

IRONY IS A COMIC CATEGORY

Khajieva Mukhlisa

Teacher Uzbekistan State World Languages University

Tashkent, Uzbekistan

m.xajiyeva@uzswlu.uz

Annotation:

The thesis discusses about the comic category of irony. Information was provided on several types of irony and the attitude of scientists who studied it.

Аннотация: В статье речь идет о комической категории иронии. Была предоставлена информация о нескольких видах иронии и отношении к ней ученых, изучавших ее.

Annotatsiya:

Tezisdagi kinoyaning hajviy kategoriyasi haqida gap boradi. Bunda kinoya qilishning bir nechta turlari va uni tadqiq etgan olimlarning fikrlariga munosabat to'g'risida ma'lumot olib borildi.

Keywords: irony, category, humor, satire, comic, pragmatic phenomenon.

Ключевые слова: ирония, категория, юмор, сатира, комизм, прагматическое явление.

Kalit so'zlar: kinoya, kategoriya, hazil, satira, hajviy, pragmatik hodisa.

The comic category occupies an important place among other logical-philosophical categories and has long been in the field of vision of philosophers starting from Socrates, literary critics and philologists. The provisions of the comic theory are described in the works of Yu.B. Boreva, B. Dzemidok, V.Ya. Propp, S. Attardo, S.I. Pokhodny, V.M. Pivoyeva and etc.

According to V.Ya. Propp, laughter is carried out in the presence of two quantities: a funny object and a laughing subject - a person. The thinkers of the XIX – XX centuries, as a rule, studied either one side of the problem or the other. The comic object was studied in works on aesthetics, the laughing subject - in works on psychology. Meanwhile, the comic is not determined by the fact and not by others separately, but by the impact of objective data on a person.

B. Dzemidok indicates the discrepancy between the objective properties of the object and its norm, which is present in our mind, as the basic premise of the comic. V.Ya. Propp, noting that the basis of the comedy is a contradiction between the proper and the inappropriate.

When perceiving verbal forms of a comedy, the factor of surprise is important. Researchers talk about the transition from the usual, automatic mode of using elements of the

language to the process of their creative actualization. Understanding of the comic is largely promoted by expectations, a special emotional attitude, intellectual readiness to instantly change the focus of attention.

Thus, a comic is a combination of a cause is funny object and effect is the perception of this object by the recipient from a humorous point of view, which is due to the inclusion of certain mechanisms of understanding.

The irony can be distinguished into an independent form of comic along with humor and satire. This point of view is shared by many researchers: O. Ya. Palkevich regards irony as one of the modes of the comic, along with humor, satire and sarcasm. Yu.N. Varzonin notes that everyday consciousness refers irony and joke means anecdote to the comic, to humor. An attempt to separate these forms of comic is undertaken by K.A. Vorobyov, in whose opinion irony is more individual and intellectual than humor, is less active and less socially colored than satire, and all these phenomena can be considered as categories of comic.

The comic category is heterogeneous. In many cases, different terminology is used to distinguish between the aesthetic is “higher” category of the comic and the non-aesthetic is “lower” category. In some cases, they talk about the "comic", in others - about the "funny". Following V.Ya. Propp we will not distinguish between these concepts. "Comic" and "funny" we combine under one term and concept - "comedy." This does not mean that "comedy" is something completely uniform. Different types of comic lead to different types of laughter, and our research confirms this idea .

In the structure of the comic, it is necessary to distinguish the types of comic includes humor, irony, satire and the forms of the comic such as, cartoon, caricature, parody, grotesque. Traditionally, among the types of comic irony is intermediate between satire and humor. Most researchers agree that irony is a full form of comic. The introduction of the concept of “ironic meaning” and its study “at all levels of the language system helps irony to take its rightful position, equal rights with other forms of comic, such as humor and satire”.

