

## Assessment Concepts in a Satirical View of the World

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### ABSTRACT

*The article is devoted to the satire problem is consistently studied in the field of modern literature and linguistics, among other current topics, this phenomenon has complex spiritual, social, pragmatic, ethnocultural characteristics, and its essence is manifested in the process of speech communication. The development of such sciences is dedicated to expanding the possibilities of interpretation of satire as a linguistic phenomenon with a complex structure, as well as determining the formation of new directions of research of this phenomenon within the framework of linguistics.*

A satirical image is considered a type of comedy, and the assessment expressed in it aims to destroy the open truth by criticizing situations in which moral standards are completely denied [14, 273].

Researchers have always been interested in satirical assessment of objects in reality, behavior of individuals, and current events. Since the time of Aristotle, philologists, psychologists, and cultural scientists have paid attention to this phenomenon. By the 20th century, this phenomenon has become an object of research in linguistics. The problem of satire is consistently studied in the fields of modern literature and linguistics, among other current topics. After all, this phenomenon has complex spiritual, social, pragmatic, ethnocultural characteristics, and its essence is manifested in the process of speech communication. In recent years, the development of such disciplines as psycholinguistics, pragmalinguistics, cognitive linguistics, linguistics, along with expanding the possibilities of interpretation of satire as a linguistic phenomenon with a complex structure, determined the formation of new directions of research of this phenomenon within the framework of linguistics.

It should be noted that efforts to study the satirical landscape of the world from a discursive-pragmatic point of view and to trace the source of action of the cognitive mechanisms forming it have recently begun. For a long time, specialists have been engaged in describing the circumstances related to the emergence of satirical assessment and satirical scenes, distinguishing satire from humor, humor and satire. In addition, issues such as the emergence of satirical assessment in speech, the separation of critical speech acts, and the determination of the means of achieving a satirical assessment result have not lost their relevance.

Scientists associate satire with the characteristic of "obvious negativity", a special type of shameless "satirical laughter". In this type, a naive critical assessment creates the need to use

certain linguistic unity and stylistic tools. At the beginning of the last century, the well-known V.Ya. Propp (considered by some to be a structuralist, others to be a representative of cognitivism) argued that laughter is the same as satire. The scientist also tried to distinguish the ways in which cities, society's flaws, lies, fakes, laugh at stupid actions, they suppress the species [13].

V.Ya.Propp paid special attention to the description of linguistic tools that provide expression of satirical assessment. It is especially important to distinguish between puns, paradoxes, and ironies, which form bitter laughter in the same way. In the opinion of this folklorist scientist, satire and comedy are achieved through the use of the above "word game" methods, by shifting the focus to the form of expression rather than the content.

The possibilities of creating a satirical effect of the listed methods are manifested in various forms of discursive activity. In general, cases of illogicality and absurdity are not uncommon in the course of discourse, and this is especially noticeable in fiction and folklore texts. For this reason, researchers emphasize that in the analysis of discursive phenomena, along with the laws of logic, it is necessary to pay attention to the paralogical rules that explain absurd actions [3, 14].

In this case, the personal capabilities of the subject and the possible environment are in conflict: both of them can be unfavorable for his activity. The disparity between desire and opportunity creates conflicting content, and this content affects the structure of the discourse. For example, a pun is based on a semantic contrast. Vocabulary units that sound the same, but have different meanings, collide in the text, resulting in inconsistencies in meaning. A vocabulary item takes on an additional meaning in context, and this meaning causes the main meaning to be set aside. The cognitive mechanism of the pun based on the contrast of meanings is manifested in the creation of the "unexpectedness effect". Compare:

"Mine is a long and a sad tale" said the Mouse, turning to Alice, sighing. "It is a long tail, certainly", said Alice, looking down with wonder at the Mouses tail; "but why do you call it sad?" [4];

S. Ulman divides puns into explicit and implicit types [18]. In a hidden pun, a polysemous word is used only once, but often has meaning in context. In the explicit pun, the polysemantic unit is used twice in different meanings. Compare:

I went to the Classical master, though. He was an old crab, he was [4].

Here is the double meaning of the word crab based on a hidden pun: a crab – 1) sea crab, 2) a person who is always displeased and angry. Simultaneous activation of these meanings creates an imbalance in content.

Dear Mont, - I start tomorrow to try and cross Arabia. I thought you might like a in case Arabia crosses me (J.Galsworthy).

In this speech structure, an obvious pun is formed on the basis of the "playing" of the verb to cross: 1) to cross; 2) delete, destroy.

