

O'ZBEKISTON RESPUBLIKASI  
OLIIY TA'LIM, FAN VA INNOVATSIYALAR VAZIRLIGI

FARG'ONA DAVLAT UNIVERSITETI

**FarDU.  
ILMIY  
XABARLAR**

1995-yildan nashr etiladi  
Yilda 6 marta chiqadi

**2024/3--SON  
ILOVA TO'PLAM**

**НАУЧНЫЙ  
ВЕСТНИК.  
ФерГУ**

Издаётся с 1995 года  
Выходит 6 раз в год

<b>L.T.Galimullina</b>	Internal form of phraseological units with the components of precious stones and metals in the english language .....	1213
<b>A.O.Oxunov</b>	Ingliz va O'zbek tillarida undov so'zlar (interjection)ning ifodalanishi .....	1217
<b>M.U.Mamadjanova</b>	Linguocultural features of the epithets .....	1221
<b>M.U.Mamadjanova</b>	Tilshunoslikda epitetning lingvistik tabiati haqidagi turli qarashlar .....	1224
<b>M.M.Umaralieva</b>	The significant role of lingua-psychological, pedagogy-didactic, and methodological factors in the planning and implementation of self-directed programs .....	1227
<b>Sh.A.Igamberdiyeva, A.G.Abdukadirov</b>	Bit-dars texnologiyasi asosida ijodiy hamkorlik ko'nikmalarini rivojlantirish samaradorligi tahlili .....	1232
<b>Sh.Z.Xolmatov</b>	So'z urg'usining nazariy tavsifi va ahamiyati qiyosiy aspektda .....	1236
<b>M.M.Umaralieva</b>	A proficient approach to self-directed learning .....	1241
<b>Sh.F.Latipov</b>	Grammatical lacunas as markers of cultural and linguistic identity .....	1246
<b>Sh.F.Latipov</b>	Lingvistik lakunani aniqlash haqida ayrim tushunchalar .....	1249
<b>A.A.Qosimov</b>	Linguo-pragmatic typology of metaphors: the intersection of language and pragmatics .....	1252
<b>A.A.Qosimov</b>	A linguo-cultural approach to metaphor classification: unveiling cultural concepts through figurative language .....	1258
<b>M.G'.Zaylobidinova</b>	Nodavlat ta'lim muassasalarida ta'lim oluvchilarning ta'limni modernizatsiyalash orqali hayotiy ko'nikmalarini oshirish .....	1264
<b>Д.Ш.Ибрагимова</b>	Сущность и структура иноязычной коммуникативной компетенции будущих учителей .....	1268
<b>Д.Ш.Ибрагимова</b>	Эффективность использования театрализации в обучении студентов устойчивым базовым английским фразам для чрезвычайных ситуаций .....	1272
<b>Д.Ш.Ибрагимова, Й.Х.Музаффархонов</b>	Использование театрализации в процессе формирования речевых навыков у студентов .....	1278
<b>M.N.Abdulimova</b>	Theory of cognitive and conceptual metaphors .....	1282
<b>M.N.Abdulimova</b>	Analysis of metaphors used in political texts .....	1286
<b>S.O'.Shermamatova</b>	Analyses of J.D.Salinger's works .....	1291
<b>X.Zikiryoxonovna</b>	Falsafiy-psixologik romanda tush motivi .....	1295
<b>X.Z.Umarova</b>	Maktublar – qahramon qalb oynasi .....	1298
<b>Sh.A.Igamberdiyeva, A.G.Abdukadirov</b>	Significance of motivation in developing students' creative cooperation skills .....	1301
<b>S.S.Usmanova</b>	Jadidchilik va adabiy muhit xususida .....	1304
<b>V.Abdurakhmanov</b>	Classification and description of the main alternative issues in social life .....	1307
<b>R.M.Turdimatova</b>	The intricacies of irony: types and examples .....	1311



