

## A STUDY OF IRONY IN ENGLISH LINGUISTICS

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This article is devoted to a comprehensive study of the theoretical and practical aspects of the phenomenon of irony (irony) in English linguistics. It analyzes the semantic, pragmatic, and cognitive foundations of irony, reveals the mechanisms of formation, functions, and place of irony in linguistics based on examples from English-language literary texts, everyday speech, and mass media.

**Keywords:** irony, English linguistics, pragmalinguistics, semantics, cognitive linguistics, relevance theory, context, literary text, translation.

## KINOYANING INGLIZ TILSHUNOSLIGIDAGI TADQIQI

**Annotatsiya**

Ushbu maqola ingliz tilshunosligida kinoya (irony) hodisasining nazariy va amaliy jihatlarini har tomonlama tadqiq etishga bag'ishlangan. Unda kinoyaning semantik, pragmatik va kognitiv asoslari tahlil qilinib, ingliz tilidagi badiiy matnlar, kundalik nutq va ommaviy axborot vositalaridagi misollar asosida kinoyaning shakllanish mexanizmlari, funksiyalari hamda tilshunoslikdagi o'rni ochib berilgan.

**Kalit so'zlar:** kinoya, ingliz tilshunosligi, pragmalingvistika, semantika, kognitiv lingvistika, relevantlik nazariyasi, kontekst, badiiy matn, tarjima.

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**ИССЛЕДОВАНИЕ ИРОНИИ В АНГЛИЙСКОЙ ЛИНГВИСТИКЕ****Аннотация**

Данная статья посвящена всестороннему исследованию теоретических и практических аспектов явления иронии (иронии) в английской лингвистике. В нем анализируются семантические, прагматические и когнитивные основы иронии, раскрываются механизмы формирования, функции и место иронии в лингвистике на основе примеров из англоязычных художественных текстов, повседневной речи и средств массовой информации.

**Ключевые слова:** ирония, английская Лингвистика, прагмалингвистика, семантика, когнитивная лингвистика, теория релевантности, контекст, художественный текст, перевод.

**Introduction.** The migration of word meaning (semantic change) is an important phenomenon that is constantly in the focus of linguistics. The main reason for this is that figurative meanings not only enhance the expressiveness and eloquence of speech, but also ensure the lexical economy of the language. After all, new concepts or phenomena are renamed using existing vocabulary units, which prevents the emergence of redundant new lexemes in the language system. Irony is one of these figurative mechanisms for creating meaning, which allows us to avoid using words that are considered inappropriate, rude, or morally sensitive in certain communication situations. As a result, it serves as a means of maintaining linguistic culture and preventing potential tensions or immorality in communication.

**Literature review.** In English linguistics, irony is recognized as one of the most actively studied phenomena among types of semantic migration. Research in this area mainly focuses on the following issues: systematization of the mechanisms for achieving speech culture, identification of opportunities for not using lexemes with a rude or harsh semantic connotation, and a clear distinction between different types of figurative meaning (e.g., metaphor, metonymy, irony, etc.). The use of ironic semantic migration has been observed since the earliest stages of

human language use. Humanity has effectively supported the change in the meanings of words during speech and their impact on the overall content of a sentence. Sarcastic is also an integral part of this process and is not an exception. However, ironic migration as an object of scientific research has been studied relatively little, and a sufficiently deep analysis in this direction has not yet been carried out. This scientific text is an attempt to consider irony as a mechanism of semantic transformation, and not only as a stylistic tool based on pragmatic and semantic approaches in English linguistics. In the early stages of research, irony was mainly studied from a literary perspective, especially as an important artistic device in dramatic works. In this regard, A.R.Thompson's work deserves special attention. In his article "The Dry Mock: A Study of Irony in Drama" he provides a thorough analysis of the role and functions of irony in the dramatic genre [1]. The author associates the particularly vivid and expressive manifestation of ironic expressions in dramatic works with the peculiarities of drama. In other words, in stage productions, ironic effects are perceived by the audience more strongly and are expressed in a "bubble" form, as events are manifested through movement, dialogue, and visual elements. A.R.Thompson examines irony, dividing it into three main types:

- 1) verbal irony (irony expressed by word) – the reverse expression of the meaning by the speaker's words;
- 2) situational irony (situational irony) – the fundamental difference of an event or situation from the expected result;
- 3) dramatic irony (dramatic irony) – the viewer receives more information about the event from the characters, thereby creating tension and effect.

