

Irony as a Topical Form of Comic

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Abstract: This article describes the main forms of comic. One of its main forms, the satirical and comic appearance of irony is mutually differentiated. It has been studied that irony, as a specific form of comic, has its own characteristics, gnoseological aspects and axiological status.

Keywords: comics, irony, humorous, humor, satire, grotesque.

Introduction. Just as in the history of culture and aesthetic thought, comedy has been approached differently, so irony has been approached differently as well. Its essence and basic forms as a literary phenomenon are interpreted differently. As a distinctive form of comic, the uniqueness of the irony: its epistemological aspects and axiological status is emphasized. Comics have been interpreted as the genetic basis of irony.

Comics seem to be the genetic aesthetic basis of irony. The comic is so multifaceted that it is difficult to describe it fully, but it is advisable to highlight one common feature that applies to any form of comic: it is associated with cases of inconsistency or deviation from the norm. It also causes a funny effect.

Comics contain a wide range of shapes or events that can lead to a funny effect that can be expressed through laughter, ridicule, or a smile. Among the main forms of comic, humor, grotesque, satire, irony are usually distinguished.

The main part. The irony is often accompanied by laughter. It is no coincidence, therefore, that Jack London's story "Son of the Wolf" quote "They saw Mackenzie and laughed, and began to make sarcastic jokes to Zarinka."

First of all, it is necessary to distinguish between satirical and comic appearances of irony. Its comic appearance leads to light laughter, while its satirical appearance leads to revealing laughter. In Uzbek literature, satirical laughter has become more active during the Soviet era. This satirical laughter was directed at the regime, at politics. In American prose, however, irony seems to have intensified at the stage of its critical realism and postmodernism. "In irony that is a kind of comedy, humor hides under the guise of seriousness and reflects the speaker's sense of superiority or suspicion." [1].

There is an opportunity to view irony as an equal form of comic, along with humor and satire [2].

Irony is an independent form of comedy, as well as a meaningful conceptual category of the text, characterized by its hidden nature and evaluation, as a hidden form of expression of the author's modality in the literary text, revealing the method of assessing reality.

The irony comes as a comedy - one of the most popular forms of comics. Because irony rises from the level of the subject to the level of semantics (content) as an objective moment that has its own significance in the context of modern socio-cultural and aesthetic reality. As a result, it becomes a metaphor for language.

The irony forms a separate independent form of comic, which has its own dignity and distinctive aesthetic character.

Irony is a multifaceted phenomenon as a comic scene, which is both a subjective value direction and a literary medium-tropes, as well as a unique way of aesthetic reflection.

An objective, clear analysis of the specific socio-artistic functions and aesthetic value of irony as a topical form of comics is an extremely important, topical issue. Its aesthetic analysis is based on an interdisciplinary approach that combines a number of different areas of study of this problem. Among the most important, in addition to philosophical and aesthetic, linguistic, semiotic and cultural approaches can be distinguished.

As a form of comic, irony has its own aesthetic boundaries.

The irony allows us to analyze the specificity and characteristics of the aesthetic content of reality in historical retrospective, as well as to distinguish it from other forms of comedy. This shows that irony is a kind of comedy. The irony uses the literal meaning of words as a means of presenting the material in a humorous way, based on a contrast to their reality. According to Y.A. Kiryukhin, irony is one of the peculiar forms of humor. Indeed, irony is one of the means of humor, it arouses laughter and delight in the heart of the reader and gives him an uplifting mood.

In Aristotle's definition, the type of ridicule that "turns one thing into nothing" serves as a kind of defense mechanism, as the subject virtualizes itself in a new space of ridiculous contradictions and often dubious meanings through irony, ridicule, mockery, sneering, pitching. Through them, a person exposes social problems that are harmful to him. However, the irony is much more serious and profound than the simple comedy and comic mystification.

