

The Ways Of Expressing The Ironic Meaning: Sarcasm, Wordplay, Insinuation, Irony, Interjection, Quip

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Abstract: The article discusses irony, ironic meaning, and the fundamental ways of expressing irony, in particular sarcasm, wordplay, hint, mockery, quip and witty remark. The presented data is substantiated by the views of linguists such as E.Ibragimova, A.Abdullayev, and others. In addition, the analysis is illustrated with examples taken from literary works.

Keywords: Irony, ironic meaning, sarcasm, wordplay, hint, insinuation, interjection, quip and others.

INTRODUCTION:

Irony is the use of words or sentences in a meaning opposite to their literal sense. In context, irony serves to convey an ironic meaning. E.Ibragimova defines ironic meaning as follows: "Ironic meaning is the content of a text – predicative – relative complex – consisting of contradictory ideas expressed on the basis of subjective evaluative modality that carries a negative or denying character. Ironic meaning is expressed in a hidden form, reflecting the author's intention and personal attitude". [Ibragimova 2001, 30].

In Uzbek language, the main methods of expressing ironic meaning can be identified as the following innuendo, sarcasm, sneer, wordplay, humor, bitter smile, mockery, ridicule, derision, amusement, hint, implication, quip, witty remark. Furthermore, in Arabic borrowings "tajohili orifona" and "ta'riz" are also terms of denoting techniques of expressing opposite meaning: "ta'riz" is synonymous with sneer, while "tajohili orifona" corresponds to pun. [Ibragimova 2001, 58].

A sarcastic remark is also a form of logical discourse and serves as one of the means of expressing ideas sharply and effectively. If irony arises from the opposition between form and content, sarcasm on the contrary, is produced on the basis of their harmony. This very feature differentiates the two speeches of phenomena from each other. Sarcasm, with its logical persuasiveness, is no less powerful than irony, yet it carries an extremely "aggressive"

tone toward the addressee. In sarcasm, negative attitudes such as reproach, harsh warning, dominance, intimidation, anger, or disapproval are reflected," states A. Abdullayev. [Abdullayev 1987, 80]. According to him, a rhetorical question may be included as part of sarcasm. Moreover, sarcasm often involves hidden forms of comparison and may incorporate proverbs, aphorisms, phraseological units or sharp logical expressions. Sometimes, the conclusion itself is drawn with a proverb, in which case the expressiveness becomes even stronger. "At times, sarcasm reflects the speaker's strong psycho-physiological reactions, such as states of anger or hatred. It is also possible for the speaker to speak on behalf of the listener within sarcasm. In short, sarcasm generally arises from the speaker's intense psycho-physiological reaction and manifests as a negative attitude toward the listener or another person". [Abdullayev 1987, 82].

Sarcasm is a veiled form of mockery expressed through allusion, intended to ridicule, deride, or belittle; irony, sarcasm". [EDU 2006 vol. 2, 356].

In the following excerpt from Erkin A'zam's "Shaytonchalar ko'chasi" ("The Street of Mischievous Imps"), we may encounter an instance of sarcasm.

– "Who gave this to you?" he burst out, furiously tearing the paper to shreds.

– "That... the lame Samad's son, the one by the so-called 'tap-taphouse,'" muttered Tillo, stammering

with eyes fixed on the ground.

– “Ah, that dandy Salim? I’ll smash his snout! Where is he?”

– “He left, saying, Hand it over to your sister”.

– “You blockhead! So you just took it? Why didn’t you shove the letter right back down his throat?”

“Dumb!”

Shoim, as if wrenched forward by an unseen force, dashed resolutely toward the end of the street. We ran after him. Halfway down the road, Tillo suddenly froze in his tracks. I too came to a halt.

Shoim, flying ahead as though borne by the wind, cried out: “He-e-ey, dandy! Stop right there – I’ve got something to tell you!” [Erkin A’zam 2007, 12].

The word *olifta* is used in reference to people who are neat and attentive to their appearance. “*Olifta* – 1. One who adorns themselves and pays careful attention to clothing and appearance; foppish, affected. 2. Pertaining to or characteristic of such people.” [EDU 2006 vol. 3, 114]. The quality of being *olifta* is more commonly associated with girls. In the above excerpt, however, it is applied to a boy in the sense of being “foppish” or “affected.” It is precisely through the use of the word *olifta* that the nuance of sarcasm emerges. The ironic ridicule of the character Salim is conveyed by means of this expression.

“*Qochirim* (allusion) is also a device employed in strong logical argumentation, serving to influence the intended addressee in the manner of the proverb, “Daughter, I say this to you – daughter-in-law, you take heed”. In *qochirim*, the speaker does not address the intended person directly, but instead speaks to another, with the aim that the message will nevertheless “find its true recipient”. [Abdullaev 1987, 82].

