

A LINGUISTIC-PRAGMATIC AND LINGUISTIC-CULTURAL STUDY OF IRONY IN ENGLISH AND UZBEK LANGUAGES

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Abstract

Linguistics is vitally important part of a nation since it demonstrates the culture, history, tradition and other spheres of the people. It has various branches as well as it has been studied by many scholars for decades. One of the branches of linguistics is pragmatics which deals with modern methods of learning existed branches like lexicology, stylistics. As it is known, the language is enriched by stylistic devices like metaphor, metonymy, synecdoche, simile, irony and many others. The following article illustrates both linguistic-pragmatic and linguistic-cultural study of irony in two languages, Uzbek and English. Moreover, the article includes some ironic examples in Uzbek and English discourse.

Irony is a stylistic as well as literal device which is used to demonstrate the humor and criticism together. There are several types of irony in linguistics and literature and the purpose of the article is to add a little contribution to the science of linguistics.

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INTRODUCTION

As the language is the main and vitally important part of all nations, our state system pays special attention to this sphere, which has a primary place in ensuring the future of the country and its development. Achieving major improvement of in quality of general secondary education, facilitating in-depth study of foreign languages, computer science, and other important and popular disciplines are mentioned in it. Learning English at school is a complex as well as basic process of forming a new speech system in the cerebral cortex, which begins to coexist and incessantly interact with the developed system of the local people's language.

Many parts of linguistics such as all rules of language, colloquialism, mass media language, formal and informal style, and artistic style can be seen to have developed after independence. which means that several studies in the field of linguistics should be carried out and continuously developed.

In this article, we will conduct a little research on one of the stylistic tropes, irony, and its features of use in artistic discourse.

BACKGROUND OF THE STUDY

The first manifestations of irony have a long history, since the emergence of mankind, the language is developing, and the language units used in it are changing and updating. However, it is no exaggeration to say that irony has not changed much since its inception. If we look at the ancient history of irony, we can see that it first appeared in Greek literature at the beginning of the 16th century and began to be studied as a separate discipline, as part of linguistics. In this period irony was called Socratic irony. That is why the word irony comes from the Greek “eirōneia” which means “simulated ignorance”, from “eirōn” “dissembler”. So the term “irony” has its roots in the Greek comic character Eiron which was a clever underdog who by his wit continuously triumphs over the braggart character Alazon. The Socratic irony of the Platonic dialogues comes from the comic origin.

Over the decades, myriad scholars have conducted a research on this topic and added their great contribution to the science of irony as well as linguistics. Russian, English as well as Uzbek scholars can be given as examples.

SIGNIFICANCE OF THE STUDY

As mentioned above, irony has been studied by scientists of our country and the world, but its linguocultural and linguopragmatic features have not been fully explored. This article explores the cultural and pragmatic features of irony and provides a collection of ideas and thesis.

Globalization, standardization, integration and cultures language of different peoples and study of culture, their comparative analysis, language and culture the research of commonality is one of the urgent tasks of today. So studying irony linguoculturologically and linguopragmatically is main object of the research.

LITERATURE REVIEW

The problem of irony has been studied more widely in literature than in linguistics. In particular, T.L. Shumkova researched the issue of the use of irony in the spirit of German romanticism in Russian literature of the middle nineteenth century [2.123]. In the direction of literary studies, V. O. Pigulevsky focused on the problems of irony and texture in the development of irony from romanticism to postmodernism. L.V.Samygina and Yu.B.Nektarskaya conducted a research on “The metatextual potential of irony in the stories of S.D. Dovlatov”. Also, it is no exaggeration to say that the works and scientific researches of L.V. Samygina, Yu.B. Nektarskaya and T.I. Ivanenko made a great contribution to the development of irony. In Uzbek linguistics and literary studies, several studies have been conducted in these directions. For example, E. Ibragimova “Methods of expressing ironic content in the Uzbek language”, M. I. Sheralieva “Social and psychological factors of irony in contemporary Uzbek prose, its place in the poetic system”, O. B. Shofiev “The issue of irony and image in the art of Erkin Azam’s prose”, and the importance of research in the field of Uzbek philology is also increasing.

MATERIALS AND METHODS

In English and Uzbek, irony can be interpreted almost the same. That is, in both languages, sarcasm is used in the sense of conveying an idea to the listener or reader, criticizing the situation and guiding them in the right direction. However, the mutual differences and similarities between these two languages and nations require a linguistic-cultural study of irony. Linguistics is one of the newest and rapidly developing branches of linguistics where language and culture are combined.

