

Conceptual Analysis of Irony in Creating World Linguistic Image in Uzbek and English Languages

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ABSTRACT

This paper explores the conceptual nature of irony as a linguistic and cognitive tool in constructing a worldview within Uzbek and English languages. Irony, traditionally viewed as a stylistic device, emerges as a significant cultural marker reflecting both collective knowledge and individual expression across linguistic communities. By examining irony's role from historical and semiotic perspectives, this study reveals how irony operates within language to challenge, critique, and highlight contrasts between expectations and reality, thus shaping a unique linguistic landscape. The research investigates irony's philosophical, logical, and sociolinguistic dimensions, focusing on its role in cross-cultural cognitive processes and its manifestation within Uzbek and English. This comparative analysis underscores irony's pivotal role in conveying national-cultural viewpoints and shaping linguistic identity, providing insight into the deeper socio-cognitive structures that inform communicative practices.

KEYWORDS: irony, linguistic worldview, Uzbek language, English language, semiotics, cognitive linguistics, national-cultural perspective, conceptual analysis, rhetoric, linguistic identity

1. Introduction

In world linguistics, the question of the role of language elements and the possibilities of expression in creating the linguistic landscape of the world is of particular importance. From this point of view, the concepts and categories that are the object of several sciences such as philosophy, literature, logic, and rhetoric, particularly the linguistic research of the "irony" category, is one of the urgent problems of linguistics. In the science of philology, the study of such issues as "irony", which was previously studied as a simple stylistic trope, now becomes one of the important categories at the level of the attribute of the culture of a certain

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period, becomes relevant. The exchange of modern philological research methods in world linguistics is characterized by studying aspects of ironic speech related to cognitive processes in the human mind. To find a scientifically valid solution to the problems in this regard, it is important to study the relationship between language and thinking in creating a "linguistic landscape" of the world by a person, knowing the world.

Research in Uzbek linguistics focuses on philosophical, logical, psycholinguistic and sociolinguistic features of irony. This, in turn, is consistent with the practical stage of the way of thinking related to the understanding and imagination of the generalized information about the national-cultural world, collective knowledge, the world specific to the speakers of a particular language, which is expressed utilizing irony in speech within the cognitive capabilities of the language during the communication process. While some linguists recognize that irony is an important tool that creates a comic effect in human emotional life, some prefer to move the direction of the philosophy of irony from the cognitive process to conceptual construction, taking into account the pragmatic-semantic and linguistic aspects of irony. In this sense, irony is becoming an object of ontology and theory of knowledge.

2. Materials and Methods

The fact that language is a semiotic system in world linguistics, and the issues of interaction between language and thought, were initially reflected in the scientific and theoretical views of philosophers Aristotle, Wilhelm von Humboldt, A.A. Potebnya, Sepir-Whorf and other scientists. In linguistic research, the analysis of language and logic expression and the human factor in it was approached based on the anthropocentric principle. In the science of philology, the linguistic landscape of the world was studied at the intersection of linguistics and literary studies. In particular, the problem of "irony", which has a logical-semantic and pragmatic character, has been widely studied in the framework of literary studies and linguistics. T. L. Shumkova researched the issue of the use of irony in the spirit of the traditions of German romanticism in Russian literary studies of the 19th century [1.4]. In the direction of literary studies, V. O. Pigulevsky focused on the problems of irony and texture in developing irony from romanticism to postmodernism [2.75]. L.V. Samigina and Y.B. Nektarskaya researched "the metatextual potential of irony in the stories of S.D. Dovlatov" [3.48]. T.I.Ivanenko's "linguistic analysis of irony in the author's dialogical discourse in U.M. Thackeray's novel "Selfish Fair" and I.N.Ivanova's "Typology and evolution of irony in the poetry of Russian modernism (1890-1910)" are worthy of attention [4.6].

R.Y. Kuzmin focuses on logical-semantic aspects of irony in his research entitled "F. Schlegel's philosophy of irony" based on I. Kant's idea of a revolution in the ways of thinking. While T.A. Medvedeva recognizes irony as a unique form of criticism in culture, O.A. Konovalova looks at irony as an attribute of the culture of the postmodern era and studies it within the category of culture. Yu.A. Kiryukhin considers irony to be an actual form of a comic phenomenon¹⁰ and explains its comic nature in detail.

In her research, K.A. Vorobyeva analyzes irony in artistic works and its possibilities of expression from a linguistic, cultural and psycholinguistic point of view [5.28], and S.I. Smirnova recognizes that irony is a means of creating textual content in descriptive and informative texts [6.20].

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. The irony is understood by the audience or readers as an aesthetic assessment of the speaker about speech, behaviour and even fashion, based on the discrepancy between real life and its ideal image. All kinds of ironic feelings revolve around the perception of events, the perception of events, the logical expectation of them following the norms of life, and the difference between what is happening.