In the Explanatory Dictionary of the Uzbek Language, *qochirim* is defined as: “A symbolic utterance, an allusive remark directed at a person, object, event, or the like; a hint, allusion. Irony, innuendo, sarcasm, jest, or veiled reproach”. [EDU 2006 vol. 5, 349].

“*Shama*” is a veiled critical remark, sneer, or innuendo. Thus, *shama* is also one of the means of expressing a negative attitude and is widely used in speech. [Ibragimova 2001, 58].

According to the Explanatory Dictionary of the Uzbek Language, *shama* is defined as “a word or utterance in the form of an allusion; a sentence that carries an implied meaning”. [EDU 2006 vol. 4, 541].

Example:

“Not seeming to hear Safarov’s “*smirno*,” Hojiqulov, clutching the class register tightly to his chest as if

afraid someone might snatch it away, forgets all the formalities of ending the lesson and strides quickly out of the tall blue door with heavy steps... Until the bell rings, the classroom resounds with unceasing laughter.” [Erkin A’zam 2007, 41].

In the excerpt taken from “Excuse Me, Comrade Teacher”, irony is conveyed through the allusion (*shama*) to the teacher abandoning his usual habits and “forgetting all the formalities of ending the lesson” as he quickly leaves the classroom. It would not be an exaggeration to say that *shama* is one of the most effective means of expressing ironic meaning. This situation is not accidental: Hojiqulov, who is constantly in search of students’ “faults,” finds himself somewhat embarrassed when he cannot provide a sufficient answer to one of the students’ questions. Hojiqulov is portrayed as a character who always interferes in others’ affairs, and therefore has earned the nickname “Spy”.

In the sphere of artistic culture, mockery (*istehzo*) also performs a distinctive artistic function. One of the important features of mockery used in literature is its integration into the artistic style, where it fulfills significant stylistic roles. V.M.Pivovarov was among the first to discover this characteristic.

The term *istehzo* is borrowed from Arabic and conveys meanings such as ridicule, derision, sneer, irony. It refers to laughing at someone, making fun of them, or mocking – typically expressed through words, gestures, facial expressions, or similar means.

The term *istehzo* traces its origin back to the Greek comic character Eiron, who repeatedly triumphed, through wit and intelligence, over the boastful character Alazon. [Bulletin of the National University of Uzbekistan named after Mirzo Ulugbek. Scientific Journal. – Tashkent, 2021. – p. 226.]

The term *istehzo* is of Arabic origin and means “to laugh at someone, to ridicule, to mock”. [Ibragimova 2001, 55].

As an example of *istehzo*, we may cite the following passage:

“The members of the gathering praised Otabek highly, raising him to the skies, but Homid did not join in these praises and appeared somewhat irritated. At this point, the landlord’s question to Hasanalik – “is he married?” – placed Homid in yet another peculiar state. After Hasanalik explained in detail that the reason for Bek’s remaining unmarried until that day was his disinterest in girls, Homid seemed to grow impatient and :

“Perhaps your master’s desires are set on the daughter of a khan,” said Homid with mockery, “for

such young men, even when they marry, condemn their wives to a lifetime of suffering...” [Abdulla Qodiriy 2016, 20].

The term *luqma* is derived from Arabic, meaning “something blocked, obstacle; concealment”. In linguistic usage, *luqma* refers to a word or phrase inserted by another person into someone’s speech – whether as a reply, comment, or question. [EDU 2006 vol. 2, 512].

“– Has Jorakulboy’s dandy disappeared?

– They say he is out in the pasturelands, helping his elder brother.

– Really? So this man, too, has days when he comes down to earth and joins the ranks of ordinary people? Well, thank goodness”. [Erkin A’zam 2007, 173].

Through the lexeme “*olifta*” (dandy), an allusion (*shama*) is made, while the remark “so he, too, has days when he joins the ranks of ordinary people?” functions as a *luqma*, conveying ironic meaning. The phraseological unit “*yerga tushib*” (“come down to earth”) ridicules his presumption of “walking in the skies,” thus serving as an expression of sneer.

Uchuriq is defined as “a word, phrase, or expression in the form of an allusion (*shama*); a pun or witty remark”. [EDU 2006 vol. 4, 310].

CONCLUSION

In conclusion, the methods of expressing ironic meaning are diverse, and they differ according to the level of meaning. While valuable information on irony and innuendo is provided in scholarly sources and dictionaries, references to such means of expressing ironic meaning as *piching* (sneer), *kesatiq* (sarcasm), *luqma* (witty remark), *shama* (innuendo), *uchuriq* (quip), *istehzo* (mockery), and *zaharxandalik* (bitter smile) are comparatively rare.

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