

A Combination of Assessment Concepts

*Sulaymanova Nilufar Jabbarovna*¹

Abstract: The article is devoted to the issues of correlation and conceptual combination of value concepts, which are the basis for achieving a comic effect in the science of linguistics. It is noted that the results of cognitive research expand the possibilities of perceiving satirical and comic information, their classification, and determining the factors that ensure the understanding of satirical texts.

Keywords: comic effect, context, satire, humor, language tool, tafrit, extreme, litote, language landscape of reality.

At present, attention is being paid to the issues of mutual relationship and conceptual integration of value concepts, which are the basis of achieving a comic effect. In particular, S.Coulson satirically proved the analysis of cases of conceptual fusion. When understanding satirical content, we usually refer to contextual information and ignore the underlying frame structure [1]. The content of the speech structure is influenced by the meaning of individual words. Therefore, the choice of frame depends on how we understand the meaning of the preceding words.

The results of the mentioned cognitive studies expand the possibilities of perceiving satirical and comic information, classifying them, and determining the factors that ensure the understanding of satirical texts.

Since satire is an example of a communicative act like humor and is a means of information transmission that reflects a satirical view of the world, it is important to study its pragmatic nature. J.Searle, one of the founders of the pragmatic direction, included comedy among speech acts and described the conditions of its occurrence [12].

The speech act of a satirical nature differs from other types of serious information exchange actions, and it can be distinguished on the scale of "friendly and threatening" or "serious and non-serious" communication instructions [8].

In the study of the phenomenon of satire, it is necessary to take into account the psychosocial characteristics of the participants of the communication situation. In such a situation, misunderstandings occur due to the fact that the experience of the speaker and the listener are not at the same level. In addition, the participants of the dialogue may belong to different strata of society and have different psychological characteristics.

Thus, in pragmalinguistic researches, the commutative, functional characteristics of speech acts in the content of satirical assessment are analyzed, and the linguistic means of expressing the satirical scene of reality are described.

The range of tools used to create a satirical picture of the world is wide, among them, of course, exaggeration (hyperbola) and litota. Both of these tools have the same basis, that is, due to the departure from the objective quantitative indicators of the subject-events, their qualitative indicators are mixed. Therefore, we can agree that Uzbek literary experts call any appearance of such deviations an exaggeration. However, if the phenomenon of extreme reduction of the object occurs, the extreme method is activated during its extreme enlargement [5, 186].

¹ SamSIFL, PhD., Assistant Professor



Exaggeration (hyperbole) often takes the form of a stylistic trope and are accompanied by irony in the communication environment, because the author and the reader of the text know that these figurative expressions are a means of misrepresenting the reality. From a pragmatic point of view, exaggeration occurs as a result of a violation of the qualitative law and, in this way, evaluates the events taking place in existence. L.Kroychik sees in the conscious and special emphasis of the described object: "Emphasis is the starting point of convergence of both methods. The author, separating the object for satirical depiction, consciously seeks to confuse the proportion, to replace it with a violation of the interrelationship of features. Consequently, when observing comic and satirical texts, we do not feel the need to distinguish between hyperbole and litota" [10, 123].

Thus, exaggerated speech acts are based on the fact that lies are "quantitative" rather than "qualitative". Exaggeration does not move away from the real fact, but only sharpens the satirical image of its negative aspects and encourages to look at the internal contradictions of this phenomenon-fact from the point of view of negative assessment. For example:

And the hull of the Royal George never made half the monstrous resistance to coming out of the water, which the lid of that kettle employed against Mrs. Beery bingle before she got it up (Ch. Dickens).

By overemphasizing the seriousness of the event, the author shows that he does not believe that this event will have a positive ending, and a negative assessment of reality is noted.

A special contrast Mr.Geurde makes to Smallweed family... It is a broadsword to an oyster knife. His developed figure, and their stunned forms; his large manner, filling any amount of room, his sounding voice and their sharp sparetones are in the strongest opposition (Ch. Dickens).

This example proves that exaggeration can be used as an emotional tool to convey a negative attitude to the reader.

According to tradition, litota is considered a way of reducing, softening the meaning, and it is the opposite of negation or hyperbole (extreme), it is a figure that lowers the level of evaluation [6, 311; 5, 186]. In both cases, it is assumed that the positive evaluation, which is being laughed at or criticized, will turn into a negative one.

Compare:

He was almost the same standing up as sitting down (a not all that rare type of physique in Wales) (Sh. Bronte);

With patience, which most other princes would have considered as degrading, and not withouta sense of amusement, the Monarch of France waited till his Life – guardsman had satisfied the keenness of a youthful appetite (W.Scott).

Exaggeration is a negative phenomenon, condemns evil in every way. First of all, a negative feature is clearly shown in its tool. Second, an exaggerated description magnifies the disparity between the positive or dream ideal and reality, thereby creating a negative picture of reality. As V.Ya.Propp wrote, "hyperbole can cause laughter only when negative features are emphasized" [11, 67].

