis of antonymy alone. A construction had to contain two opposed lexical, contextual, or conceptual poles whose contrast was made salient through

parallel, rhythmic, or syntactic organization. Thus the separate occurrence of *yaxshi* “good” and *yomon* “bad” in a text is insufficient, whereas the proverb *Yaxshi topib gapirar, yomon qopib gapirar* (“A good person speaks with tact; a bad person speaks harshly”) qualifies because the opposition is foregrounded by a matching predicative frame. Contextual opposition was also admitted where the contrasted items are not dictionary antonyms. Pope's err/forgive pair is a case in point: the words are not lexical opposites, yet the parallel formula profiles human fallibility against a higher moral response.

Chiasmus was coded when an AB-BA relational correspondence could be identified. Reversal could involve repeated words, exchanged syntactic roles, or a conceptually reversed relation. When identical or morphologically near-identical units recurred in BA order, the example was additionally marked as antimetabole. Shakespeare's fair-foul / foul-fair sequence therefore represents antimetabolic chiasmus. Vohidov's reversal of who admires whom, by contrast, is primarily relational: much of the lexical material is retained, but the decisive change concerns participant roles rather than a mechanically mirrored word order.

Each example was then analyzed across five cognitive parameters: conceptual domain, type of opposition or reversal, foregrounded element, change in perspective, and reconstrual produced by the second segment. The analysis distinguishes lexical contrast from participant-role reversal, evaluative reversal, and scale-based contrast. Pragmatic interpretation was conducted in local textual context and considered functions such as evaluation, emphasis, persuasion, criticism, moral generalization, paradox, exhortation, and mnemonic reinforcement. When more than one function was present, a dominant function was distinguished from supporting effects.

RESULTS AND DISCUSSION

Antithesis in the Uzbek material

Bobur's lines *Har kimki vafo qilsa, vafo topqusidur / Har kimki jafo qilsa, jafo topqusidur* ('Whoever acts with loyalty will

receive loyalty; whoever acts with cruelty will receive cruelty') show a clear interaction between semantic opposition and syntactic parallelism. *Vafo* "loyalty, fidelity" and *jafo* "cruelty, harm" occupy opposed moral poles, while the repeated pattern *Har kimki X qilsa, X topqusidur* establishes the same cause-and-effect schema for both. Because the grammar is held constant, attention falls on the replaced semantic units. Cognitively, VAFO -> VAFO and JAFO -> JAFO form two axiological realizations of a reciprocity model. Pragmatically, the couplet moves beyond an individual event toward a general moral principle: the quality of one's action determines the form in which it returns. Since no BA reversal occurs, parallel antithesis is a more precise classification than chiasmus.

Furqat's *Charxi kajraftorning bir shevasidan dog'men: / Ayshni nodon surib, kulfatni dono tortadur* ('I am grieved by one habit of this crooked-turning wheel: the ignorant enjoy pleasure, while the wise endure hardship') contains a double antithesis. *Aysh* "pleasure" contrasts with *kulfat* "hardship," while *nodon* "ignorant" contrasts with *dono* "wise." The rhetorical force comes not simply from two antonymic pairs, but from their unexpected alignment. NODON -> PLEASURE and DONO -> HARDSHIP violate an ordinary axiological expectation that wisdom should correlate with a desirable outcome. The preceding image of the *charxi kajraftor*, the "crooked-turning wheel," encourages the reader to construe the imbalance as evidence of a distorted social or fateful order. Antithesis therefore functions as evaluative criticism without the need for an explicit declarative accusation.

The proverb *Yaxshi topib gapirar, yomon qopib gapirar* ("A good person speaks with tact; a bad person speaks harshly") links lexical opposition with collective moral categorization. The yaxshi/yomon contrast is reinforced by parallel predicates, but the proverb does more than label two personality types: it maps moral character onto communicative conduct. The resulting conceptual correspondences – GOOD PERSON -> APPROPRIATE SPEECH and BAD PERSON -> HURTFUL SPEECH – offer the addressee a normative model without using an imperative. Here antithesis operates less as aesthetic contrast

than as a compact paremiological mechanism for preserving and transmitting a social norm.

Antithesis in the English material

The opening of Dickens's *A Tale of Two Cities* – “It was the best of times, it was the worst of times” – develops into a cumulative sequence involving wisdom/foolishness, belief/incredulity, light/darkness, and hope/despair. Repetition of the same syntactic frame makes each new opposition an extension of the previous one and prevents the historical moment from being reduced to a single evaluation. Cognitively, the period is construed not as good OR bad, but as an ambivalent field in which contrary experiences coexist. The pragmatic effect is therefore not to force a choice between poles; it is to foreground their simultaneity and to establish an ironic distance from simplified historical judgment.