Language is a mirror of culture, which surrounds not only a person real existence, its real living conditions, but also the social role of the people self-awareness, its mentality, national character, way of life, customs, set of values and outlook are also reflected. Language, it is a treasure, chest, complex of culture. It includes vocabulary, grammar, phrases, proverbs and sayings, folklore, artistic and scientific literature, oral and preserves cultural values in written speech. Language - is a carrier of culture, it is national from generation to generation bequeaths a cultural treasure. The younger generation is like

their mother tongue also absorbs the rich cultural experience of the ancestors.

Language ranks first among the national components of culture. Language, first of all, culture and society, It helps to be both a communication tool and a communication interrupter. A language belongs to a community of its owners shows that It was the main characteristic of the people language can be approached from "internal" and "external" points of view. Language shows internally when it is approached, it appears as the main factor of ethnic integration if approached from the "external" point of view the language differences of the people.

Linguoculturology of language and culture issues in recent years began to study science thoroughly. According to V. V. Vorobev, today, linguistic and cultural studies are classified in a certain way which studies the set of cultural values, creating speech and its live communicative processes in perception, the experience of a person and linguistics of the worldview, which explores the national mentality which gives a systematic picture of education, educational and a new philological science that ensures the fulfillment of intellectual tasks can be recorded. So it is a complex science and linguoculturology is culture and the interaction of language and this process, both linguistic and non-linguistic which reflects as a whole structure of cultural units.

As for talking about pragmatics and linguopragmatics, it can be mentioned that Pragmatics is a new form of linguistics, human speech the purpose and content of the study, development, such a purpose and verbal and non-verbal expression of content in oral and written text, the place of the document in the speech act, its communicative effect, the speaker and the listener a science that studies the expression of various relationships in speech in linguistic signs works. Pragmatics is a branch of linguistics that studies the behavior of language signs in speech is the scope of research. Linguistic pragmatics does not have a clear form. In its composition depends on the speaker and the listener, their interaction in the court process includes a set of issues. To attract the listener's attention to the speaking person, to communicate with them to influence, to interest, to attract attention or, on the contrary, to distract, to excite talk in an attempt to persuade, persuade, or deceive the expressive-emotional-evaluative connotative meaning of the combination, therefore, there was a need to research its pragmatic meaning.

When the speaker creates a speech, he, with this activity, addresses the recipient (listener) to convey some information, tell their past, refers to delivering the news that is happening around us. Through this, the speaker has a certain effect on the receptor. It is shown to the receiver through speech influence is carried out through pragmatic features.

The higher nerve of the information receptor in speech with the help of pragmatics in the original delivered to the system, and here it is received and influenced by the relevant senses occurs. Pragmatics alone has so many tasks assigned to it in translation non-representation does not mean recreating the original, but destroying it. If we listen to a lecture on a topic, however if we do not understand its content, this lecture will lose its level of interest for us and we start to get bored of it. Likewise, if translation lacks pragmatics, we cannot understand him and misjudge the speaker's speech, we are not interested in their opinions. So, the importance of pragmatics is not only in translation, but actually very important. The characteristic of stylistic coloring of language units in different languages is stylistic and may or may not be mutually compatible from pragmatic points of view of languages this feature allows to make a decision on the choice of lexical tools. Such an analysis of translation enriches the imagination and views in this field. The first task of pragmatics in fiction is an aesthetic effect on the reader is to show. If the original pragmatic effect is not present in the translation, if it can't evoke any reaction in the reader, it means that the originality is pragmatic feature is not recreated and such a translation has no value.

Pragmatic and linguoculturologic features of irony could be pretty complex but it is interesting to understand.

In an ironic phrase, one thing is said, while another thing is meant. For example, "If it were a cold, rainy gray day, you might say, "What a beautiful day!" or, alternatively, if you were suffering from a bad bout of food poisoning, you might say, "Wow, I feel great today" etc.

If we study sarcasm from a linguistic and cultural point of view, we can see that sarcasm is almost the same in both languages. However, irony in English is given in short sentences and phrases, and in Uzbek language we find it in works of art. Moreover, it is one of the methods of negation in a work of art is to cut over a person or thing, and it is used covertly by means of a slur. Therefore, an important sign of irony is that the word or sentence is always ambiguous; the real meaning is understood through the opposite meaning of the said word or sentence. Sarcasm can be revealing or simply sarcastic, depending on its level of impact.

