

THE ROLE OF IRONY IN THE SYSTEM OF AESTHETIC CATEGORIES

Saydalieva Aziza Ergashevna

The teacher of Karshi Irrigation and Agrotechnologies Institute

Annotation: This article gives brief information about the role of irony in aesthetic categories of literature. Irony plays a significant role in the system of aesthetic categories in literature as it adds depth and complexity to the overall artistic experience. It is a literary device that involves the use of words to convey a meaning that is the opposite of its literal meaning, or to express a discrepancy between what is expected and what actually occurs.

Key words: irony, aesthetic, categories, literary, metaphor

In Uzbek literature, it is customary to use the term "irony" as an alternative - synonym of the term "irony" in the literature of Russian and other nations. However, its scope of meaning is somewhat narrower compared to the scope of the term "irony". Textbooks, manuals and dictionaries on literary studies in the Uzbek language do not explain this situation. As a result, when we come across the different meanings of the term "irony" expressed by the term "irony" in Russian language literary studies, including the studies of Western scientists, questions naturally arise: Can the terms irony and irony be used as synonyms? On what basis and since when these two revolutions became synonymous? When it comes to the reasons that created such questions, first of all, it should be said that the term "irony" has completely different meanings from the point of view of classical poetics and contemporary Uzbek literary studies.

Atullah Husayni's definition of irony differs from the currently used irony-irony: "Irony. Some people also say irdaf, and it is composed of ul andin, and I express a meaning in a way that is necessary for it, with a word created for its meaning, even if they want the meaning of the word itself, it will be rav... It refers to the use of metonymy in the current concept - the translation based on the relation (—with a word created for the necessary meaning). The dictionary meaning of the word, according to Husayni, generally corresponds to the meaning of trope: "Kinayat ulguatta uldurkim, they say one thing, but what else do they want"¹. So, when used as an istilah, the dictionary meaning of the word is narrowed".¹

Continuing the terminological traditions of classical poetics, T. Boboev says: Metonymy (Greek metonymy renaming) – metaphor-irony – is one of the transfers

¹ Hosseini A. Бадойиъ ус-санойиъ. – Т.: Literature and art, 1981. - p. 221.

based on the closeness between two concepts. ²If we take into account that the author separates the pair of words "metaphor-sarcasm" (which we have darkened) with a hyphen and the first hyphen performs the function of equalizing the two words, it can be said that the author used this word in the sense of "sarcasm as a metaphor". In our opinion, it is correct to understand this as the result of the scientist's desire for terminological precision. Because later, the term "irony" is given a different definition from the tradition of classical poetics: "Irony (Greek. Eironeia - not knowing) is a form of negation, cutting over the object of the image, secretly laughing, laughing". Here, the etymological meaning of the word "ironeia" is given to the term "irony" without any explanation, of course, it is a mistake.

In the "Russian-Uzbek explanatory dictionary of literary terms" prepared by professors B. Sarimsakov and N. Hotamov, irony is defined as follows: "Irony (from the Greek word eironeia - to take the unknown) - irony, joke, cut, punch. One of the methods of denial in a work of art, a person secretly laughs at something or something by means of a joke. Therefore, an important sign of irony is that the word or sentence always has two meanings, and the real meaning is understood through the opposite meaning of the spoken word or sentence". ³It is not for nothing that the authors put more emphasis on "irony" among concepts such as "kinoya, kochirim, kesatish, piching", which are considered as the Uzbek equivalent of irony. Because in this series, the word "irony" is dominant, and its range of meaning is wider and more universal. Secondly, the dictionary meaning corresponds to the essence of the concept of istilah: when the word is used in a figurative sense during speech, and when "secretly laughing" at something, the same way is followed - "they say one thing, but they want something else" (Atullah Husayniy).

From the above, it can be seen that in modern Uzbek literature, the custom of using the term "irony" as the Uzbek equivalent of irony has been decided. In addition, in the study of linguist E.Ibragimova on irony, these terms are used synonymously. In the 80s, literary criticism also called irony, a phenomenon that appeared in Uzbek poetry and prose, and is called irony in world literature.

With this in mind, "Literary Dictionary" (2010) was limited to the note in the form of —IRONYa (Greek: eironeia – literally, self-deprecating) – see: irony, and no special explanation was given to it, that is, it was recognized that both terms are synonymous. In the explanation given to "Kinoya" it is said that "1) in classical literature, it is a type of metaphor... 2) in modern literature, it is actively used as an alternative to the term irony." At the same time, in order to cover the meanings of the term "irony" in foreign literary studies, the term "irony" is explained again, and it is

² Boboev T. Basics of literary studies. T.: Uzbekistan, 2002. - p. 341.

