

RESEARCH ARTICLE

# Expressive Means of Ironic Units in The Karakalpak Language

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## Abstract

This article analyzes the expressive means of ironic units in the Karakalpak language based on Jane Austen's novel *Pride and Prejudice*. The study examines the role of linguocultural, pragmatic, and stylistic factors in the translation of English irony into the Karakalpak language. The lexical-semantic, phraseological, syntactic, and pragmatic layers of irony, as well as their reconstruction through national-cultural codes in the Karakalpak language, are revealed.

## KEYWORDS

Irony, ironic units, Karakalpak language, translation, pragmatics, satire, forms of address, evaluation, modal means.

## INTRODUCTION

In world literature, irony is considered one of the most significant means of expressing the author's aesthetic and pragmatic intentions. Especially in Jane Austen's *Pride and Prejudice*, ironic content appears as a major poetic device shaping the artistic structure of the work. Through the speech of characters, polite forms of address, hidden evaluation, and social stereotypes, the writer reveals contradictions connected with marriage, property, class division, and the social status of women in society. Therefore, translating irony is not simply the transfer of humor or ridicule, but the recreation of the relationship between the surface meaning of the text and its internal pragmatic purpose.

This article analyzes the role of linguocultural factors, the participation of national-cultural codes, and the functional-pragmatic peculiarities of language means expressing irony in the Karakalpak translation of J. Austen's novel. In order to preserve such meanings in translation, the translator employs the national system of speech etiquette, implicit speech, sarcasm, indirect expression, politeness strategies, short replies, modal intensification, and evaluative connotations.

The main purpose of this study is to systematically classify the units that create irony in the Karakalpak language, demonstrate their functions in J. Austen's text comparatively, and determine how national-cultural codes interact in the translated text. The concept of "unit" is used in a broad sense, including individual words, forms of address, phraseological units, modal particles, syntactic parallelism, repetition, hyperbolic utterances, evaluative qualities, dialogic pauses, authorial remarks, and even the entire discursive situation functioning as ironic units.

## METHODS

In Karakalpak stylistics, such units are mostly manifested in semantic fields such as "misqil," "kúlkili astar," "qiytırqı sóz," "shaqpay juwap," "qarama-qarsı mánili maqtaw," and "ishki kemsitiw." In Austen's text, English irony mainly functions through implied meaning, mild sarcasm, the development of individual freedom, and social satire. The intersection of these two systems becomes the main object of analysis in the translation process.

The theoretical basis of the study relies on several sources

related to stylistics, translation studies, and cognitive-linguocultural analysis. Watson and Zyngier, in *Literature and Stylistics for Language Learners*, define stylistics as an independent field combining discourse, pragmatics, cognitive poetics, and cultural contexts. According to them, literary texts are "constructed from language material," and understanding them requires the joint analysis of linguistic forms, the reader's cognition, and cultural context. This approach is especially important for translating irony, since ironic meaning is never formed solely through lexical meaning but through context, social situation, and the reader's background knowledge.

U. Clark identifies three levels in pedagogical stylistics: first, the formal properties of the text such as lexical, syntactic, and discourse relations; second, the relationship between the text, other texts, and the reader; third, the sociocultural environment emerging in reading and writing. Applied to Austen's translation, this tripartite model enables the identification of ironic signals in English, the search for formal alternatives in Karakalpak, and the evaluation of how readers perceive them through their cultural experience.

David L. Gugin considers stylistic analysis as a schema-building strategy connecting the reader's prior cultural knowledge with new textual information. According to him, understanding literary texts goes beyond linguistic comprehension and is based on the interaction between text and cultural background knowledge.

The research also draws upon the translation theories of A. Komissarov and V. Alekseeva, as well as I. R. Galperin's classification of stylistic devices into lexical, syntactic, phonetic, and compositional layers.

## **RESULTS**

In the Karakalpak translation of Austen's novel, irony is reconstructed through lexical-semantic, phraseological, syntactic, pragmatic, and cultural means.