Every nation and every nation has its own national traditions and customs, and every person is related to a specific culture, language, history, literature that reflects this nationality. It is known that language is a social phenomenon and is closely related to national culture. Today, the economic-political, cultural, scientific and international-cultural relations between people, peoples, countries have led to the emergence of a new field – Linguoculturology, which has its own subject as a separate direction between cultural studies, such as language interaction, language culture and the national identity of language.

Linguoculturology is a separate scientific field that studies language and culture together - phenomena that reflect the integral connection of language and culture, its formation and development. It is a general science that arose between the sciences of cultural studies and linguistics, and deals with the study of phenomena such as the interaction and connection between language and culture, the formation of this connection and its reflection outside language and language as a whole system. On the one hand, linguoculturology studies the place of humanity in the cultural language factor, and on the other hand, the place of man in the language factor.

According to the object of study, linguistics and culture is somewhat close to the sciences of cultural studies and linguistics, but it can be said that it is different in terms of its content and approach to the object of study. Its limiting status is that it studies the national-cultural specific rules in the organization of speech communication in connection with the manifestation and expression of the national culture in the language, language mentality, nationality, language spirit, and the identification and research of the unique national language features of the nation's culture reflected in the language. deals with.

It is known that culture acquires a wide ethnographic content as a system of concepts, a life image of a certain people, a national character, a national mentality. There cannot be a word without cultural connotations, that is, there must be some common parts in comparison. Such closeness and connection of language and culture allows to study them on a single methodological basis. That is, in the form of language and culture.

Linguistics is one of the most developed fields of linguistics, and it has its own stages of development. V.V. Maslova, who created serious research in the field of linguistic culture, divides the development of this field into 3 stages:

- 1) preliminary studies that led to the formation of the science (the works of linguists such as W. von Humboldt, E. Benveniste, L. Weisgerber, A. A. Potebnaya, A. Sepir);
- 2) separation of linguistic and cultural studies as a separate field;
- 3) the stage of development of linguistic and cultural studies.

It is known that modern linguistics is expanding the boundaries of language research. As a result of integrating linguistics with related disciplines, first of all, with culture, ethnology, and ethnography, the direction of cultural linguistics or linguoculturology was formed. "Comparison of different cultures led to the question of national identity in language and culture. On the one hand, some aspects of the non-

linguistic conditions relevant to the representatives of a certain culture are manifested in the language, and on the other hand, as the person who speaks the language acquires the language and, in particular, the meanings of the words, he begins to see the world through his native language and learns the signs specific to a certain culture.

RESEARCH AND DISCUSSION

Irony is a stylistic device and it is a type of figurative language which refers to the clash between expectations and reality. Writers utilize this literal device as a powerful tool to draw readers in and keep them entertained. For example, it's ironic when a police station gets robbed.

Irony appeared in primitive and slave times. Because the need for this arose as a result of the social situation. Communication between slave owner and slave, between feudal lord and serf was rarely direct. The reason for this is that in both cases there were tens or hundreds of independent citizens between the slave owner and the slave or the landowner and the serf. In order to establish a favorable relationship with the representatives of both classes, these types of people, standing in the middle, did not convey the words of one to the other with open text, but slapped with puns that benefited themselves, and thus the society grew.

Irony is a rhetorical device in literary discourse in which there is a gap or inconsistency between what the speaker says or what the writer writes and what the listener or reader understands. This inconsistency will have such a strong emphasis depending on how fresh and expressive the content is expressed by the speaker or writer. Irony can also arise from disagreements between actions and expected outcomes. Irony is understood by the audience or readers as the speaker's aesthetic assessment of speech, behavior, and even fashion, based on the discrepancy between real life and its ideal image. All sorts of ironic feelings revolve around perceived, communicated, expressed notions of the difference between understanding events, expecting them to logically conform to one's life norms, and what actually happens.

According to some resources, there are 3 types of irony in stylistics. They are as the following:

1. Dramatic irony
2. Situational irony
3. Verbal irony

On the other hand, according to some other resources, irony is divided into the following subtypes in its root. It can be seen in the 1st figure.

