

## ИССЛЕДОВАНИЕ КИНОЯ В УЗБЕКСКОЙ ЛИНГВИСТИКЕ

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**Аннотация:** В статье рассматривается ирония как неотъемлемая и активно используемая часть культуры речи в устной практике узбекского народа на протяжении веков. Подчеркивается, что благодаря иронии говорящий имеет возможность избегать грубых и прямолинейных выражений, соблюдая нормы культурной речи, и при этом мягко и воспитанно отвечать на нежелательное или неуместное поведение собеседника.

**Ключевые слова:** ирония, речь, узбекский язык, культура речи, лингвистика, переносное значение.

## O‘ZBEK TILSHUNOSLIGIDA KINOYA TADQIQI

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**Annotatsiya:** Ushbu maqola o‘zbek xalq nutqida kinoya nutq madaniyatining ajralmas qismi sifatida faol qo‘llanib kelinganligi haqida. Kinoya vositasida qo‘pol so‘zlardan qochib, madaniy nutq me‘yorlariga rioya qilgan holda suhbatdoshning nomaqbul munosabatiga muloyim javob qaytarish imkoniyati mavjud.

**Kalit so‘zlar:** kinoya, nutq, o‘zbek, nutq madaniyati, tilshunoslik, ko‘chim.

## A STUDY OF IRONY IN UZBEK LINGUISTICS

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**Abstract:** This article is about how irony is actively used in Uzbek folk speech as an integral part of speech culture. The means of sarcasm is the ability to politely respond to an undesirable attitude of the interlocutor, avoiding rudeness and observing cultural speech norms.

**Keywords:** irony, speech, Uzbek, speech culture, linguistics.

In the oral speech of the Uzbek people, irony has been actively employed for centuries as an integral component of speech culture. Through irony, the speaker gains the ability to avoid crude and straightforward expressions while adhering to the norms of culturally appropriate speech, enabling a soft, polite, and tactful response to undesirable or inappropriate

behaviour on the part of the interlocutor. Our people have not only been familiar with this speech device since ancient times but have also widely applied it in everyday communication.

Transferred (figurative) meanings perform a number of significant functions in discourse: they ensure economy of expression, attract the interlocutor's attention, and enhance both the expressiveness and the impactful force of the utterance. "The lexical meaning of a word is not a static, immutable phenomenon; although it is characterised by considerable stability, under the influence of certain factors it may undergo changes over an extended period. The factors that trigger such changes can be both linguistic and extralinguistic in nature" [1:157].

In general, the use of figurative (transferred) meanings has roots that extend deep into antiquity. The employment of words in transferred senses is already observable in the earliest written monuments, which substantiates this assertion. For instance, specific types of semantic transfer can be traced in an excerpt from the Tonyukuk stele (To'nyuquq bitiktoshi).

"Yupqa, arriqlik to'plagali oson ermish

Ingichka arriqlik uzgali oson.

Yupqa, qalin bo'lsa to'plag'ali alp (kerak) ermish.

Ingichka yug'an bo'lsa uzgali alp (kerak) ermish".

In ancient written monuments such as the Tonyukuk stele (To'nyuquq bitiktoshi), lexemes such as "yupqa, arriq, ingichka, yug'an" and others are used not in their direct (primary) meanings, but in transferred (figurative) senses. "Vocabulary is closely connected with the history, culture, science, and socio-economic development of a people; therefore, in scientific analysis it is impossible to accurately determine the sources and causes of changes in word meanings without taking these factors into account" [2:72]. Similar examples abound in ancient written records.

In classical literature, figurative meanings served as one of the most important devices for enhancing expressiveness and emotional impact. Artistic techniques such as *isti'ora* (metaphor), *iyhom* (ambiguity / double entendre), and *tajohuli orifona* (feigned ignorance) were formed precisely on the basis of transferred meanings. Of particular significance were ironic transferred meanings (*kinoyaviy ko'chimlar*), which played a key role in strengthening the perlocutionary force of literary texts. For example, in the verses of Atoi, artistic devices are masterfully employed: a beauty steps with her foot on the lover's face and sarcastically remarks, "It turns out your face is as rough as felt" (*yuzing bo'yradek dag'al ekan*), thereby creating a vivid ironic expression [3:77–82].

