

THE ESSENCE OF THE COGNITIVE NATURE OF IRONY

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Abstract

The establishment of the principles of psycholinguistics laid the foundation for cognitive linguistics. The existence of non-verbal thinking and the constantly changing and updating conceptual sphere, which includes concepts in people's minds, was substantiated by psycholinguists. According to the study, people create signs to exchange important data of common and popular concepts, although in the space of conceptual meanings, language signs are like a dotted line, and the conceptual sphere is much larger than language tools, which are only a part of it.

Keywords: Psycholinguistics, philosophical-aesthetic approach, communicative-rhetorical approach, verbalization, Biblical hermeneutics, intellectual, irony, psycholinguistic method, hermeneutic-textual.

Introduction

The data from theoretical results in the field of psycholinguistics became the basis for the creation of methods of cognitive linguistics [Popova, 2007: 13]. Irony, based on cognitive processes, is recognized by almost all known approaches to it. From the point of view of the philosophical-aesthetic approach, it is considered as a way of worldview, which covers the problems of being and consciousness and the reflection of the individual's place in society. In the socio-cultural aspect, irony is considered as a social phenomenon, which emphasizes the national peculiarity of this phenomenon. This approach from the point of view of the cognitive aspect can be presented as follows: society is a certain scheme of time space, and it is built in such a way that a person living in this society can find his place in it [Balashov, 2006: 7-8].

Attardo S., developing the theory of irony as a significant inappropriateness, notes that a statement will be ironic if it is contextually inappropriate, but relevant; used by the author, who creates this contextual inappropriateness intentionally, in the hope that it will be understood by the audience [Attardo, 2000: 4].

Grice L., developing a logical-pragmatic approach to the analysis of irony as a special way of realizing the implicit meaning of the speaker, introduces the concept of conversational implicature, when the content is not expressed, but can be understood by the recipient, based on the author's statement [Grice, 1975: 44-47].

Irony was born from the bivalence of evaluation and a special stylistic device, already known to ancient authors. The ancient Greeks called it verbal pretense, when a person wants to seem stupider than he really is. The master of irony - the ironist - knew how to defend the truth "from the opposite". Irony in Ancient Greece reached its peak in the philosophy of Socrates. The



philosopher denies both the real truth and, at the same time, the subjective idea of truth. The ideal behind this kind of irony is self-sufficient denial as the only truth; this is evidenced, in particular, by Socrates' famous saying "I know only that I know nothing." Irony forms a special picture of the world, determined by time - spatial coordinates, in particular eras, styles of the era, countries, ethnic groups. By the concept of "picture of the world" many researchers, including Z.D. Popova and I.A. Sternin understand "an ordered set of knowledge about reality, formed in public (as well as group, individual) consciousness" [Popova, Sternin, 2006: 36].

If we consider the communicative-rhetorical approach, we need to turn to the origins of antiquity, namely, to such figures as Plato, Aristophanes, Quintilian. In the era of antiquity, irony was used as a method of influencing the interlocutor, in which the addresser surpassed the addressee. The connection of irony with a work of art is considered in the literary approach. In this aspect, irony is closely connected with socio-cultural analysis, since literature as a whole is understood as a cultural-historical component [Balashov, 2006: 7-8]. The textual form of irony is analyzed in two directions, hermeneutic-textual and literary. Anthony Thiselton, who is a researcher of hermeneutics, established that "the focus of hermeneutics is the process of reading, understanding and analyzing texts that were written in a completely different historical context. Biblical hermeneutics studies in great detail the reading, understanding, practical application of the texts of Holy Scripture and especially their influence on our lives" [Thiselton, 2011].

The basis of the pragmatic approach is the communicative function of language. In the cognitive aspect, irony considers the communicative intentions of the participants in the ironic discourse. When verbalizing the ironic meaning, the intention as the main phenomenon is supported by cognitive mechanisms. The psycholinguistic method is used to analyze the mental processes underlying irony. The intellectual basis of irony plays an important role in the mental processes based on the verbalization and perception of irony and on the mental reaction to the surrounding environment.

Consequently, according to the intellectual level, the participants of communication possess a certain number of cognitive mechanisms for expressing irony and ways of reacting to it with the help of mental processes. Thus, the cognitive nature of irony includes the experience of all the above-mentioned approaches, which is explained by the anthropocentricity of the phenomenon of irony [Balashov, 2006: 7-8].

Cognitive linguistics examines the relationship between language and cognition in highly productive creative use of language and does so by studying the interaction of language-structuring aspects, including interpersonal, sociolinguistic, cognitive and other parameters [Brône, Feyaerts, 2003: 3].

Rachel Giora's research, conducted on the basis of ironic and sarcastic statements, leads to the understanding of the cognitive aspects of irony: the essence of the joke must be clearly expressed, noticeably informative (incongruent), and at the same time provide a cognitive connection with the previous text. From the point of view of the addressee, the climax of the joke violates the expectation, the conventionality of the information received and at the same time produces a linear shift from the first unmarked interpretation to the second, marked one [Giora, 1991: 470].



Bakhanovich A.S. points out in his article that “in artistic discourse, the act of communication is often based on the principles of language play. The author’s specific play consists of coding information in such a way that its interpretation requires the recipient to have certain intertextual knowledge, an appeal to background information. The implementation of the cognitive model of irony in artistic discourse affects the vertical context, which includes a system of norms and rules for the reflection and perception of the surrounding reality at the mental level.

In the creation of irony, the language game is based on the culturally oriented manipulation of realities with the help of a cognitive strategy of rational-axiological influence on the reader.

Within the framework of this strategy, the following tactics are distinguished: logical - imitation of a cause-and-effect relationship, contrast of propositions; semantic - contradiction to common sense, absurdity of a positive assessment of a negative phenomenon, hint, incongruous correlation, illusion of plausibility, allusion” [Bakhanovich, 2021: 141].

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