For example, the expression "single man of large fortune" is translated through combinations such as "bası bos er adam," "jeterli qárejetke iye," and "nızamlı olja," which emphasize the transformation of a wealthy bachelor into a social object. The phrase "nızamlı olja" creates a collision between the semantic fields of legality and possession, thereby reproducing Austen's satire in a culturally adapted form.

Forms of address represent one of the most important layers

of ironic expression in the Karakalpak language. Expressions such as "jánım," "ázizim," and "shabazım" encode social roles and emotional relations within discourse. In dialogues between Mr. and Mrs. Bennet, apparently polite addresses conceal irony, pressure, or ridicule.

The sentence "Siz qátelesesiz, janım. Men siziń nervlerińizge úlken húrmet penen qarayman" demonstrates how irony is formed through semantic displacement. The word "húrmet," usually carrying positive meaning, is transferred to the object "nervler," producing pragmatic inversion.

Modal intensifiers also function as important ironic devices. Constructions such as "Júdá aqılısız da" outwardly express praise but contextually convey mockery. The particle "da" strengthens the impression of sincerity while simultaneously intensifying irony.

Dialogic brevity is another important expressive means. Mr. Bennet's short replies contrast sharply with Mrs. Bennet's emotional and repetitive speech. This contrast reveals character psychology and supports ironic discourse.

Authorial remarks also participate in the system of irony. The English phrase "sarcastic humour" is rendered in Karakalpak as "ótkir aqıllıq hám mısqılğa beyimlilik," adapting the concept to culturally understandable speech behavior.

The study identifies several layers of ironic units in Karakalpak:

- lexical-semantic;
- phraseological;
- modal;
- syntactic;
- pragmatic;
- cultural-coding layers.

Lexical-semantic irony appears through evaluative words such as "olja," "aqmaq," "nadan," and "qáirdan." Phraseological irony is realized through expressions like "basın qatratuǵınday," "kewli tolıp ketti," and "baxtı ashılıp ketiw." Modal irony is created through markers such as "álbette," "ǵoy," "da," "múmkin," and "menimsha." Syntactic irony emerges in rhetorical questions, hyperbolic constructions, contrastive responses, and repetitions.

## **DISCUSSION**

The analysis demonstrates that irony in Austen's novel is

deeply connected with social class, gender stereotypes, and economic relations. Expressions concerning marriage and wealth acquire special significance in translation because they activate corresponding cultural schemas in Karakalpak society.

For instance, phrases like “qızlarımız ushin bul ájayıp imkaniyat emespe?!” present marriage not as a romantic event but as a strategic social opportunity. Similarly, references to income and property reveal how economic criteria dominate the evaluation of individuals.

The concept of “shańaraq” and the cultural importance of “qız uzatıw” enable Karakalpak readers to perceive Austen’s satire through familiar sociocultural models. Expressions such as “baxtı ashılıp ketiw” strengthen the connection between marriage and social success.

At the same time, the preservation of foreign realia such as “Nezerfild Park,” “Mister Bingley,” “Lady Lyucas,” and “Michaelmas” maintains the English cultural setting while the ironic pragmatics are adapted through Karakalpak discourse traditions.

The translation strategy therefore operates in two directions simultaneously: preserving the foreign cultural environment and adapting ironic pragmatics through local speech culture.

### CONCLUSION

Thus, the expressive means of irony in the Karakalpak language are realized through a complex interaction of lexical-semantic, phraseological, modal, syntactic, pragmatic, and cultural mechanisms. The translation of Jane Austen’s *Pride and Prejudice* demonstrates that irony cannot be transferred only through direct lexical equivalence; it requires the reconstruction of pragmatic intention and cultural associations.

The Karakalpak translation successfully recreates Austen’s ironic discourse through national-cultural codes, speech etiquette, evaluative expressions, and dialogic structure. As a result, the translated text becomes understandable and culturally resonant for Karakalpak readers while preserving the satirical and stylistic essence of the original work.

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