**KINOYANING NOZIK TOMONLARI: TURLARI VA MISOLLARI****ТОНКОСТИ ИРОНИИ: ВИДЫ И ПРИМЕРЫ****THE INTRICACIES OF IRONY: TYPES AND EXAMPLES****Madinakhan Turdimatova Ravshanbek kizi** 

Teacher, Department of English language and Literature

**Annotatsiya**

Adabiyotda turli stilistik vositalaridan kundalik nutqimizda ham keng foydalaniladi va ularning analizi tushunish uchun ijobiy ko'nikmani shakllantirib beradi. Shunday uslubiy vositalardan keng uchraydiganlaridan yana biri kinoya hisoblanadi. Kinoyani ilmiy dolzarb darajada o'rganishda chet el olimlari bilan bir qatorda o'zbek olimlarning ilmiy tadqiqotlari ham nazariy va amaliy jihatdan keng qamrovlidir. Ushbu maqolada kinoyaning turli ko'rinishlariga e'tibor qaratilgan bo'lib, tahlil jarayonida kinoyaning asosan uchraydigan uch hil ko'rinishiga (dramatic, verbal, situational irony) qo'shimcha tarzda kosmik va romantik turlari ham misollar vositasida tahlil qilinadi.

**Аннотация**

Различные стилистические приемы в литературе широко используются в нашей повседневной речи, и их анализ формирует положительный навык понимания. Одним из наиболее распространенных таких методических инструментов является ирония. В изучении иронии на научном уровне научные исследования зарубежных учёных, а также узбекских учёных являются комплексными с теоретической и практической точки зрения. В данной статье уделяется внимание разным формам иронии, причем в процессе анализа, помимо трех видов иронии (драматической, словесной, ситуативной), на примерах анализируются также космический и романтический типы.

**Abstract**

Various stylistic devices in literature are widely used in our everyday speech, and their analysis forms a positive skill for understanding. One of the most common of such methodological tools is irony. In the study of irony at the scientific level, the scientific researches of foreign scientists, as well as Uzbek scientists, are comprehensive from a theoretical and practical point of view. In this article, attention is paid to different forms of irony, and in the process of analysis, in addition to three types of irony (dramatic, verbal, situational irony), cosmic and romantic types are also analyzed by means of examples.

**Kalit so'zlar:** vaziyatli kinoya, og'zaki kinoya, giperbola, dramatik kinoya, kosmik ironiya, romantik ironiya**Ключевые слова:** ситуативная ирония, вербальная ирония, гипербола, драматическая ирония, космическая ирония, романтическая ирония**Key words:** situational irony, verbal irony, hyperbole, dramatic irony, cosmic irony, romantic irony**INTRODUCTION**

How best to organize irony into distinct types is almost as controversial as how best to define it. There have been many proposals, generally relying on the same cluster of types; still, there is little agreement as to how to organize the types and what if any hierarchical arrangements might exist. Nevertheless, academic reference volumes standardly include at least all four of *verbal irony*, *dramatic irony*, *cosmic irony*, and *Romantic irony* as major types [5, p. 75]. The latter three types are sometimes contrasted with verbal irony as forms of **situational irony**, that is, irony in which there is no ironist; so, instead of "he is being ironical" we would instead say "it is ironical that" [1, p. 48].

In her Phd dissertation, Katharine Beals (1995) describes with precious and clear statements about verbal irony that pretheoretical notion of verbal irony— anything about which we can say "In saying such and such the speaker was being ironic"— suggests that the speaker plays a key role in whether something is ironic. Here we briefly examine this role, focusing on what it takes for one below to be an ironic utterance. [ 5, p. 220].