From a semiotic point of view, irony is a sign. Removing the semantic integrity of the formula created by one sign, in other words, using a new, secondary name instead of the expressed primary name, nomination, depends on the degree of similarity and appropriateness of the relationship between the first and second names in the speech act. is liq.

In contemporary linguistics, it is important to clarify the meaning of such concepts as "landscape of the world", "linguistic landscape of the world", "conceptual landscape of the world", "publicistic landscape of the world", "concept", and in turn, their interrelation. The scientists of the world are also interested in the analysis that remained in his attention¹⁰³. The role of the "concept" is to act as a bridge or a key that connects them. Undoubtedly, the first stage of the formation of any linguistic unit is the reflection of the perceived reality in the mind, its appearance and "the emergence of the concept that appears as a result of its digestion and analysis" [7.16]

In other words, before any linguistic unit is created, a person consciously processes it in his thinking, creates knowledge specific to this linguistic unit adjusts the information in the centre of perception, and then presents it to reality.

The main concept in the understanding and perception of this situation is, of course, a mental derivative called "concept". Determining the conceptual field and semantic field of language is the main and urgent issue in modern linguistics. In the interpretation of many authors of the work, it is defined as "the linguistic landscape of the universe"

The conceptual picture of the world that expresses the surrounding existence appears in thought during the process of defining, inspiring, compressing and conveniently summarizing knowledge. Such a life process is brought to light in every instant through linguistic and non-linguistic factors, so it is the world is understood as a broader concept than the linguistic landscape. Instead, a linguistic worldview is a representation of a person's thinking, that is, a certain conceptual system, which is influenced by language in the creation of situations and events, based on the definition of the task as well as it is understood as a set of signs. Irony is a stylistic device used to express that words and phrases are used in a way that is opposite to

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their meaning. A word, phrase or sentence with an ironic function is manifested in the speech act through simple tempo and intonation. But for the listener or listeners to notice or understand this sarcasm, they should have a sufficient level of verbal competence and have a minimum level of information about the person being described. A type of irony called antiphase is also known, according to which one or another positive characteristic of a person or object is denied with a funny intonation.

The methods of description, classification, comparative-contrast, semantic-stylistic, contextual analysis, and cognitive-metaphorical analysis were used in this study.

3. Research and Discussion

The cognitive nature of irony is complex. At the same time, one process leads to the functional expansion of both the meaning (the name of the first referent) and the form (the semantic structure of the second referent). Any new concept, which is the basis for the creation of irony, arises based on several judgments, and the judgment, in turn, rests on concepts. Based on irony, any new concept represents an important connection - a relationship between the primary and secondary referent, which, in turn, becomes the basis for making a conclusion and judgment.

The analysis of the role, position and place of the concept in the creation of irony, which is one of the main concepts of cognitive linguistics, showed us that since the concept is one of the complex forms of thinking, its important feature in human mental activity is that it is intuition, perception and imagination, not having the main concrete images of things and events, but characterized by its generality.

The first main aspect of important characters, which are the material, basis and object of irony, is their objectivity. Things and events in reality are reflected in the minds of all individuals who speak this language in the same way, and in this way, the uniqueness of knowing the world, and the nature of phenomena such as the linguistic landscape of the world is explained.

If certain signs of things and events are considered important for people who speak one language, those signs may not be important for people who speak another language. This becomes clear in a comparative study of the process and product of primary nomination in languages.

For example, the English word coat corresponds to the Russian word "палто" and the Uzbek word "to'n". But no one says in a speech, "Because it was winter, our minister wore a black coat," because the word "coat" is considered to be a word with a lower status and a negative connotation. An ordinary person can wear a "to'n" at home, in the neighbourhood, but wearing a "to'n" at an official reception violates any "dress code". But, in spoken speech, a person who bought a coat can say, "I bought a coat" in English and "Men to'n sotib oldim" in Uzbek.

The concept of each language reflects the worldview of the people who speak that language. Differences in the meaning and function of ironic words and phrases created and actively used in different languages can be explained by the existence of differences in the thinking and concept systems of the people who speak those

languages.

As in irony, all secondary naming involves a process of meaning formation, rethinking of the primary meaning of the word, revision of its conceptual structure, and reworking. In this case, the task of determining the dominant meaning of the word should be defined as a method of developing the proximity of the expressed characters. These signs-properties are present in the original meaning of the word and have a derivative character for the meaning of the new word. This situation ensures a smooth transition from one content to another.

Irony is the confirmation of the proximity of the signs expressed by the primary root and derived meanings of the word using the language tool. In other words, it is a way of expressing the similarity between two objects that exist in existence and belong to different classes through language. The idea created here is always motivated by some unfounded assumption, in which the subjective evaluation is superior to the objective evaluation concerning the existence of elements, parts, and pieces. For this reason, irony is widely used in the qualitative and evaluative activities of the mind. Irony is considered the main way to create the second meaning of naming. This regularity means that when indirect naming occurs, the signs that are important in the denotation of base names are activated.

