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# Ironic Expression of the World Linguistic Landscape in Uzbek and Russian Languages

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**Abstract:** This article explores the expression of irony in the linguistic worldviews of Uzbek and Russian, examining how cultural and conceptual differences shape its use in both languages. Despite the growing interest in irony across linguistic studies, there is limited research specifically comparing its manifestation in Uzbek and Russian artistic discourse. The aim of this study is to analyze the enantiosemic, semantic, pragmatic, and cognitive aspects of irony, focusing on its verbal and situational forms. Using a comparative approach, the research highlights how irony functions as a speech tool in both languages, revealing distinct linguistic and cultural characteristics. The findings contribute to a deeper understanding of irony's role in shaping meaning and communication, offering insights for cross-cultural studies of language and cognition.

**Keywords:** Linguistic worldview, Irony, Enantiosemic, Uzbek language, Russian language, Ironic expression, Artistic discourse.

## 1. Introduction

In linguistics, irony is a rhetorical device and a form of indirect language where the intended meaning of words is opposite to their literal meaning [1]. It is often used to convey humor, sarcasm, criticism, or satire and relies on the context for the audience to understand the contrast between what is said and what is actually meant. Irony can appear in various forms, including:

1. Verbal irony: This is the most common type of irony, where a speaker says something that contrasts with their actual intent. For example, saying "Oh, great!" after something bad happens conveys frustration rather than genuine praise.
2. Situational irony: While not strictly linguistic, situational irony can influence language. It occurs when there is a discrepancy between expected outcomes and what actually happens. For example, a fire station burning down is situational irony.
3. Dramatic irony: This occurs more in narrative forms, where the audience knows something the characters do not. Linguistically, it can affect how characters in a story speak, as they might be unaware of key information that alters the meaning of their dialogue for the audience.
4. Socratic Irony: Used in rhetoric, Socratic irony involves a speaker feigning ignorance to draw out knowledge or admissions from others, often employed in teaching or argumentation.

Irony is one of the stylistic tools that bring out comedy in speech and serve to express a certain pragmatic content.

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## 2. Materials and Methods

One of the methods of negation in works of art is irony (Gr. *eironeia* - "unknowing"), which is used as a means of expressing hidden meanings, such as sarcasm, sarcasm, sarcasm, and sarcasm about a person or thing [2-5]. That's why an important sign of irony is that a word or sentence always has two meanings, and the real meaning is understood through the opposite meaning of the spoken word or sentence. Irony can be revealing or just sarcastic depending on its level of impact<sup>64</sup>In linguistics, irony is studied as a feature of pragmatics (the study of language in context), as it depends heavily on context, tone, and shared knowledge between speaker and listener to be understood [6-9].

Since both irony and sarcasm have the expression of sarcasm, irony, sarcasm, and sarcasm, it is appropriate to refer to the explanation of these concepts as well. First of all, let's analyze the term *kochirim*. In "O'TIL" the word irony is explained as follows: "Irony - 1. Someone, thing, event, etc. a symbolic sentence referring to; run away 2. Sarcasm, sarcasm, pity, sarcasm, sarcasm"[10]. This word is an Uzbek word, and in the second meaning, it is defined almost as a synonym for irony. It is clear from this that the triad of irony-irony-irony as a single expression of a concept and event in different languages shows one type of stylistic tool or type-genre relationship.

## 3. Results and Discussion

In the context, the linguistic landscape of the world appears in different forms according to certain conceptual bases. These cognitive phenomena serve certain strategic and communicative purposes [11-14]. Irony, which reflects phenomena related to the human worldview, also expresses a unique attitude as a linguistic tool and brings out cognitive-semantic and pragmatic features in the process of communication. For example:

Bizning eshon mana shunaqa, lekin ikkita aybi bor: birlamchi, xudo bo'ydan bergan emas. Xotini bilan «podruchka» qilib ketayotganida, orqasidan ko'rgan kishi «Eshonni Kifoyatxonga osib qo'yibdi», deydi...

... Ikkilamchi, xotinidan ko'p kaltak eydi. [15]

In the above example, Kalandarov's negative attitude (mockery) towards Eshon was revealed gradually. In this example, the ideology of the time of the Soviets is blowing with all its might, if describing this situation today, even Abdulla Qahhor would have used words more carefully. Because we are talking about a religious figure. Although it is small, it is still there. This is what went wrong. A little while ago, when he was young, he "hung up" on his wife instead of walking alone. Irony is expressed here [16].

It should also be mentioned that a person uses irony to convey his thoughts to the audience very effectively. In irony, the opposite meaning of the thought being expressed is implied, thereby increasing the expressiveness of the speech and denying something. Enantiosemy means the Greek word "enanti" - opposite, "sema" - sign, and in linguistics it means the occurrence of an opposite meaning in the semantic structure of a word: Lolaxon paxtani «yomon» terib qo'yadi-da.