Milton's 'Better to reign in Hell than serve in Heaven' creates two intersecting evaluative axes: reign/serve and Hell/Heaven. Within conventional Christian valuation, Heaven should occupy the positive pole and Hell the negative one. Satan's utterance re-ranks the domains by making POWER more prominent than PLACE: HELL + REIGN is presented as preferable to HEAVEN + SERVE. This is not simple antonymy, but a character-specific reorganization of values. Pragmatically, the antithesis functions as ideological self-framing through which defeat is redescribed in the language of freedom and sovereignty. The line should thus be read as the character's rationalizing perspective, not as an unmediated moral proposition by the poet.

Pope's “To err is human; to forgive, divine” demonstrates that antithesis can be produced without strict lexical antonymy. Err and forgive are not dictionary opposites, nor do human and divine form an ordinary antonym pair. Yet the balanced infinitival clauses position the first action as an index of human imperfection and the second as an elevated moral ideal. The construction establishes a vertical conceptual contrast between HUMAN IMPERFECTION and MORAL TRANSCENDENCE. Its pragmatic strength lies in compressing an extended ethical argument into a memorable aphoristic formula.

Armstrong's "one small step for [a] man, one giant leap for mankind" organizes one event at two conceptual scales. Small/giant forms the most explicit contrast within the SCALE domain, while step/leap reinforces that difference through motion nouns. The physical act is small in a LOCAL/INDIVIDUAL construal but enormous in a GLOBAL/COLLECTIVE construal. The referential event remains the same; what changes is its conceptual scope. The utterance thus converts an individual bodily action into a collective historical event. The well-known uncertainty over whether the article *a* was acoustically realized does not affect the central small/giant and individual/collective contrast.

Chiasmus in the Uzbek material

Erkin Vohidov's *Katta shoirlarga qilmangiz havas, / Sizga havas qilsin katta shoirlar* ("Do not admire the great poets; let the great poets admire you") is a clear relational chiasmus. The first segment establishes the direction YOU → GREAT POETS within the relation HAVAS QILMOQ 'to admire/aspire toward'; the second reverses it to GREAT POETS → YOU. Most lexical material remains available, but the cognitive center of the figure is not a mechanical word-for-word reversal. It is the exchange of EXPERIENCER and TARGET roles. The first line activates the ordinary hierarchy in which a young writer looks upward to recognized poets; the second line reconstructs that hierarchy in reverse. Pragmatically, the figure raises the motivational standard: the goal is not merely to imitate established poets, but to reach a level at which they become the admirers.

The proverb *Ko'p qarining ichida, bir bola dono bo'lur / Ko'p bolaning ichida, bir qari bola bo'lur* ("Among many old people, one child may be wise; among many children, one old person may be childlike") displays a looser semantic chiasmus. The relations *ko'p qari-bir bola* and *ko'p bola-bir qari* are reversely organized, while *qari* "old person" and *bola* "child" exchange structural positions inside the *ko'p/bir* 'many/one' frame. The construction is not strict antimetabole because the segments are not exact lexical mirrors. Its cognitive effect is to weaken a simplistic linear equation between age and wisdom.

The proverb construes age categories as relative and exception-sensitive rather than as an absolute intellectual hierarchy. Symmetry gives an individual observation the generalized authority associated with collective experience.

Chiasmus and Antimetabole in the English material

Shakespeare's "Fair is foul, and foul is fair" combines antithesis with antimetabolic chiasmus. Fair and foul are opposed evaluative poles, so the structure is antithetical; at the same time, FAIR-FOUL -> FOUL-FAIR is a strict lexical AB-BA reversal. The cognitive result is not merely a contrast between good and bad, but a destabilization of the boundary separating them. Because the formula appears at the opening of Macbeth, it contributes to the interpretive frame of equivocation and the later tension between appearance and reality. Symmetry gives the Witches' utterance aphoristic closure, while reversal prepares the audience to distrust stable evaluative categories.

Milton's formulation that the mind "can make a Heaven of Hell, a Hell of Heaven" likewise contains a full lexical reversal: HEAVEN-HELL -> HELL-HEAVEN. The principal cognitive effect, however, lies less in exchanging religious locations than in foregrounding the mind's capacity to construe experience. One clause imagines a negative place as positive experience; the other imagines a positive place as negative experience. The reversal thus shifts attention from external location to the subject-experience relation. Since the statement belongs to Satan, its pragmatic force is connected to the character's attempt to make his own position internally coherent. Formal symmetry lends rhetorical certainty to a subjective act of self-justification.