1. Situational irony – it is a type of irony which occurs when the outcome of a situation varies greatly from what one would expect to happen. This irony can occur in everyday life even without analyzing whether it is a situational irony or not. For example, seeing someone complain about any internet website in that internet website itself, it is a type of situational irony. Moreover, maybe a marriage counselor files for divorce or a fire station burns down. These are all examples of situational irony. In literature, situational irony can build tension as well as it leads to a great plot twist. It's a way to keep readers guessing what comes next.
2. Verbal irony which occurs when someone speaks one thing but means another. This can happen anytime the literal meaning of a statement differs from the author's or character's intended meaning. This type of irony includes humor or criticize in the story. However, there are not much humor in it. In verbal irony, there are some subparts of verbal irony like sarcasm, understatement and overstatement
3. Dramatic irony is also a major type of irony in literature. Dramatic irony occurs when listener or reader is aware of what is happening, but the characters do not. All types of irony, dramatic irony is pretty good at building tension. The audience waits for the proverbial shoe to drop. They watch

characters making bad choices and want to tell them to stop. Dramatic irony also allows readers to pick up on more examples of verbal irony and foreshadowing. It illuminates difficult choices that characters must make and intensifies the emotional aspect of a story. When the audience is aware that a tragic situation will occur, but the characters are trying to avoid it, it's called tragic irony.

4. Socratic irony – this type of irony is a rhetorical device. It involves feigning ignorance to get to the truth of a matter. This type of irony can be used in storytelling, as well as in everyday life of us. Socratic irony occurs when a person pretends to be ignorant to entice others to admit to know something. It's sometimes referred to as “playing dumb”. It took its name from Socrates, who was a famous Greek philosopher, who used Socratic irony to tease information out of his philosophy students. Socrates would ask a series of probing questions of his students to expose errors in their own beliefs and logic. The Socratic method of teaching is still well-known among teachers and parents.

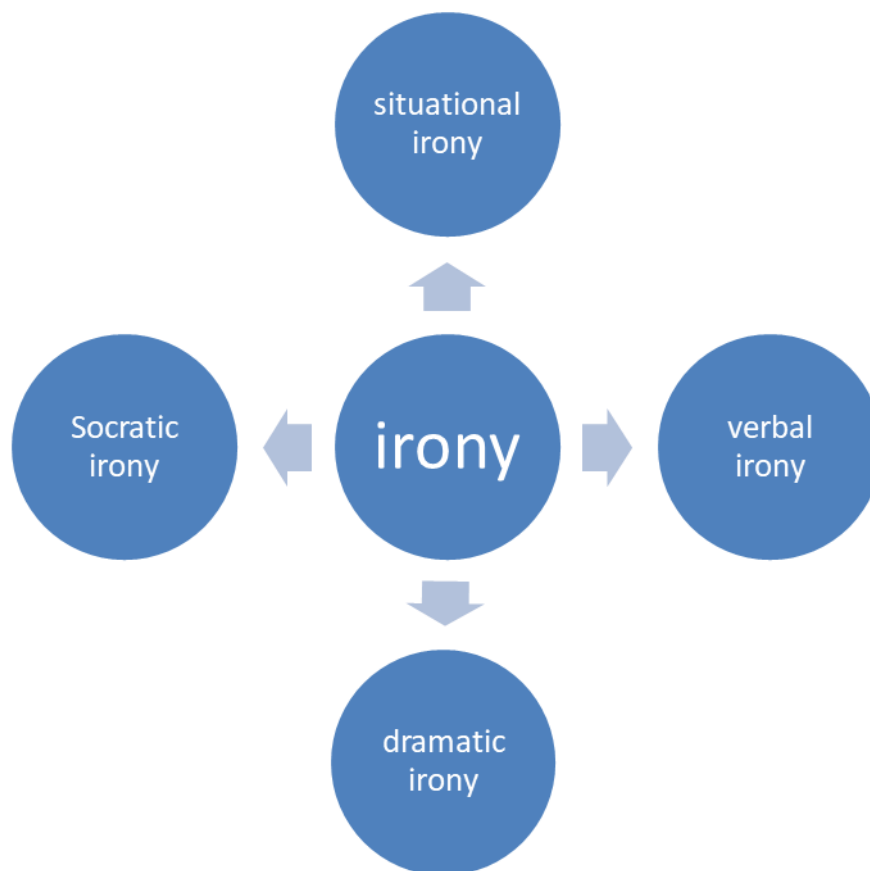


Figure 1. Irony and its types.