In addition, cases of purposeful and unintentional formation of puns are observed. A speaker who purposefully uses the polysemantic feature of a lexical unit looks for an opportunity to give a negative assessment to reality. For example: the main and additional meanings of the word dust in the example below (dust - 1) are dust, dirt; 2 money, ringing coin) opposite each other. From this contradiction comes the pun:

"I do not drag it in the dust" says L., "because they haven't got the dust" (O'Henry).

The purposeless or accidental occurrence of a pun is due to the fact that the participants of the conversation understand a single word in two different meanings. In this case, the formal and

semantic aspects of the speech structure collide, and the inconsistency of the intentions of the communicants creates a satirical or comic situation.

Another type of pun is formed based on the use of proper nouns, names of individual persons in the way of puns. For this purpose, referring to the names of persons familiar to the majority creates conditions for emotional evaluation of the linguistic landscape of reality. Compare:

"Eight dollars", said Miss Lesson.

"Dearme! I am not Hetty it do look green. I'm just a poor little working girl. Show me something higher and lower" (O'Henry).

O Henry, who intends to reveal the content of the assessment by means of puns, uses the case of the person's name separated from each other. It is worth noting that the last name is written with a lowercase letter (green). It is known that Hetty Green (Hetty Green) was one of the richest women in America at the time, and as a result of using this woman's last name and the homonymous form of the word "green", the ironic effect of "cave, immature" is created.

Structural-semantic changes occurring within phraseological units are also common in all languages as a method of punctuation. In this case, one of the parts of the phraseological structure is replaced by a word with a completely different meaning, and the disparity of meanings destroys the logical integrity between the parts of the phraseology.

For example:

The amount of women in London who flirt with their own husbands is perfectly scandalous. It looks so bad. It is simply washing one's clean linen in public (O.Wilde).

Here, the replacement of the phrase "dirty" with "clean" in the phraseology of "to wash one's dirty linen in public" seems illogical, but in fact, a satirical evaluation effect is achieved in this way.

The Russian linguist A.N. Luk is also one of those who is engaged in the description of the means that create the effect of satirical assessment. He considered satire, humor, funny speech as forms of human mental activity. This scientist, who based his classification on the indicator of a person's mastery of words, divided linguistic tools into several groups. In these groups, the scientist included false contrast, false amplification, irony, nonsense formation, loose language, confusion of styles, double interpretation, misunderstanding of metaphor, repetition of comparison and paradox with respect to the extraordinary feature [10].

The formation of new theoretical directions encourages the research of satirical and comic phenomena at a higher level, taking into account the interrelationship of their various aspects.

Essentially different cognitive, pragmatic and linguistic approaches encourage to determine the reasons for understanding or not understanding the comic content, and to shed light on the structure and mechanisms of satire, as well as study its functions in discursive activity.

According to the application of the frame theory proposed by M. Minsky, by changing the meaning of words or speech phrases, we change the evaluation frame that describes the linguistic landscape of reality [11]. According to the scientist, an unexpected, extraordinary exchange of frames provides funny situations, that is, the image of reality takes on a comic or satirical tone. After all, in such cases, reality "is first described from one point of view, and then (for this sometimes it is enough to change a single word) it appears in a completely different form" [11, 294].

The theory of frame semantics was supported by A. Koestler, V. Raskin, S. Attardo, etc. in the following years. A. According to Koestler, the structure of comic and satirical phenomena is two-fold [7]. Reality is perceived in two associative fields when thought moves from one object

to another. An associative field or context is a set of rules and codes, the frame of which is formed in the generalization of skills and abilities. The frame shapes the knowledge of typical situations and makes it possible to describe the content of the communication text. A frame that summarizes knowledge about objects and a scenario phenomenon that reflects knowledge about social interactions, how the activity takes place are distinguished [16]. According to Koestler, an unexpected situation, a biosocial effect, must occur for comic to occur [7].

The views expressed in the work of the Russian researcher V. Raskin, published in English, are more similar. According to him, a comic and satirical situation is formed by the combination of two semantic scenarios and their "trigger" [15].

This "equipment" is a structural element and is clearly expressed in the text. V. According to Raskin's interpretation, comic evaluation occurs when this element is based on ambiguity, and when the disproportion of situations serves as the basis, a semantic image appears. In this arrangement of situations and entering into mutual relations, one of the contrasts of reality / unreality, authenticity / falsehood, probability / impossibility, normality / abnormality, normality / abnormality is reflected in the mind of a person. These contradictions form the categories that define human existence. In fact, the content and manifestations of laughter are diverse, because just as human nature is diverse, laughter is also diverse. Many types of laughter depend on the variety of meanings, and this is clearly expressed in humor and satire [6, 86].