The irony is a special kind of affirmation through denial (or vice versa). It is one of the forms of humorous criticism of an object that is perceived in a humorous way. Otherwise, they can lead to redundancy, not the actual form of the comic piece.

The study of irony as a specific form of comic helps to understand better the scale of deformations occurring in the human aesthetic and cultural consciousness, their nature and changes.

There has been an interest in comics and irony since ancient times, which has grown over the centuries and has become a stable tradition.

The first studies describing comics and irony, defining its boundaries, belonged to Plato and Aristotle. Also, while Faler's Demetrius comic concept connects rhetoric with a specific type of aesthetic activity, T. Gobbs connects comedy with a sense of superiority over the comic object. The ideas of T. Gobbs were later developed by A. Bain, Stendhal, A. Stern, K. Uberhorst. D. Biggie, on the other hand, sees the reason for the comic in the combination of two incompatible things or conditions.

A new phase in the understanding of comics begins in the German period. In particular, the German classical philosopher I. Kant saw comics as the result of the sudden transformation of something highly anticipated into nothing, describing it as "a sharp mismatch or contradiction between our expectations and reality." This idea was continued by G.V. Gegel, G. Gefding, T. Lipps, G. Spencer, A. Schopenhauer.

A. Bergson and Z. Freud acknowledged that both the comic itself and its new forms had influenced the artistic practice of the last century.

In this study, the specific word play form of comic irony is considered as an actual form of comic that manifests itself in the rules of semantic play at the level of cultural texts. In this regard, the works of M.M.Bakhtin, E.Bern, J.Bodriyar, P.Burde, G.Gadamer, G.Gesse, E.Khoffman, J.Derrida, E.E.Drobisheva, U.M.Lotman, M.F Ovsyannikova, O. Fink, and F. Schleermacher serve as a primary source for studying the aesthetic aspects of word games as the most important mechanism for the realization of irony.

In this regard, first of all, theoretical developments in the analysis of the structure of the literary text described in the works of U. M. Lotman, U. Christeva, M. Foucault. , U.Eko, E.N. Aznacheeva, K.Aermacher, MMBakhtin, N.Ya.Berkovsky, V.V.Vanslov, G.D.Gachev,

A.N.Aznacheeva, and R. Bart, J. Baudrillard, F. Guatgari, A. Grace, J. Deleuze, J. Derrida, J. Lacan's fundamental research in this area.

Comics provide the trigger for a person's laughter reaction. But just as laughter is not always expressed through laughter, laughter is not always a sign of humor. Laughter is distinguished as an aesthetic phenomenon that occurs as a result of intellectual-semantic play, and laughter as a physiological phenomenon, for example, as a reaction of nerve centers to stimuli (such as tickling).

In the field of aesthetic knowledge, there is still no single and generally accepted system for classifying concepts related to "comics".

Humor is the most common form of comic, usually expressed as a good or discriminatory attitude to something funny or amusing. It is assumed that the difference of humor from other forms of comics is in its specificity, it is not aimed at eliminating any event, changing and improving reality. The object of humor, if criticized, is characterized by being very discriminating and self-satisfied, while maintaining its appeal to the humorous subject who sympathizes with it. One of the main tasks of humor is to create a funny effect to enhance a good mood and distract from current problems. For example, in Somerset Maugham's "The Moon and Sixpence," there is a passage that points out the similarity and also the difference between humor and irony: "Strickland was not a man of words".

He could not express his thoughts in clear words that would be remembered by the listener, "**gapga to'n kiydira olmas edi**". The joke, too - if I could describe his style of speaking a little bit above, **it would have been ironic**. He was rude even when he was joking. He would sometimes make his interlocutor laugh, but he was surprised by the strangeness of the joke, the fact that he was telling the truth. If we had learned to tell the truth more, we would not have laughed at those words. Strickland was not a very intelligent man by nature, and his views on art were not distinguished by their originality.