In the oeuvre of Alisher Navoi, ironic transferred (figurative) meanings occupy a prominent position. Special scholarly studies have been devoted to Navoi's masterful employment of the device of *kinoya* (sarcasm/irony) [4:149–156].

In classical literature, the term "irony" is recorded as a word denoting "the covert expression of one idea under the guise of another" [5:42]. Among literary devices, irony stands out as a distinct and independent category possessing specific aesthetic and ideological significance. One of the most striking and expressive examples of irony that carries considerable artistic and conceptual weight in Alisher Navoi's work can be found in the poem "Saddi Iskandariy":

"Ki, el qismi komu balo aylagan

Kim, ul ikki uyni to'lo aylagay".

In the verses of Alisher Navoi from the poem *Saddi Iskandariy* ("The Wall of Alexander"), a subtle ironic allusion is made to the division of people into two categories and to

how they respectively fill paradise and hell (the “two abodes”). In subsequent periods, the importance of irony as a device of figurative meaning increased even further and found broad reflection in literary works.

In particular, in Muhammadsharif Gulxani’s work *Zarb al-masal*, an ironic play is made on the idea that, allegedly, in Kokand there are not even a thousand ruins available to serve as the required bride-price for Bayoqli’s daughter, whereas in Bukhara such ruins can be found in abundance. This statement was, of course, entirely at odds with historical reality, since sources confirm that by the end of the 19th century all three Central Asian khanates were experiencing profound socio-political crises [6].

Through these ironic expressions, the author simultaneously (a) circumvented censorship restrictions and (b) conveyed the actual socio-political situation to the reader by means of inverted, contrary-to-fact statements, thereby fully achieving his intended communicative and critical goals. After all, the literary work was addressed primarily to the local population, which lived in the same environment, in the same country, and under the same system of governance as the author himself. It is precisely this set of conditions that constitutes the specific requirement for the effective use of irony: for a protest against social, economic, political, or everyday problems expressed through irony to be properly understood, the addressee (listener or reader) must possess thorough knowledge and deep awareness of the real circumstances in question.

The emergence of linguistics and literary studies as independent scholarly disciplines and the conduct of the first systematic investigations created the necessary preconditions for examining irony from multiple perspectives. Scholars analysed this particular type of figurative meaning both from literary-critical and strictly linguistic standpoints. These studies explored the motivations for employing irony, its functions in achieving communicative and artistic objectives, as well as the specific features of its manifestation in particular genres and types of literary works.

In Uzbek linguistics and literary scholarship, the phenomenon of irony and its properties have been addressed through a variety of methodological approaches. The investigation of different facets of irony is regarded as a standard practice in academic research, since it is impossible to comprehensively cover all aspects of such a broad and multifaceted concept within a single study. For this reason, researchers have proposed diverse definitions of irony. For instance, the linguist R.Kungurov designates irony by the term *ta’riz* and suggests referring to the technique of its application as *ta’riz priyomi*, implying the sharp, sarcastic use of words and expressions in a sense directly opposite to their literal meaning.

The linguist M.Mirtojyev regards ironic meaning as one of the subtypes of occasional (context-bound, nonce) meaning [7]. However, the fact that ironic meaning is not always occasional demonstrates that it is not always methodologically accurate to fully subsume it under the category of occasional meaning or to equate the two. Only those instances of irony that exhibit a distinctly occasional character within a specific literary work may legitimately be analysed as occasional meanings.

The linguist A.Abdullayev considers irony an extremely effective means of conveying thought and views it in the Uzbek language as one of the primary devices for expressing emotive and evaluative intensity [8]. In his opinion, although irony may outwardly appear as a positive or mild statement, it actually transmits antipathetic content in a maximally impactful manner. This view merits agreement, since one of the key characteristics of irony is its capacity to exert strong emotional and perlocutionary influence on the addressee. Ironic expressions are

typically directed at an interlocutor who is inwardly aware of their own “guilt” or shortcoming, which intensifies the effect: the expected negative reaction is replaced by a formally positive one, and it is precisely this contrast that sharply heightens the overall impact.

Irony, as one of the most significant types of figurative meaning, has repeatedly served as a dedicated object of scholarly investigation. In particular, the researcher Sh.Abdurahmonov provided a detailed analysis of the linguistic devices that provoke laughter in Uzbek literary discourse [10]. Although irony was not chosen as the primary focus of that study, it received special attention among the means of the comic. The role of ironic subtext in generating comic effect was thoroughly examined in a dedicated section of the work.

