

LINGUOCULTURAL PREREQUISITES FOR THE STUDY OF IRONY IN ENGLISH AND UZBEK LANGUAGES

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Abstract

This research article belongs to a series of works with a linguoculturological orientation. In linguistics, it is devoted to the linguoculturological and sociolinguistic problem of studying irony and sarcasm as means of reflecting the moral and ethical values of artistic discourse.

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One of the most important landmarks in the intercultural space is language. Currently, the “internationalist” language is English. Features of national culture, psychology and mentality are reflected in the English language. English is filled with a special comic attitude, reflecting the mocking (ironic) or somewhat caustic (sarcastic) towards the surrounding reality.

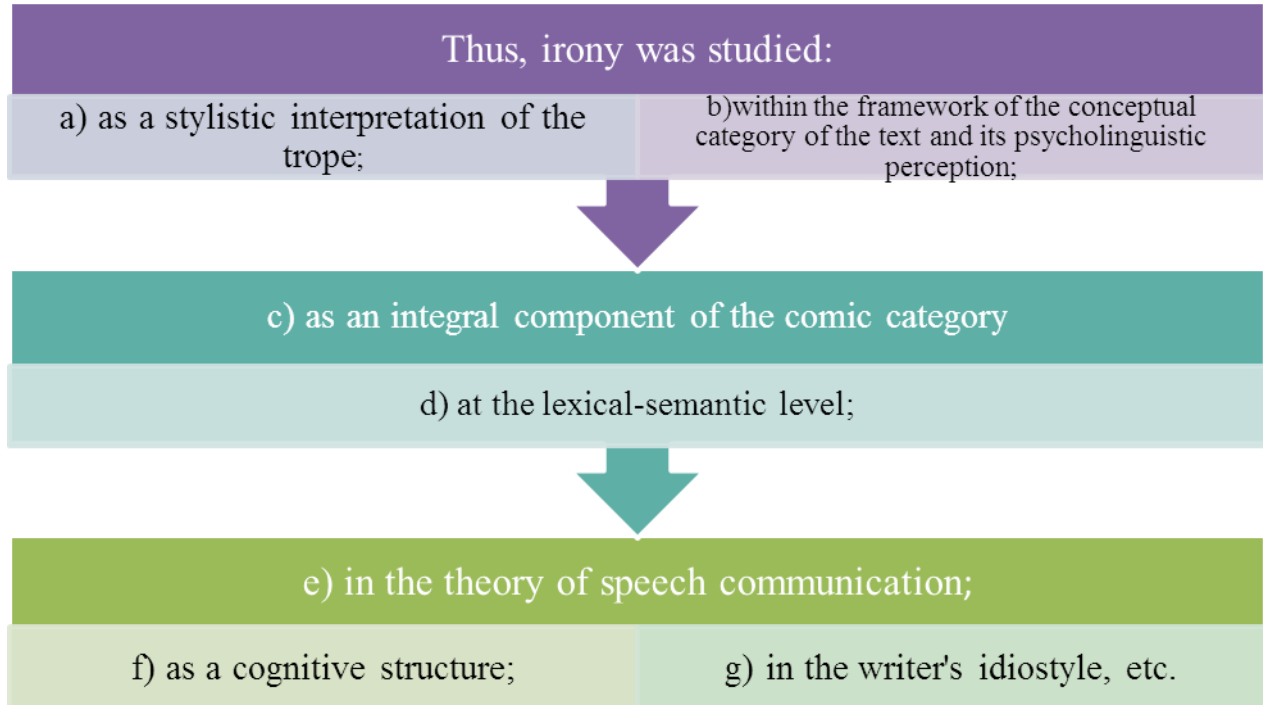
Irony and sarcasm as linguistic phenomena are present in all European languages, but, as a rule, they are of a personal nature, most often condemned in society. Subtle, barely perceptible ridicule (irony) and, even more so, an offensive, caustic remark (sarcasm) are perceived either disapprovingly or extremely negatively. In English and Uzbek society are these speech-language phenomena considered as important positive moral and ethical values of society.