*Ex. 1. Beth is really brilliant.*

For one to be ironic, it typically cannot be the case that Beth is, in fact, brilliant; rather, she must be pretty stupid, or must have recently done something stupid. Further, the speaker cannot mistakenly believe that she is brilliant: in this case, while the proposition in 1 is false, its use would be sincere. The speaker's beliefs, indeed, are crucial: he must think that either Beth or something she did recently is far from brilliant. Also crucial is his intention. If it is to deceive people about Beth's intelligence, then 1 is a lie; it is ironic only if he wants them to recognize his beliefs. An utterance's irony, however, is not dependent on an arbitrary audience seeing the speaker's beliefs and intentions: if the audience misses the irony in one, it is, in a sense, a failure; it is still present. In general, as long as an utterance is recognizable as potentially ironic, acceptable in the given context if intended ironically, and the speaker intends it so, it can be cited as such independently of whether the audience perceives the irony.

The key roles of the speaker's beliefs and intentions show that verbal irony is a matter of language use. Phrases and sentences are not, by themselves, inherently ironic. In this respect, irony is no different from other forms of non-literal language like metaphor. The sentence in 2, for instance, is not inherently metaphorical. It is so only if the speaker intends to convey a metaphorical rather than a literal meaning— i.e., that Jerry only figuratively, and not literally, knocked them over with his logic.

*Ex. 2. Jerry really knocked them over with his logic last night. [2, p. 118]*

#### LITERATURE ANALYSIS AND METHODOLOGY

Abrams, M. H., Harpham and Geoffrey (2018) deeply studies and examines verbal irony and dramatic irony. They provide their scientific as well as general definition as irony is a device whose meaning is totally controversial than intended. Moreover, Hirsch and Edward (2014) add their own theoretical perspective as dividing dramatic irony into subgroups so called preparation, suspension, and resolution. Moreover, Katharine Beals (1995) in her candidacy for the degree of Doctor of philosophy dissertation "A linguistic analysis of verbal irony" compiled great degree of contribution in terms of verbal irony and its linguistic factors.

And other linguists who contributed their own theoretical properties to the development of irony has been discussed and taken into further consideration.

#### RESULTS AND DISCUSSION

**Verbal irony** is "a statement in which the meaning that a speaker employs is sharply different from the meaning that is ostensibly expressed" [1, p. 118]. Moreover, it is produced *intentionally* by the speaker, rather than being a literary construct, for instance, or the result of forces outside of their control [6, p. 90]. Samuel Johnson (1773) gives as an example the sentence, "Bolingbroke was a holy man" (he was anything but). Verbal irony is sometimes also considered to encompass various other literary devices such as hyperbole and its opposite, litotes, conscious naïveté, and others [6, p. 633].

Every language expresses verbal irony in the same structure so receiver understands fully what is ironically meant by this expression through conversation. By the way of shedding light to the example:

1. **Hyperbole.** Representing the speech which has hidden but clear meaning in the context by saying contrast of any specially-selected circumstance.

Ex. It is Monday and pragmatically this means more physically tiresome day, and one colleague is saying: *Oh, what a day to have a rest at will!*

2. Litotes are regarded as the statements which signals a double negative to show a positive meaning. And they serve as a helpful way to manifest Irony but not actually irony. Given below are a few examples from English movies. In a conversation between Elizabeth Bennet and Charlotte Lucas from the movie 'Pride and Prejudice', you will find the usage of litotes.

*Elizabeth Bennet: "He looks miserable, poor soul."*

*Charlotte Lucas: "Miserable he may be, but poor he most certainly is not."*

*Aladdin says, "This is no ordinary lamp", and continues describing the lamp, "It once changed the course of a young man's life. A young man who, like this lamp, was more than what he seemed". Here, by saying 'no ordinary lamp', he actually means that it is an extraordinary lamp*



## TILSHUNOSLIK

**Dramatic irony** provides the audience with information of which characters are unaware, thereby placing the audience in a position of advantage to recognize their words and actions as counter-productive or opposed to what their situation actually requires [1, p. 172]. Three stages may be distinguished — installation, exploitation, and resolution (often also called preparation, suspension, and resolution) — producing dramatic conflict in what one character relies or appears to rely upon, the *contrary* of which is known by observers (especially the audience, sometimes to other characters within the drama) to be true. *Tragic irony* [4, p.317] is a specific type of dramatic irony.