Kennedy's 1961 inaugural formula, "ask not what your country can do for you – ask what you can do for your country," demonstrates how relational reversal can restructure political argument. The first clause activates a COUNTRY -> YOU benefactive direction; the second creates YOU -> COUNTRY. Country and you remain lexically stable, but the exchange of agentive and beneficiary roles changes the conceptual model of citizenship. A familiar question about what the state provides is redirected toward civic obligation. The repeated ask... ask frame

makes the altered relation unusually salient. Pragmatically, the figure combines exhortation, responsibility attribution, and collective identification.

Comparative cognitive-pragmatic synthesis

Across the corpus, the evidence supports Fahnestock's (1999, 2004) view that rhetorical figures can embody conceptual and argumentative operations within verbal structure itself. Bobur's parallelism foregrounds a moral cause-effect relation; Furqat's double opposition displays an axiologically distorted order; Dickens's cumulative antithesis foregrounds historical contradiction. In each case, the figure is not an ornamental layer added after meaning has been formed. It organizes what the reader is invited to treat as the central relation. Harris's (2019) account of antithesis as a major instrument of rhetorical thinking is consistent with this pattern.

The data also show why antithesis should not be equated automatically with binary thinking. In Bobur and the proverb about *yaxshi* and *yomon*, parallel opposition separates poles and presents a relatively clear positive-negative model. Dickens uses a formally similar principle to do almost the opposite: the construction keeps incompatible properties active within one historical period. Antithesis may therefore produce categorical separation or coexisting opposition. Identifying the figure and identifying its cognitive function remain two separate analytical tasks.

Langacker's (2008) notion of construal helps explain cases where the decisive contrast concerns perspective rather than stable lexical opposition. Armstrong's physical step is construed as small at the individual scale and as a giant leap at the scale of human history. Furqat similarly construes a world in which expected links between wisdom and positive outcome are disrupted. In both cases, rhetorical structure does more than describe external reality; it organizes the perspective from which that reality is evaluated. Parallelism brings alternative construals into close structural proximity and thereby increases their perceptual and interpretive contrast.

The chiasmus data further demonstrate the limits of treating AB-BA as a purely graphic formula. In Kennedy, the central operation is a redirection of agency between country and citizen. In Vohidov, the decisive change is the reversal of participants in the relation of admiration. In Shakespeare, lexical reversal destabilizes fixed axiological categories, while Milton's Heaven/Hell pattern foregrounds experiential reconstrual. Chiasmus is therefore more adequately described, for the present material, as relational reconstrual realized through a salient symmetrical form. This interpretation is compatible with Harris's (2026) argument that rhetorical schemes participate in regular form-function pairings rather than existing as cognitively empty ornaments.

Symmetry frequently contributes to memorability, but memorability is not the ultimate pragmatic purpose. Kennedy's balanced reversal reinforces a call to civic duty; Shakespeare's reversal crystallizes axiological uncertainty; Vohidov's symmetry sharpens the semantic turning point of advice to young poets. Mnemonic force is best treated as an intermediate affordance of form that can strengthen a range of discourse goals.

Relevance Theory provides a further explanation. A parallel construction creates a strong expectation about which elements should be compared, and a recognized AB-BA pattern makes the semantic change in the second segment especially noticeable (Sperber & Wilson 1995). Yet formal ease of processing cannot be equated with relevance itself. Furqat's criticism depends on background assumptions about justice, and Macbeth's formula gains much of its interpretive force from the drama's wider concern with equivocation and appearance versus reality. Form guides the inferential route, but contextual knowledge helps determine the pragmatic destination.

The observed cross-linguistic differences should therefore be interpreted cautiously. Much of the Uzbek material consists of poetry and paremiology, whereas the English set includes drama, fiction, epic poetry, and public speech. The prominence of moral-didactic generalization in the Uzbek examples and of political redirection or historical ambivalence in some English examples may reflect genre selection as much as language. The same

symmetric mechanism can preserve collective experience in an Uzbek proverb and crystallize a normative public appeal in Kennedy's speech. The commonality suggests broad cognitive affordances of structured contrast and reversal; the differences demonstrate the role of discourse setting in selecting specific functions.