This is explained:

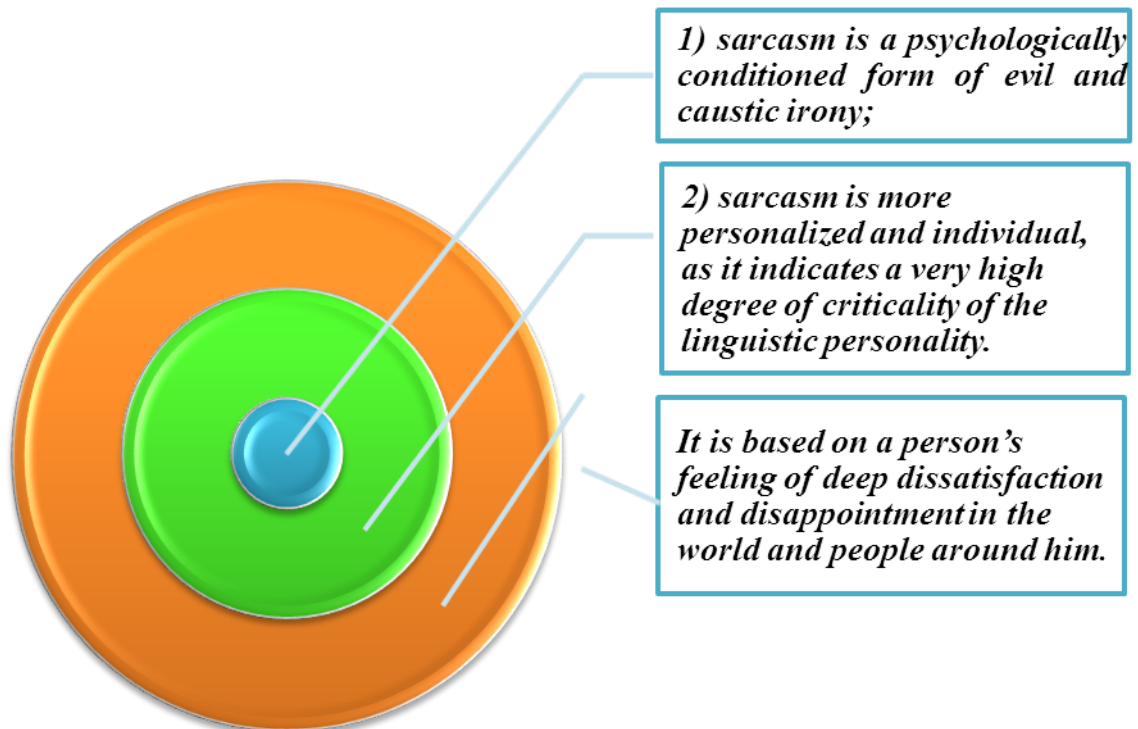
- firstly, by the predominance of some communicative and cultural dominants over others in a certain society (in culture, this is distance and emphasized politeness),
- Secondly, the respect for intelligence and criticism;
- Thirdly, a feeling of superiority of moral and ethical values over the values of other nations (linguistic national xenophobia).

Irony and sarcasm in linguistic culture require the mandatory inclusion of moral and ethical critical assessment in the semantics of these concepts, as well as a certain element of rationalism. The rationalism of irony and sarcasm is a manifestation of the British ability to practically solve problems, reflects their verbal “talents”, and emphasizes unconditional social and linguistic competence. Thus, irony and sarcasm are the result of the highly organized intellectual work of the mental-lingual complex of a linguistic personality. Irony and sarcasm are one of the most important elements of personalized, nationally determined communication in the language community. They represent an important part of the nation’s laughter culture. Irony and sarcasm are fundamental concepts in reflecting moral and ethical values in the linguistic community. For our work, such aspects of irony and sarcasm are important as philosophical-aesthetic, cultural, psychological and, as an additional accompaniment,

literary. The theoretical foundations of this study become obvious against the background of the ontology of scientific linguistic research on irony and sarcasm of previous years (listed in chronological order). Let us note, however, that at the present stage of development of linguistics, irony and sarcasm can no longer be considered in a narrow sense (stylistic, literary and aesthetic approaches) and require a comprehensive approach to the study of their semantics (linguocultural and sociolinguistic approaches).



