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Pragmalinguistic Features of Irony

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Article History	Abstract
           	This paper explores the multifaceted nature of irony as a stylistic device in language, emphasizing its role in creating artistic discourse. The study delves into the pragmatic and cognitive aspects of irony, examining its reliance on verbal competence, contextual cues, and the relationship between speakers. Drawing on the contributions of philosophers and linguists, the paper situates irony within the broader context of semiotics, language, and thought. Pragmalinguistic features of irony, such as context sensitivity, tone, and cultural norms, are analyzed for their role in shaping the pragmatic function and effectiveness of irony in communication. The research also highlights the cognitive complexity involved in creating and understanding irony, emphasizing the importance of judgment and conceptual connections. ***Keywords:*** *Irony, Pragmalinguistic features, Cognitive linguistics*

1. Introduction

Irony is a stylistic device used to express that words and phrases are used in a way that is opposite to their meaning. A word, phrase or sentence with an irony function is manifested in the speech act through simple tempo and intonation. But in order for the listener or listeners to notice or understand this irony, they should have a sufficient level of verbal competence and have at least minimal information about the person being described. A type of irony called antiphrase is also known, according to which one or another positive characteristic of a person or object is denied with a funny intonation.

A speaker or writer who is able to create irony, relying on his knowledge based on linguistic and life generalizations, notices some common features and signs between the characteristics of a certain thing or person in the characteristics of another thing or person. Therefore, the nature of the connection between them, or finds a common dominant character that unites them and names it using their own language. As a result, a new meaning appears in the name of the first thing (primary referent), and based on it, a new name appears in the second thing (secondary referent).

2. Materials And Methods

We can say that the great philosophers Aristotle, Wilhelm von Humboldt, A.A. Potebnya, Sepir-Whorf and other scientists made great contributions to the issues of the semiotic system of language and the relationship between language and thought in world linguistics. 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 also been widely studied within the framework of literary studies and linguistics. In addition, T. L. Shumkova studied the issue of the use of irony in the Russian literature of the 19th century in the spirit of the traditions of German romanticism [1:2007]

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 [2:418]. L.V. Samigina and Yu.B. Nektarskaya conducted research on "metatextual potential of irony in S.D. Dovlatov's stories" [3:2017]. T.I.Ivanenko's "Linguo-cognitive analysis of irony in the author's dialogic discourse in U.M. Thackeray's novel "Manmanlik Fair"" and I.N.Ivanova's "Typology and evolution of irony in the poetry of Russian modernism (1890-1910 years)" are worthy of attention [4.2006]. In addition, R. Yu Kuzmin, T. A. Medvedova, O.A. Konovalova, Yu.A.Kiryukhin, K.A.Vorobyeva, S.N.Balashov,

N.V.Vesyolova, A.N.Gornostayeva, K.M.Shilikhina and many other western and eastern scientists, linguists and literary scholars studied various issues of irony in their research and research.

Pragmalinguistic features of irony refer to the linguistic elements and contextual aspects that influence how irony is used and understood in communication. These features help shape the pragmatic function and effectiveness of irony in interaction. Some pragmalinguistic features of irony include the followings:

Context Sensitivity: Irony heavily relies on context for its interpretation. Understanding irony requires knowledge of the social, cultural, and situational context in which it is used. Contextual cues, such as shared knowledge, tone of voice, facial expressions, and the relationship between the speakers, play a crucial role in interpreting ironic statements.

Tone and Intonation: The delivery of irony often involves a specific tone or intonation that signals to listeners that the speaker's intended meaning differs from the literal interpretation of the words. The use of sarcasm, exaggerated emphasis, or a particular inflection can convey the ironic intent.

Pragmatic Ambiguity: Irony introduces ambiguity into language use as it presents a dual meaning – the literal meaning of the words and the intended meaning, which is usually the opposite or different. This ambiguity requires listeners to decipher the speaker's actual intention.

Inference and Implicitness: Irony often operates implicitly, requiring listeners to infer the speaker's intended meaning from contextual clues rather than explicit statements. Listeners need to discern the incongruity between the literal words used and the intended meaning.

Cultural and Societal Norms: Irony's effectiveness can vary across different cultural and societal norms. Understanding and interpreting irony may differ based on cultural background, shared values, and linguistic conventions.

Speaker-Listener Relationship: The relationship between the speaker and listener can influence the effectiveness and interpretation of irony. Familiarity, shared experiences, and the level of trust between communicators can affect how irony is perceived and understood.

Pragmatic Function: Irony serves various pragmatic functions, such as conveying criticism, expressing humor, highlighting contrasts, or creating social cohesion. The context and the speaker's intent determine the specific pragmatic function of irony in a given interaction.

Understanding and interpreting irony depend on these pragmalinguistic features, as they help determine the intended meaning behind the ironic statement. The nuanced interplay between linguistic cues and contextual factors shapes the effectiveness of irony in communication.

3. Results and Discussion
Pragmalinguistic features of irony refer to the linguistic and pragmatic elements used in the communication of irony. This includes the use of language, such as choice of words, tone, and intonation, as well as the context and the speaker's intention. Irony often involves a disparity between the literal meaning of the words and the intended meaning, and the pragmatic features help convey this. Some of these features may include exaggeration, understatement, sarcasm, and paradox, and the way they are used can convey the speaker's attitude and create an ironic effect.

The cognitive nature of irony is complex. At the same time, one process leads to a 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 on the basis of a number of judgments, and the judgment, in turn, rests on concepts. On the basis of irony, any new concept represents an important connection - relationship between the primary and secondary referent, which, in turn, becomes the basis for drawing conclusions and judgments.

Secondary or complex concepts created in the process of communication are different from concepts created as a result of the process of nomination and from the simple mental forms of human cognition - such as intuition, perception and imagination.

In order to use irony in speech, the secondary naming alone is insufficient. To the listener or reader, this new name may not convey anything. The level of thinking of the speaker should be higher, that is, the human mind should be able to make judgments and conclusions. Because if the listener cannot make a judgment about the existence of similarity between the symbols of the objects or if he does not see the commonality of the symbols, he does not perceive the meaning and functional load of irony. As a result, he does not receive the information expected from the use of irony, and as a result, he does not understand it. If cognitive linguistics is evaluated from the perspective of the theory of the linguistic

landscape of the world, then irony cannot create the linguistic landscape of the world in the reader's mind, and communication will not take place. There is no contact between the participants of the speech. As a result, the listener does not understand the sarcasm. In other words, a linguistic and ironic image of the world is not formed in the mind of the listener or reader.

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, the linguistic landscape of the world, and the nature of events are explained.

Irony performs various poetic functions in works of art. His role in creating an artistic image is especially noteworthy. Despite the fact that each of the ironies has its own 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. 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 the 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. Khayyom, 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?"

A rubai by Umar Khayyom says:

Ko'zamni sindirib, irg'itding, tangri,

Hurramlik eshigin berkitding, tangri,

Tuproqqa to'kding-ku gulgun mayimni,

Bilmadim, mastmisan, na etding, tangri.

(U.Khayyom, Ruboiylar. 96-b.)

In the rubai, all verses also contain ironic expressions. 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 by means of rhetorical questioning. Rubaiyats like this show that Omar Khayyam was a great and courageous creator. Because 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.

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.

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