We are aware that the well-known literary critic M. Koshjanov, without following cognitive theories, has already mentioned that satire, which exposes negative features and cynicism without a face, relies on the disproportion of situations and the method of logical denial: depending on the means. In comic works, the main tool is brutal, serious exposure, while in humorous works, the main tool is mocking bitter sarcasm. It is true that bitter laughter has its place in every comic book. The point is at the level of this place.... In comic works created in a serious exposing way, the bitter kanda plays a kind of auxiliary role and serves to support the way of unsparing exposure" [9, 92].

Therefore, the cognitive analysis of the stages of formation of the satirical landscape of the world does not deny its formal aspects. The modal model proposed by S. Attardo is the result of the application of the formal theory [2].

In this model, the form indicators of the elements that refer to the comic are taken into account. In the model proposed by S. Attardo, five elements that can be a source of knowledge are listed. These are:

- 1) language - linguistic units necessary to form a satirical picture of reality;
- 2) statement strategy - informational and formal structure of the assessment structure;
- 3) target - object of negative assessment and power of influence;
- 4) situation - an opinion about the subject, participants of the situation, their activities, etc.;
- 5) logical mechanism - a mechanism that unites the imagination of two separate realities in one comic field;
- 6) contrast of situation scenarios (Attardo, Raskin, electrical resource).

The reviewed cognitive theories helped to find a basis that allows to describe the comic. This basis is subject to the principles of reflecting the landscape of the world and the rules of imagining it in certain standard forms (frame, script, scenario). By using frame theory, it is possible to determine the means by which a funny scene takes on a serious tone. Some researchers refer to the concepts of "stereotype situation" and "linguistic game" in determining the situation that creates a negative evaluation effect [8; 16].

In fact, stereotyped or stereotyped situations form contradictions, and the linguistic expression of this is carried out through the method of word play. As an example, let's take Jumanyoz Jobbor's comedy "Jon goshnylar".

In the first of this two-act comedy, the situation is described: "A large scene in front of an apartment building. Flowers, trees, benches are visible. A bed with blankets on one side. Day off. Neighboring women, who came down for various reasons to buy yogurt and milk or do other chores, share their impressions of the wedding that took place yesterday.

This picture of reality deserves a positive assessment, because it shows the friendliness of the neighbors, their contentment with a quiet life.

In the scene depicted in the next view, the situation looks a little different. Male neighbors (journalist Tokhtasin, head of a car company Safar, pensioner Bozor, etc.) talk about daily life and vices encountered in life. So, the topic of this conversation and the intended purpose are quite serious. The participants of the conversation seem to want to make fun of the inaccuracy, inferiority complex, and the inconveniences in life. We are ready to evaluate this situation positively. But suddenly the situation is reversed. At that moment, the elder of the remaining neighborhood hurriedly brought them the good news: It is not a mistake to say that the whole city knows that all the households "in this house where you live" are exemplary families. You have been an example to the whole district in terms of freedom and moderation. Taking into account all this, the city government will give you, i.e. exemplary homeowners, one Nexia... According to the decision, this car should be given to only one person.

After that, the situation changes completely and the neighbors begin to show their true colors. Efforts to blame each other and blame each other reach a peak. Even neighbors who agreed to marry each other abandon this plan:

"Ashur: (thinking) I am regretting what I was doing without thinking, dreaming of marrying the wrong person (showing Safar).

Safar: Life itself shows who is wrong, Mullah Ashur. "We don't have a girl left on the street who gives us intuition."

Obviously, such a conflict of situations opens the way for the image of reality to become negative, and a context of satirical assessment directed at exposing situations contrary to moral norms such as self-interest and forgetting humanity is formed.

As proven by O. V. Panina, this kind of conflict of situations occurs not at the meeting of frames, but at the intersection of "cognites", in other words, at the intersection of logical-semantic fields [12]. Accordingly, a list of cognitive models capable of creating a comic and satirical effect is compiled:

- ✓ collision of two of its nodes within one frame;
- ✓ relationship of two frames that do not have a common node;
- ✓ replacing one node of the frame with another;
- ✓ meeting of frames with a common, similar terminal;
- ✓ remove one of the frame nodes;
- ✓ adding an additional node to the frame;
- ✓ a euphemistic representation of one of the frame nodes.

E.V. Saligina recommends two cognitive models based on Minsky's frame theory. The first group includes a combination of unrelated frames, and the second group includes the



restructuring of the basic frame and unexpected content [17].

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