Thus, the views of Uzbek linguists and literary scholars, despite certain differences in terminology and emphasis, collectively demonstrate that irony functions simultaneously on linguistic, aesthetic, communicative, and socio-psychological levels, confirming its status as a multifaceted and highly effective expressive device in both oral and written forms of the Uzbek language.

In the study, these aspects were specifically taken into account during the analysis and discussion of each comic unit. The author places particular emphasis on how the subtexts of linguistic devices that form the style of kinoya generate ironic laughter and conducts a detailed examination of their semantic-stylistic properties.

Special attention should be given to the research of the linguist M.Mamadaliyeva, which represents one of the most significant works in this field [11]. In her doctoral dissertation, the connotative properties of nominative units in the Uzbek language were analysed. Although figurative (transferred) meanings were primarily examined from a purely linguistic perspective, all examples and illustrative material were drawn from specimens of fiction and literary texts.

The main objective of the study was the systematic investigation of the theoretical aspects of connotative meaning from the standpoint of general linguistics and its analysis based on Uzbek language material. M.Mamadaliyeva devoted separate sections to the connotative meanings of nouns, adjectives, and verbs in the Uzbek language.

At the same time, considering that ironic meaning can be realized not only through individual parts of speech but also through phraseological units and larger linguistic constructions, it must be acknowledged that the aforementioned study was unable to fully encompass the essence of the phenomenon under investigation. This limitation stems from the fact that only individual lexemes were selected as the object of analysis, while larger units (syntactic constructions and sentences) remained outside its scope. Nevertheless, the work retains considerable importance for elucidating the specific features of connotative meaning within particular parts of speech, and subsequent investigations of word-level connotative meanings have largely built upon its findings.

The research conducted by the linguist E.Ibragimova is entirely devoted to irony and the functions it performs in speech (and text); these issues are thoroughly examined in her doctoral dissertation [12]. Separate sections of the work substantiate the significance of irony as a stylistic, linguistic, and pragmatic phenomenon and define its place within the system of artistic expressive devices. A dedicated section analyses the interrelationship between irony and context, emphasizing that the study of irony in isolation from context is impossible. It is underscored that ironic meaning is fully actualized only within the textual environment; consequently, the investigation of this type of irony must be conducted precisely on a textual basis. The dissertation provides a detailed analysis of the modes of expression of ironic meaning, its gradation, and the mechanisms of irony formation at the intonation-phonetic,

lexico-phraseological, morphological, and syntactic levels. The scientific conclusions drawn significantly enhance the practical value of the research.

One of the most important contributions of E.Ibragimova's work is the clear demarcation of irony from satire and humour. In the dissertation text, the distinction between irony and other means of the comic is formulated as follows: "Irony (i.e., irony proper – our note, B.L.) is not only a device for creating the comic effect but also a way of expressing a specific negative attitude. This is linked to the simplest forms of creating an opposite meaning – antiphrasis or enantiosemy" [12:45].

Whereas previous studies had primarily focused on the role of irony in generating comic effect, E.Ibragimova convincingly demonstrates that, owing to its stylistic properties, irony enables the conveyance of negative evaluation through lexical units that outwardly express positive meaning. This approach reveals new dimensions of the phenomenon of irony.

Following E.Ibragimova's research, the role of irony as a means of expressing emotional evaluation, critical perception, and non-standard interpretation of reality began to be interpreted with considerably greater precision.

The significance of irony in articulating personal negative attitude underscores the necessity of studying it within the framework of the category of modality, since confining its investigation solely to individual parts of speech would be methodologically incorrect. After all, modality is manifested at least at the sentence level – a fact that requires no further proof.

For this reason, E.Ibragimova particularly emphasises the high effectiveness of studying irony precisely through text-based analysis. These conclusions clearly demonstrate the inadequacy of investigating irony solely at the lexical or morphological level.

Being a broad and multifaceted phenomenon, irony demands, in its study, an analysis of the semantic content of each linguistic unit and the identification of its functions within the text. In other words, the most productive approach is one in which the semantics of linguistic devices is examined in inseparable connection with their natural communicative environment.

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