In irony, a word or expression acquires a meaning that is opposite to its original meaning in speech, or even rejects it. Irony as a stylistic device expresses mockery and irony through figurative language. In irony, which is a type of perfection, irony hides under the mask of seriousness and reflects a sense of superiority or suspicion in the speaker. Irony is widely used both in folklore and in written literature. In Alisher Navoi's "Lison ut-Tair", Gulkhani's "Zarbulmasal", Abdulla Qahhor's "The Woman Who Didn't Eat Raisins" and other works, irony served to create vivid and concrete art.

The irony can be mentioned as the opposite of expectation. When the expectation doesn't happen, conflict will be arisen. When we know the truth about a dangerous situation and watch someone approach that danger, it creates uncertainty or tension. When someone says one thing and means another, it creates complexity. All of these elements (contradiction, tension, complexity) are the main building blocks in telling a story. The irony is the opposite of what we expected. The main thing here is

the “opposite”, not the other way around. This difference can be found in language (as opposed to what we mean) or in context (what we expect from what actually happens). Situational irony is where a character moves, and their actions backfire on what they want.

Here I would prefer to give some examples for irony in Uzbek and English:

1. In one of the more hilarious examples of irony, McDonalds’ employee health page, which is now shut down, once warned against eating McDonald’s burgers and fries.
2. Our property, as the urban owners of odd half-acres in the country like to tell you humorously in such circumstances, marches with his. The march isn't long enough to make either property very footsore, it's true, but it gives us a bond. We're fellow landowners. Neighboring proprietors. Brother magnates.
3. "Well, that was delightful," I say. "But Tilda's going to be waking up any moment. Also, we were up half the night last night. And we've got an early day tomorrow." Why does one always have one excuse too many? Still, by now Kate and I are on our feet. "Has he shown you the picture yet?" says Laura. Ah. Here we go. At least we haven't sat through all this delightfulness for nothing.

Irony is also widely used in Uzbek fiction, and this tool of artistic image can reflect the charm of the work. That is, it gives meaning to the work of art and invites the reader to think and understand the meaning. As for Uzbek literature, the followings can be good examples for irony in discourse, another story from Fakhridin As-Saifi:

A soldier’s horse was stolen. Friends who came to cheer him up:

- It’s okay. If your horse is lost in this world, when it goes to the next world, it will raise its head from the scale where you are standing.

Sipahi said:

- It would be better if he raised his head from my manger in this world.

The irony in this story compares the image of this world with the heaven, and Sipahi naturally chooses this world. This thing is characterized by the fact that in the 15th century, when As-Saifi lived, religious thought, religious culture, and norms of religious consciousness prevailed. When the image of the two worlds was created, it was accepted that the image of the world he knew, saw, and experienced was closer and worth choosing.

In addition, Ubaydullo Zokoni used irony very effectively in his work called “The Ten Seasons Treatise”. In it, the writer gave descriptions of people, their characteristics, actions, professions, and so on. For example:

“A wise man is a fool who does not know how to spend his living.” The irony here is that when people say wise, they mean omniscient. But it’s no secret that many of them are naive in front of life concerns.

“Mudarris is the greatest of those who do not reach his heart.”

Before that, U.Zokoni named the seekers of knowledge and enlightenment as people. Some people still do not believe that in earlier societies this and the previous definitions were not ironies, but a simple fact of life.

CONCLUSION

It can be concluded that the usage of grammatical forms of the language also depends on the genre types of fiction. In poetic works, we can see the case of affixes which form the names of things, used in relation to a person.

Words that are widely used in our everyday life and are understandable to everyone make up an active lexicon. These lexical units consist of different stylistic tropes. Of course, the above-mentioned stylistic

tropes enrich the meaning of the language and give it an attractive color. Irony is also one of such units, with the help of which the speaker can easily and sometimes humorously convey the meaning of the words. This situation allows both the speaker and the listener to make the conversation process beautiful and polite, to lighten the situation without using rude words. This requires the speaker to be able to use the appropriate language unit, and the writer to use the appropriate trope for the work.

So how, with what and when can you change people's minds? What is the secret? Of course, the secret of this is to be able to effectively use the expressive power of the language.

The main purpose of communication is to process other people with the help of language, to get information from them (interrogative sentences), to force and compel them to do something (command and causative sentences), to absorb new information into the listener's mind (symbolic sentences) and to appeal to emotions (exclamatory sentences).

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