Irony performs various poetic functions in works of art. His role in creating an artistic image is especially noteworthy. Even though each of the ironies has its semantic nature, they perform the same function within the text. That is, they are considered a figurative and visual tool for artistic discourse.

Below, we will consider ironic expressions based on some examples:

Uning mish-mishidan ranjimang aslo,

Nima bo'lsa asli, naslida bo'lgan,

Ona qornidan o'zi ham hatto,

Asli mish-mish bilan dunyoga kelgan. (A.Oripov, Yuzma yuz ("Face to face"). Page 333)

The first and second lines of these quatrains contain a simple poetic statement. In the third and fourth lines, we can observe pure irony. A sensitive poet like A. Oripov expressed irony in such a simple, popular, sharp and impressive manner that there was no room for any questions.

Yorab, loyimni-ku qorgan o'zingsan,

O'rish-arqog'imni o'rgan o'zingsan,

Yomonmanmi, yaxshi, men qandoq qilay?

Taqdir manglayini bergan o'zingsan. (U.Xayyom, Rubois. Page: 25)

There is irony in the third and fourth lines of this quatrain. According to him, the poet sarcastically says, "If you made it out of clay yourself, why do you say that you are bad at the end, why do you decide my fate and call me a sinner?"

Najmeddinov Ahmad Rahmatovich, Parmonov Alisher Abdupattoyevich, Yusufaliyev Elyorjon Mashrabovich, Aliyeva Dilafroz Muhtarovna, Rajapova Malika Ahmadali qizi, Jo'rayeva Zulayxo Shamshidinovna, Nuriddinova Mavludaxon Shuxratjon qizi, Zakirova Dilrabo Haydarovna
Ko'zamni sindirib, irg'itding, tangri,

Hurramlik eshigin berkitding, tangri,

Tuproqqa to'kding-ku gulgun mayimni,

Bilmadim, mastmisan, na etding, tangri. (U.Xayyom, Rubois. Page:96.)

Translation: You broke my glass and shook it, my God,

You have closed the door of honour, God,

You spilled my flower on the ground,

I don't know if you're drunk or not. (U. Khayyam, Rubais. p. 96)

In this verse by Omar Khayyam, there are ironic expressions in all the verses. The rhetorical question in the fourth stanza is considered the central element of irony. "Are you drunk?" The climax of the ironic expression is formed by referring to and the irony is formed using rhetorical questioning. Rubaiyats like these indicate that Omar Khayyam was a great and courageous creator. The power of Omar Khayyam's thinking, who lived in Central Asia, Iran and the Middle East, where the Seljuk Turks ruled, in the 11th-12th centuries, when Islam was dominant, is reflected in his philosophy.

Voqif, yor jamoli yomon ofatdir,

Ayriliq zulmdir, zo'r qiyomatdir,

Go'zallarda bunday xislat ofatdir,

Biri irqor, biri beiqrar bo'lar. (Mulla Panoh Voqif. TSh-63 b.)

In these lines, written by Mullah Panoh Vaqif, irony represents the emotions of the poet-lover with the help of a conceptual metaphor. "Yor Jamoli is a bad disaster" is an irony expressed in a metaphorical way, with a strong expressiveness. If not, it will be a bad disaster, what kind of disaster every lover seeks with the goal and sense of enjoyment (this contradictory expression of an idea is called an oxymoron in literary studies).

If beauty is a bad disaster, why do millions of lovers pursue it? This idea is opposed to the idea in the first verse. Losing from that disaster, which the lover himself said is a great disaster, is oppression for him. After the beauties first charm the lover by showing their beauty, they slowly withdraw themselves, and the lover strives for that tyranny, as a result of which there will be doomsday because the lover will give up everything, his wealth, life, soul, etc.

This situation of a lover is very well described by Jamal Kamal, and this situation also reminds of a propeller hitting a candle.

4. Conclusion

Various forms of irony are revealed in illuminating the linguistic landscape of the world through language units. In the linguistic paradigm of scientific knowledge,

irony is an emotional and evaluative factor of verbal expression in the process of perceiving spatial and temporal features. Irony is a complex and multifaceted phenomenon, through which the speaker expresses his emotional and thoughtful attitude to the object of speech.

Studying the activity of irony at the level of speech types reflecting different methods of visual perception helps to reveal the structural and semantic features of the mechanism of its implementation.

The most relevant means of expressing irony are stylistic devices that are variously manifested in the descriptive parts of the text. This feature of the implementation of irony, in our opinion, is determined by the general laws of knowledge in the world, rather than conveying sequential actions and changes, ironic evaluation is more manifested in the description of objects.

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