Dramatic irony, furthermore, by its name suggests, can be found in dramatic works where audience and actors are available. Imagine you are watching "Revolt of daughter-in-laws", the scene when the whole family is trying to hide how salty the soup was, no one is thinking about little boy who had done this. Yet, as a spectator we know who caused all trouble.

**Cosmic irony**, sometimes also called "the irony of fate", presents agents as always ultimately thwarted by forces beyond human control. It is strongly associated with the works of Thomas Hardy [4, p.318]. This form of irony is also given metaphysical significance in the work of Soren Kierkegaard [1, p. 167], among other philosophers.

In other words, one can understand cosmic Irony when arranged and expected occasions never go right, all goes opposite. It seems like nobody can not avoid from their fate. A good example of this sort can be found in everyday situations or books. From my example of a cosmic irony-based book would be "the fault in our stars", while reading each of the readers really strives and aspires that all should end happily. But in contrast, two lovers who are suffering from terminating illness will end up losing their life.

**Romantic irony** is closely related to cosmic irony, and sometimes the two terms are treated interchangeably. Romantic irony is distinct, however, in that it is the author who assumes the role of the cosmic force. The narrator in Tristram Shandy [3, p. 372] is one early example.

This term represents irony where with all sense it is clearly related to love stories.

A common example of romantic irony is in The Great Gatsby in which the protagonist Jay Gatsby is falls in love with Daisy Buchanan, however this love story consequently ends up unlucky. The reason for it is due to their different social status at that period. Despite Gatsby's romantic ideals, he is unable to achieve his dream of winning Daisy's heart.

## CONCLUSION

Irony, in its variety of forms, has its own crucial role to play in enriching language and literature, adding depth and complexity to communication. By exploring verbal, situational, and dramatic irony, we uncover the subtle ways in which irony can influence interpretation, evoke emotions, and highlight the contrasts between appearances and reality. Understanding these types of irony not only enhances our appreciation of literary works but also sharpens our perceptiveness in everyday interactions. Whether it is the witty dialogue of a novel, the unexpected twist in a story, or the poignant moments on stage, irony invites us to look beyond the surface and discover the underlying meanings that give life its nuanced texture. As we recognize and appreciate irony in its various forms, we gain a deeper insight into the human experience and the intricate dance between expectation and reality.

## REFERENCES

1. Abrams, M. H.; Harpham, Geoffrey (2008). *A Glossary of Literary Terms*. Cengage Learning.
2. Brown, Robert L., Jr. 1980. The pragmatics of verbal irony. In R. W. Shuy and A. Shnukal, eds., *Language Use and the Uses of Language*. Washington DC: Georgetown University Press.
3. Cuddon, J. A. (2013). *A Dictionary of Literary Terms and Literary Theory*. John Wiley & Sons.
4. Hirsch, Edward (2014). *A Poet's Glossary*. Houghton Mifflin.
5. Katharine Beals. (1995). In candidacy for the degree of Doctor of philosophy dissertation "A linguistic analysis of verbal irony". Chicago, Illinois.
6. Preminger, Alex; Brogan, Terry V. F. (1993). *The New Princeton Encyclopedia of Poetry and Poetics*. MJF Books.
7. Ravshanovna, T. M. (2022, April). THE PERCEPTIVE MEANING IN VERBAL IRONY. In *E Conference Zone*.
8. Ravshanovna, T. M. (2022). Different Approaches into the Study of Irony by Worldwide Scholars. &quot;ONLINE - CONFERENCES&quot; PLATFORM,

9. Turdimatova Madinakhon Ravshanovna. DIFFERENT TYPES OF IRONY IN LITERATURE. Vol. 3 No. 4 (2022). wos.Web of Scientist: International Scientific Research Journal.