Let us note that fewer works are devoted to sarcasm, in our opinion, this is due to the following factors:



The unbaiting interest in the problems of cultural linguistic anthropology, as well as the cultural boom of the last decades of the 20th and early 21st centuries, served as an impetus for the formation of an independent linguistic direction - linguoculturology. Thus, linguoculturology is a science that arose at

the intersection of linguistics and cultural studies. Explores that the reflection in language of various manifestations of the culture of a people, ethnic group, as well as the influence of language on culture. The interdisciplinarity of linguoculturology is expressed in the active involvement of a variety of information about the interaction of language, thinking and consciousness from related fields of science: socioanthropology, linguophilosophy, sociolinguistics, cognitive linguistics, psycholinguistics, etc.

The promise of the linguoculturological approach to the description of linguistic phenomena (including irony and sarcasm) lies in the fact that it integrates linguistic, usually communicative and cognitive-discursive, and non-linguistic aspects, primarily cultural, psychological and sociological, which actualize the human factor in language. Linguists define irony as the use of words, phrases and sentences in a sense opposite to that directly expressed in them, with the aim of introducing a critically evaluative characteristic of the subject. It concludes that irony is “a negative assessment of an object or phenomenon through its ridicule. The comic effect is achieved by the fact that the true meaning of the event is disguised. With irony, we express the exact opposite of what is meant. Irony can be defined as “the expression of ridicule by the use of a word in a meaning exactly opposite to its basic meaning and with exactly the opposite connotations, a feigned praise which in reality implies censure. The opposite of connotations consists in a change in the evaluative component from positive to negative, affectionate emotion to mockery, in the use of words with a poetic coloring in relation to trivial and vulgar objects in order to show their insignificance.

Researchers determine the creation of ironic meaning by the author’s desire to express his attitude to reality in an indirect, indirect way, the desire to hide the real modality of the statement. “Ironic meaning is the meaning of such a sentence, statement, text as a whole, in which the subjective-evaluative modality of a negative nature is contained in the subtext and is in a relationship of contradiction, opposition with the superficially expressed content, which, in turn, is created by the discrepancy between traditional and situational meanings linguistic units. The term “ironic meaning” is proposed by her instead of the terms “irony-effect” and “irony-stylistic device”.

Thus, some researchers consider irony (hence sarcasm) as a stylistic device, a special kind of trope, and also as a type of comic (in literary criticism). However, more and more researchers are faced with the inevitability of expanding the semantic boundaries of irony and sarcasm, at least to a value judgment, with their inherent subjective-evaluative modality. In literary criticism, such types of irony are distinguished as: tragic, comic, practical, verbal, rhetorical, irony of fate, dramatic irony. A distinction is made between the author’s ironies of Aristotle. In turn, dramatic irony is divided into staged irony, self-deprecating irony, diatribe and sarcasm. They especially highlight ideological irony, romantic irony, and historical irony.

Irony as a life position and as a dialectical tool of philosophical reasoning acquires special significance in the 18th-19th centuries. The new understanding of irony emerging at this time is at the same time an expansion and transfer of the rhetorical discourse of irony to life and history, including the experience of Socratic irony. Romantic irony in the understanding of the romantics themselves “serves for a genius, for a free spirit, as a means to rise above all the conventions of life, to perceive the relativity of all values, to constantly rise above oneself and above one’s own activities, not to bind oneself to any law, to any norm, freely soar above life, perceiving it as an object for your creative play. Thus, romantic irony is presented as one of the manifestations of the romantic concept of the world, which asserts only an unstable balance behind real being”.

Linguists gave a deep interpretation of irony in relation to the real dialectics of the development of human society. Thus, analyzing the experience of the bourgeois revolution, they note: “People who boasted of having made a revolution were always convinced the next day that they did not know what they were doing - that the revolution they made was not at all similar to the one they wanted to make.

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