Although, it would be wrong to see in irony only the category of the comic, losing sight of the content side. It is necessary to take into account the specifics of the emotional value relationship, the experiences of irony. Some researchers point out that irony is not always a type of comic, just as it is not always a mockery. This opinion is shared by O.P. Ermakova. As an example, she cites a statement that, with obvious irony, contains neither imaginary praise, nor ridicule, nor elements of the comic: - Lot? - Lot. - Fun!

Indeed, irony can be considered wider than just comic. In philosophical terms, this is a phenomenon of culture.

Irony is a pragmatic phenomenon. There are different views on the mechanisms of generation, perception and understanding of ironic utterance. Since the ironic speech act is a complex communicative unit, its production and perception deserve special attention if the speech act is considered together with the response remark, it is legitimate to speak about the

ironic speech genre. The difficulty lies primarily in the fact that irony is a violation of contextual conformity, a violation of sincerity, cultural norms and does not meet the expectations of the interlocutor

Many researchers characterize irony as pretense, insincerity. Some speak about turning the meaning, or about its denial, on which an additional semantic component is imposed depending on the context. Irony is defined as the intentional transmission of insincerity towards an illocutionary act, which places the notion of the speaker's intention, or author's intention, in the central place.

If there is irony in the process of communication, we can talk about the ironic game, the procedure of which consists of the actions of the communicants in the generation, transmission and perception of the ironic meaning. The success conditions of an ironic game determine the success of irony at the interactional level. These rules cover the requirements of the ironic preparedness of communicants, the suitability of circumstances for an ironic game.

Note that in a situation unsuitable for an ironic game, there are various types of failures: the addressee may refuse to participate in ironic communication, the speaker may ignore the restrictions imposed on the use of irony by society, communicants may not take style and genre restrictions into account. As a result, the obstacles to the success of an ironic game are the carelessness or excitement of the addressee, the unexpectedness of irony in these circumstances. All this ultimately leads to a failure in communication. The very essence of ironic communication is the need for active intellectual contact of its participants, notes E. Tretyakova. It should also add the importance of psychological contact.

Among the various approaches to the generation and interpretation of ironic values, the researchers distinguish the following theories opposite to each other:

- the theory of "two-step interpretation of meaning" and the theory of "one-step interpretation of meaning",
- theories "from the position of the speaker" and the theory "from the position of the addressee",
- the theory of the "finished instrument" and the theory of "irony as a discursive effect".

Irony is a multifaceted phenomenon that has different forms of expression. The complexity of its definition is connected with this diversity. After analyzing the existing views on irony, we came to the following conclusions:

- there are different points of view on irony;
- irony is illegal, and it is often impossible to define it through the concept of "opposite meaning";
- The range of feelings and attitudes expressed by irony is very diverse and is not limited to a negative reaction;
- irony often deals with both exaggeration and underestimation of a sign;
- irony is associated with a high degree of trait.

We propose the following definition of irony: irony is a speech genre based on language manipulation, which consists in using a word, expression or utterance in a sense other than the literal one, performing a function corresponding to the communicative intention of the speaker, which is a reflection of the people's ethno cultural characteristics.

Irony is a complex phenomenon that relies on the entire cognitive base of a person who owns a certain linguistic picture of the world. The perception of irony depends on cultural and historical, and on individual psychological conditions, including personality traits, its experience and value orientations, as well as on the structural and communicative features of a particular ironic utterance and the situation of its use.

Irony is a category of discourse. In ironic communication, there are three sides - the object over which it is ironic, the author of the ironic utterance and the addressee who can also be an object, perceiving and processing the ironic utterance. Thus, the ironic effect is a process of cooperation, in which it is important to take into account the personal characteristics of the interlocutors, their national identity, level of education, mood, relationships, etc. If the listener is not ready to perceive irony, a communication failure may occur.

When perceiving an ironic utterance, it is important to consider the role of prosodic factors - voice timbre, loudness, rate of speech, pitch, and pauses. These parameters often signal the use of irony, especially in the interview genre.

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