Positioning these findings against earlier Uzbek scholarship also helps define the study's contribution more precisely. Keldiyorova (2000) established antithesis as a dedicated object of analysis in Uzbek literary discourse, Mamaziyayev (2004) described chiasmus as a syntactic-stylistic phenomenon in Uzbek poetic speech, and Ruzibaeva & Mirgiyazova (2020) demonstrated that pragmatic comparison of English and Uzbek antithesis is already possible. The present analysis therefore avoids a claim of absolute novelty. Its contribution is methodological: antithesis and chiasmus are placed within one three-stage analytical chain in which formal contrast or reversal is related first to conceptual profiling and then to pragmatic inference. In particular, treating chiasmus as relational reconstrual creates a bridge between traditional syntactic description and cognitive-pragmatic explanation.

This positioning also limits the kinds of cross-cultural claims that can responsibly be made. The Uzbek group is weighted toward poetry and paremiology, whereas the English group includes drama, fiction, epic poetry, and public rhetoric. A stronger presence of moral generalization in one set and political redirection or historical ambivalence in another cannot be attributed directly to a national way of thinking without a genre-balanced corpus. The more defensible conclusion is that similar formal resources are available in both language traditions, while genre, period, and communicative purpose influence which pragmatic effects become prominent. This methodological caution is important for avoiding cultural essentialism and for keeping language, genre, and discourse setting analytically distinct.

A productive hypothesis for future research is a contrast-reversal continuum. One end would contain parallel antithesis without reversal; the other would contain strict lexical

antimetabole; between them would lie syntactic, semantic, and relational forms of chiasmus. The present qualitative sample does not establish such a continuum as a universal model. It identifies it as a testable proposal for a larger balanced corpus, independent coding, and experimental work on processing and memorability.

Table 2. *Summary of principal cognitive-pragmatic patterns*

Example	Formal mechanism	Cognitive operation	Dominant pragmatic function
Bobur	Parallel antithesis	Axiological polarization	Moral generalization
Furqat	Double antithesis	Violation of expected value hierarchy	Social evaluation/criticism
Uzbek proverb (<i>yaxshi/yomon</i>)	Parallel antithesis	Character-speech mapping	Normative guidance
Vohidov	Relational chiasmus	Experiencer/target reversal	Motivational redirection
Uzbek proverb (<i>qari/bola</i>)	Semantic chiasmus	Category reversal	Paremiological generalization
Dickens	Cumulative antithesis	Coexisting opposition	Historical ambivalence
Milton: reign/serve	Antithesis	Axiological re-ranking	Ideological self-framing
Pope	Contextual antithesis	Vertical valuation	Aphoristic moral judgment
Armstrong	Scale antithesis	Individual -> collective construal	Historical framing
Shakespeare	Antithetic antimetabole	Evaluative destabilization	Paradox/epistemic framing
Milton: Heaven/Hell	Antimetabole	Experiential reconstrual	Self-justification
Kennedy	Relational antimetabole	Participant-role reversal	Exhortation and responsibility

CONCLUSION

This study has compared antithesis and chiasmus in Uzbek and English by relating formal organization to conceptual structuring and pragmatic effect. In antithesis, opposed elements placed within parallel or functionally corresponding structures foreground a selected semantic difference, but the cognitive result is not uniform. Bobur and Uzbek paremiology sharpen

axiological poles, Furqat evaluates a disordered social or existential arrangement, Dickens foregrounds simultaneous contradiction, and Armstrong contrasts two scales of construal. Antithesis is therefore not reducible to antonymy or to a single process of binary categorization; it is a discourse mechanism for directing attention toward selected relations between conceptual alternatives.

The chiasmus analysis preserves the diagnostic value of the AB-BA pattern while locating its principal functional significance in relational reorganization. Vohidov and Kennedy reverse participant roles; Shakespeare reverses evaluative categories; Milton's Heaven/Hell pattern foregrounds the role of mental construal in the experience of value. The second segment of a chiasmatic construction does not merely repeat the first in reverse order. It requires the first relation to be reprocessed from a new perspective. Treating strict lexical reversal as antimetabole helps maintain analytic consistency without assuming that one terminological convention is universally binding.

The most important comparative finding is that contrast, parallelism, and reversal provide similar cognitive affordances in both language groups, whereas their pragmatic realization varies with genre, period, and communicative purpose. The current sample therefore does not justify claims about fixed national or typological properties. Its theoretical contribution is a shared analytical sequence: formal structure -> conceptual organization -> pragmatic inference. Future work should test the proposed contrast-reversal continuum in a larger genre-balanced Uzbek-English corpus, use multiple independent coders and inter-rater agreement measures, and investigate processing and memorability experimentally. Translation studies may also examine whether contrastive and reversible structures are preserved, reconstructed, or neutralized when texts move between Uzbek and English.

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