³ Hotamov N, Sarimsakov B. Russian-Uzbek explanatory dictionary of literary terms. - T.: Teacher, 1979. - p. 128.

noted that it is "1) one of the forms of comedy, a type of ideological-emotional attitude to reality... 2) a mode of artistry".⁴

Taking into account the above-described situation in the use of the term, we use the term "irony" as a full synonym of "irony" within the framework of this study. That is, depending on the context, it can mean one of the types of artistic transfer, the form of expressing subjective attitude in a specific speech situation, and the type of ideological-emotional attitude to reality, or one of the artistic modes.

In Western philosophy, aesthetics, and literary studies, the issue of irony is widely discussed, and attention has been paid to it since ancient times. According to experts, irony first acquired a philosophical and aesthetic meaning in the works of Plato¹. At this point, it should be noted that ancient scholars interpreted irony from the point of view of ethics, aesthetics, and rhetoric, and that these interpretations are inextricably linked. The dialogues of Socrates, who was famous as a satirist in the ancient world, which were missed by other philosophers, clearly express the ironic position of the ancient sage. In his well-known phrase, "I know that I know nothing," the philosopher's ironic point of view is expressed in the way of knowing and not knowing. Socrates, who is used to exposing the weaknesses of his interlocutor's point of view through self-deprecation, wants to say, "Others don't even know that."

In the West, where religious and didactic thinking based on Christianity prevailed, the question of irony was neglected in the medieval conditions. Because in the conditions of seriousness, any kind of laughter, including sarcasm, was considered immoral. Fascinated by the idea of human and nature harmony, universal harmony in general, it was natural that the irony related to the contradiction did not fall into the core of the scientific and artistic thinking of the Renaissance period. On the contrary, by the time of romanticism, which considered the essence of human life as a unity of contradictions, irony began to occupy a central place in aesthetic thinking.

M. Bakhtin emphasizes that irony entered all languages of the new era, their word and word forms, syntactic construction. Irony is everywhere, from the barely perceptible to the laughably overt. The reason is that the style of speech typical of high genres disappeared along with their owners, priests, prophets, orators, and judges, and instead of them, there was a simple and ordinary speaker. Fortunately, the novel is forced to do so because it does not have its own style and specific situation (that is, a situation that requires such a speech as a speech genre). If we take into account the phenomenon of novelization of literary genres (romanization), it is not difficult to understand that it is natural that the question of irony has acquired an extremely important and urgent importance for literary studies. That is why modern literary studies gives special importance to researching the issue in detail, i.e., irony as a type

⁴ Kuronov D., Mamajonov Z., Sheralieva M. Dictionary of literary studies. - T.: Academy, 2010. – p.131

of metaphor, an artistic and stylistic method, a form of attitude to reality, and one of the artistic modes.

A.A. Potebnaya, drawing attention to the difference of irony from other types of metaphors, shows as proof of his opinion that it can first be a metaphor without an image, and then it can mix with other types of metaphors, and based on this, —...irony differs from metaphors in understanding the characteristics of phenomena. In fact, irony does not serve to understand them on the basis of this relationship (similarity, connection, task, part-whole, etc.) between things and phenomena, in this sense it is not a figurative thinking mechanism. The function and purpose of irony-irony is special, which is described by G. Pospelov as follows: "Deliberately, with ostracism (gr. eironeia - ostracism, sarcasm) we make the small big, the stupid wise, the ugly beautiful, etc. by saying, people express their unflattering, mocking attitude towards them". In order to speak in this way, the subject of irony must have prior knowledge about the object (that is, that it is small, stupid, or ugly), and based on this, he can express his attitude towards it. It should be said that Potebnaya refers to the ability to mix with other types of irony. Here, for example, a metaphor - a word used figuratively on the basis of analogy can become ironic. That is, in this case, the sarcastic-mocking attitude to the object is expressed through metaphor, only: the type of transfer remains metaphorical, and irony appears as a methodological tool that serves to express the speaker's modal attitude.

Reference:

1. Boboev T. Basics of literary studies. Uzbekistan, 2002.
2. Carolyn J. Irony and Meaning in the Hebrew Bible. Sharp, 2009.
3. Hosseini A. Бадойиъ ус-санойиъ. Literature and art, 1981.
4. Hotamov N, Sarimsakov B. Russian-Uzbek explanatory dictionary of literary terms. Teacher, 1979.
5. Kuronov D., Mamajonov Z., Sheralieva M. Dictionary of literary studies. Academy, 2010.