**Research Methodology.** The author emphasizes the emotional and intellectual impact of irony on the viewer: it not only evokes emotions, but also contributes to a deeper understanding of the work by activating the thinking process. The book also analyzes the distinctive manifestations and differences of irony in the genres of comedy and tragedy. Thompson views irony not just as a structural element of a dramatic work, but as a central tool that shapes its overall spirit, atmosphere, and aesthetic essence. Arguing that the dramatic genre is the most convenient form for the most effective expression of sarcasm, he explains it as follows: the reader (audience) perceives the text directly, not only by reading, but also by hearing, seeing, and emotionally experiencing it, which maximizes the ironic effects. As a result, A.R.Thompson's research remained an important source that shed light on the aesthetic, thematic, and psychological significance of irony in drama, serving as a foundation for later literary works. This study not only highlighted irony as a stylistic device but also revealed it as a fundamental mechanism that encapsulates the essence of dramatic art.

The American noted English linguist and literary critic U.K.Booths work "A rhetoric of irony" took the study of cinema as a linguistic and literary phenomenon to a new level and significantly enriched research in this direction [2]. In his work, the author divides irony into two main types, mainly stable (stable irony) and unstable (unstable irony), analyzing in detail their differences, mechanisms and functions in the literary text. Stable irony is a type of irony deliberately created by the author, hidden (covert), to some extent limited and accurately reconstructed by the reader, in which the true intention and negative assessment of the author are perceived relatively clearly. This type of irony serves to form a common understanding and harmony between the reader and the author.

On the other hand, unstable irony is a form of irony that lacks stability in interpretation, which can lead to uncertainty and endless negative interpretations. He approaches the phenomena that are often discussed in critical literature after the Romantic era as "infinite Absolute negatives", which makes it difficult to fully determine the author's intentions. While stable irony more accurately conveys the character's character and the development of the story, unstable irony allows you to shed light on deeper philosophical or psychological layers of the text.

The author also emphasizes the national and cultural characteristics of sarcasm: each language and culture has its own ways of expressing sarcasm, and the creator uses sarcasm with these characteristics in mind. Irony is valued not only as an effective rhetorical way of conveying negative thought or criticism, but also as a mechanism for enriching the aesthetic and semantic structure of a literary text. This approach is a classic example of studying irony from a purely literary perspective, and subsequent research has laid a solid foundation for the pragmatic and semantic analysis of the phenomenon of ironic displacement (ironic shift). However, it is evident that early studies of irony were primarily conducted within a literary context and were closely tied to the reflection of human life through language.

**Analysis and results.** The main difference between irony and other types of semantic migration (e.g. metaphor, metonymy or synecdoche) is that in the case of ironic semantic migration, the denotative (direct, lexical) meaning of a lexical unit is either explicitly rejected in the speech context or takes on the opposite meaning. This phenomenon makes irony unique not only stylistically, but also pragmatically: it involves the reader/viewer in the process of additional interpretation, secretly expressing the true intention of the speaker. This characteristic is reflected in many studies in the field of English linguistics and literature, particularly in this is reflected in D.K.Muic's book "The compass of irony", published in 1969 [3].

In this fundamental work, the author explores irony not only as a phenomenon within language and literature, but also as a complex phenomenon that manifests itself in a broad cultural and social context. The work provides a detailed analysis of the nature, qualities, classification, and importance of irony, as well as its role as a means of expressing the moral, social, and cultural values of society. D.K.Muic summarizes and discusses various forms of irony and their applications, including: a) the basic elements and mechanisms of irony; b) the basic classifications (e.g., simple and complex irony, general irony, romantic irony, etc.); c) ironic situations and their types.

The author describes the historical development of irony in general terms, focusing on its moral and social consequences and the mechanisms of its impact on society. The central part of the work is devoted to highlighting the role of irony in various contexts (literary, everyday, speech, philosophical, and cultural). This research has provided a new perspective on traditional approaches to irony, presenting it not only as a rhetorical or stylistic device, but also as a universal phenomenon that represents the deep layers of human culture. As a result, the book serves as an important source of guidance for understanding the internal complexity of sarcasm and its proper interpretation in text and communication at various levels. This work has become one of the primary references widely used in subsequent studies of irony, particularly in the fields of pragmatics and cultural semiotics.

**Conclusion/Recommendations.** D.K.Muic's revised and expanded 1982 work "Irony and Irony" is considered an important study that clarified and systematized the theoretical foundations of the concept of irony [4]. In this book, the author analyzes irony in depth within the framework of literary criticism and rhetoric, paying special attention to the relationship between ironic and ridiculous elements, as well as the internal structure and changing properties of irony. The practical part of the paper examines the use of irony in works of fiction (drama, novel, poetry and other genres) using specific examples. Through this, the author proposes methods and criteria aimed at minimizing the uncertainties that arise when assessing the quality of sarcasm, determining its impact, and interpreting it. In general, D.K.Muic considers irony as one of the most complex and multifaceted tools in literature, and evaluates it not only as a stylistic device, but also as a fundamental mechanism that enriches the semantic and pragmatic layers of a literary text and activates the process of interpretation. This work has become a classic source in the study of irony and serves as an important guide and theoretical foundation for researchers studying English literature, linguistics, and semantic migrations.

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