In any case, it should not be forgotten that it is necessary to refer to the context of the communication, even to the complete macro-context, in order to clearly distinguish whether the assessment of the reality is positive or negative. After all, the authors of the pen in their works try to "expose the harmful aspects of events" and depict these vices "in a big picture" using the method of satirical sharpening to make fun of the negative aspects of the subject [11].

We will consider the formation of the satirical landscape of realities in the macrotext scale on the example of the analysis of the novel "Point Counter" by the English writer Aldous Huxley.

In the novel, the main object of the author's satire is the hypocrisy, deception of the characters. The words and practical activities of these persons, who are journalists, writers, artists and politicians, do not match at all. A.Huxley's description of one of his characters "A sort of swindling thimble rigger of the emotions" also fits the other characters of the novel, because they do not stop at trickery and



extortion (swindling thimble rigger) became a profession. The discrepancy between the inner and outer world of the characters allows the author to reveal their extortion. Compare:

A man in his position, with his reputation, a great painter – she had often heard him called a great painter, read it in newspaper, even in books.

Miss Fulkes had a profound respect for the Greet.

Shakespeare, Milton, Michelangelo... (p. 191).

Sometimes the given assessment takes on a more modal content than having a qualitative indicator, because the author suspects the sincerity of the character.

Berlep remembers his dead wife:

It was nearly two years now since Susan had been carried off in the influenza epidemic, Nearly two years, but the pain, he assured himself, had not diminished, the sense of loss had remained as over Whelmingly as ever (p. 132).

The entry "he assured himself" in this passage informs that Berlep's feelings are insincere and unnatural.

A. Huxley likes to comment on the speech of the characters, and these comments show the author's negative, sarcastic attitude:

"You won't be late? There was anxiety in Marjory Carling's voice, there was something entreatly."

"No I won't be late," – said Walter unhappily and guiltily certain that he would be. Her voice annoyed him. It drawled a little, it was too refined – even in misery.

In this dialogue, the word "refined" is combined with the word "too" and has a negative connotation. Walter's assessment of Marjory (cultured, bloodless, spiritual, earnest, virtuous, cold) once it was positive, now it shows his irritation and anger.

The author describing Marjory's lifestyle says: It was two years now since they had begun to live together.

After this information is conveyed in a neutral tone, Marjory's colorful voice is heard:

Only two years, and now, already he had begun to love someone else.

The introduction of the intensifier only approach to the initial part of the speech structure and the contrast of the already approach to it indicate that Marjory's fate is regrettable.

Then he expresses his attitude:

It would have been better for her, and perhaps for Walter too, if she had fewer principles and given her feelings the violent expression they demanded.

But Marjory is not one to listen to someone's advice, so the author's next comment sounds sarcastic:

But she had been well brought up the habits of the strictest self-control. Only the uneducated, she knew, made "scenes".

Thus, there are various methods and means of forming the linguistic landscape of reality in satirical works of art, the effective use of which and the achievement of an emotional-evaluative effect depend on the skill of the creator.

Used literature

1. Coulson S. *Sematic Leaps*. – Cambridge: CUP, 2000. – 318 p.
2. Huxley A. *Point Counter Point*. – L.: Penguin Books, 1997.
3. Kayumov A. *Saddi Iskandari*. - T.: G'. Publishing house named after Ghulam, 1979.
4. Koshjanov M. *Satire and humor in the works of Abdulla Qahhor*. - T.: Science, 1973.



5. Kuronov D., Mamajonov Z., Sheralieva M. Adabiyotshunoslik lug'ati. – T.: Akademnashr, 2013. – 408 b.
6. Raskin V. Semantic Mechanisms of Humor. – Dordrecht: D. Reidel Publishing Company, 1985. – 284 p.
7. Gasparov M.L. Litota // Literaturnaya encyclopedia terminov i ponyatyi. - M.: Intelvak, 2003. - P.311-312.
8. Karasik V.I. Yazikovoy circle: lichnost, concept, discourse. - M.: Gnogis, 2004. - 109 p.
9. Konshina S.G. Comic text and aspects of ego structure and understanding. Autoref. diss....kand.filol.nauk. - M., 2006. - 22 p.
10. Kroychik L.E. Modern newspaper feleton. - Voronezh: Izd-vo Voronezhskogo u-ta, 1975. - 229 p.
11. Propp V. Ya. The problem is komizma and smekha. Ritual smex v folklore. - M.: Labyrinth, 2002. - 287 p.
12. Serl Dj. Chto takoe rechevoy act? // Novoe v zarubejnoi lingvistike. Vip. 17.- M.: Progress, 1996. - P. 151-169.
13. Wilde O. Selections. V.2. – M.: Progress, 1989.