The word "bad" used in this colloquial sentence has a negative meaning outside of the context, and is used here instead of the positive words good, excellent. As it can be seen from the example, enantiosemy can also be a speech phenomenon. In this respect, it resembles irony, performs an expressive-stylistic function, that is, it is formed as a speech event. And irony is only a speech phenomenon, the lexical unit is used in the opposite sense and is expressed through a slang. For example:

Qalandarov shishani eshonning qo'lidan olib, qirrali stakanga konyak to'ldirdi-da, uzatib:

— Ma, «volidang» kelguncha yutib ol, keyin biz bilan mayda qilasan! — dedi.

— Unaqqa demang! — dedi Huriniso eriga ho'mrayib, keyin Saidaga izoh berdi:

Kifoyatxon bu kishidan uch-to'rt yosh kattaroq...

It is known that the word "volida" is used as a synonym of the word "mother" in the literary language. In the above passage, this word is used in the opposite sense in the sense

of "wife"-wife. This meaning can be realized only in this speech process. In this speech situation, Kalandarov is telling him that "his wife is older than him" [17].

It can be seen that the word "valida" is used in an ironic sense in this passage. Here, the nominative meaning of the word is contradicted, i.e. negated. At such a time, of course, a negative subjective attitude will be expressed. The main nominative meaning of the word does not always have an expressive-stylistic color. This situation shows that the phenomena of irony and enantiosemy are not exactly the same phenomenon, but only a similar phenomenon. Enantiosemy is based on the mutual opposition of a language tool in its correct meaning, and irony is the negation of a certain nominative meaning by means of irony, giving it in a figurative sense [18].

Above, we have analyzed the examples of irony in the artistic discourse in English and Uzbek languages. Now let's look at the use of irony in the artistic discourse of the Russian language. Because irony is one of the most used stylistic tools in Russian.

*"Инструктор в авто школе заявил, что пешеходы у нас бывают двух типов – шустрые и мертвые. Разве можно таким жестоким людям доверять обучение водителей"* (В.Коклюшкин, с.113)

In this sentence, the female speaker (or writer) expresses an opinion about statements that are common in advertising. The irony in the sentence is that the woman blames driving school instructors and not the offending drivers for the accidents that occur due to the violation of traffic rules. In this place, irony is created when the woman accuses the teachers-instructors, not the chauffeurs, of "jestokie ludi". This irony is an example of the linguistic landscape of the world in modern cognitive linguistics. The woman's worldview is so simple that if they judge a criminal - a murderer, they feel sorry for the murderer [19].

There is a genre called "black humor" in Russian literature. Dark humor or black comedy is a genre of fiction that refers to a comic style that illuminates topics that are considered serious or painful. Writers and geeks often use it to explore the rough, or to express uneasiness and seriousness, to captivate their audience. Popular themes of this genre include death and violence, racial, physical, religious or sexual discrimination. This genre is also based on irony, as seen in English limericks. We will consider some of them.

*Полицмейстер был некоторым образом отец и благотворитель в городе. Он был среди граждан совершенно как родной в семье, а в лавки и в гостиный двор наведывался, как в собственную кладовую.*

(Н.В. Гоголь "Мёртвые души", с. 68)

In this excerpt from Gogol's "Myortvye Dushi" ("Dead Souls"), a representative of Russian classic literature, the character Aleksey Ivanovich, that is, the politmeister (police chief), "otets i blagotvoritel v goroda" ("City father and valine" mati"), we can witness the irony in the content of the phrase used as ". Because the politmeister felt like he was walking in his own warehouse at the stalls, and the sellers provided him with whatever he wanted. Among the citizens, he behaved like real relatives and brothers. He took bribes from merchants and at the same time did not hurt anyone. That's why the whole city loved him and called him "Father of the City and Valine'mat". Thus, in his work, Gogol seriously condemns and strongly criticizes the corrupt police chief [20].

#### 4. Conclusion

In conclusion, irony emerges as a multifaceted linguistic and cultural phenomenon that transcends simple rhetorical devices, reflecting complex social and cognitive processes. The study highlights how irony, through its inherent gap between stated and understood meanings, functions as both a stylistic tool and a vehicle for expressing nuanced worldviews. By examining the different interpretations of irony—as a trope, a modality, or a form of language play—the research underscores its central role in shaping discourse and conveying intellectual or aesthetic evaluations. The findings suggest that irony's ability to manipulate context and meaning offers a powerful mechanism for

communication, revealing discrepancies between reality and idealized representations. Future research should explore the cognitive and cultural factors influencing the perception of irony, as well as its role in various forms of media and cross-cultural contexts, to further deepen our understanding of its communicative and social functions.

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