In several places in the above-mentioned work, the use of the terms "mocking laughter" and "mocking smile" are noticed. For example, "Dirk Struve was one of those people who, by virtue of his character, **laughed mockingly** with indifference, and some shrugged in astonishment" (3:33). "I stopped him with a **mocking laugh**. - "I forgot to pay for the vodka!" (3:44). "Of course, it was only natural that this situation would arouse **mocking laughter** by Strickland" (3:88). "It's more honest than a cockfight," Strickland said. From these words, his **mocking smile** came to my mind" (3:90). "Then, as usual, he **laughed mockingly**. "These women are wonderful creatures," he told the doctor. "You can treat them worse than a dog, you can hit them until your hand hurts, and they still love you."".

Or again: "In their **mocking smiles** one can understand that once upon a time we were just like you, and soon you will give your place to a new generation" (3:4). ... "He was completely calm, his eyes still full of a mocking smile. This situation made my words seem silly to him" (3:23).

The use of the phrase "ironical humor" or "satirical humor" can be seen in the fact that the irony is associated with humor. "He told with satirical humour that he was busy introducing curious Londoners to the nightlife of Paris" (3:40).

It is noteworthy that in the following passages, the use of the phrase "**sarcastic spark**", "**sarcastic - cunning meaning**": "He, too, endured my gaze, then a **spark of sarcasm** ignited in his eyes (3:41). "Unfortunately, I can't describe his laughter. It wasn't a cute laugh, but it made his face glow because of his laughter, and, as usual, it meant not glum, but **sarcastic - cunning**. It was also some kind of inhuman laughter that began slowly in the corner of his eyes and probably ended. That laughter made me ask" (3:41).

Sometimes attention is drawn to the simultaneous appearance of mockery and curiosity in the human face: "Then I accidentally noticed that Strickland's eyes were fixed on Blanche Struve with **sarcasm and curiosity**" (3:51). Frankly, **I was feeling ridiculous**. He was **staring at me in**

mockery, I couldn't find a place to put myself. "I stared at him in amazement. He did not move in front of me, his eyes were **mocked**" (3:73).

As a separate type of aesthetic tradition, humor can find expression in a variety of situations and texts. Among the genres of comics in which humor is manifested, **humor, anecdote, cartoon, aphorism, parody, caricature** should be noted.

Humor is usually opposed to satire. While humor is a more calm and tolerant aesthetic position in artistic practice, satire is more critical and sometimes uncompromising in terms of criticism. Indeed, satire is an aesthetic way of dealing with any event or shortcoming by purposefully condemning, ridiculing.

Humor and satire are the main forms of comics, its poles. These extreme forms reflect the dual nature of comic works - critical and affirmative. In humor, the affirmative prevails over criticism, and in satire, the critical side of humor prevails over affirmation.

Grotesque is the act of deliberately turning something into something fantastic, unnatural, and absurd, and then overthrowing it through laughter. Grotesque is often associated with negativity.

Sarcasm is a critically oriented form of comic, representing harsh irony. It expresses a relationship in the kind of protest and mockery against the object in a peculiar way.

In the absence of a single and universally accepted practice of interpreting irony, it is observed, in part, that in the diversity of its appearances, irony may contain elements of other comic forms. In this respect, irony retains the status of a traditional problem of both classical and postclassical aesthetics.

Conclusion. The irony is the classic one-way movement, which is typical of most forms of comic, is not characterized by a direction from the comic theme to the object. The irony is simultaneously both extrovert and introvert, and in its play it focuses on both the comic object and its subject, that is, itself.

In short, irony as a specific form of comic has its own characteristics, epistemological aspects and axiological status. Irony is a multifaceted phenomenon that is both a subjective value direction and a form of literary medium-tropes, as well as a form of comedy. But irony as a way of artistic expression cannot be associated only with a comic form, a rhetorical technique, or a trope, because in this case one of its most relevant aspects is lost.

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