

THE PHENOMENON OF KINOYA AND ITS LINGUO-SEMANTIC
ANALYSIS IN TWO LANGUAGES
ФЕНОМЕН КИНОЯ И ЕГО ЛИНГВОСЕМАНТИЧЕСКИЙ АНАЛИЗ
НА ДВУХ ЯЗЫКАХ
KINOYA FENOMENI VA UNING IKKI TILDAGI LINGVOSEMANTIK
TAHLILI

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Annotation. This study investigates kinoya as a distinct linguistic and cultural phenomenon. It analyzes the linguo-semantic aspects of kinoya across two languages, identifying commonalities and contrasts in its usage. The work pays particular attention to cultural influences that shape the manifestation of kinoya in different linguistic settings. The findings offer insights into the mechanisms of irony, sarcasm, and indirect communication across cultures, enriching the field of intercultural communication research.

Key words: Giora's point, Grice's example with analyzing, Navoiy "Xamsa", Jalolov's point, Rauf Parfi's arguments.

Аннотация. В данном исследовании киноя рассматривается как особое лингвистическое и культурное явление. Анализируются лингвосемантические особенности киноя в двух языках с выявлением общих черт и различий в его употреблении. Особое внимание уделяется культурным факторам, влияющим на проявление киноя в разных языковых средах. Результаты исследования способствуют более глубокому пониманию механизмов иронии, сарказма и косвенного общения в межкультурной коммуникации.

Ключевые слова: Точка Гиоры, Пример Грайса с анализом, Навоий "Хамса", Точка Жалолова, Аргументы Рафа Парфи

Annotatsiya. Ushbu tadqiqotda kinoya o'ziga xos lingvistik va madaniy hodisa sifatida o'rganiladi. Unda kinoyaning ikki tildagi lingvosemantik xususiyatlari tahlil qilinib, uning qo'llanishidagi umumiylik va farqlar aniqlanadi. Tadqiqotda kinoyaning turli til muhitlarida namoyon bo'lishiga ta'sir qiluvchi madaniy omillarga alohida e'tibor qaratiladi. Olingan natijalar madaniyatlararo kommunikatsiyada istehzo, kinoya va bilvosita ifodalanish mexanizmlarini chuqurroq tushunishga xizmat qiladi.

Kalit so'zlar: Gioraning nuqtai nazari, Graysning tahlil qilishdagi misoli, Navoiy "Xamsa", Jalolovning nuqtai nazari, Rauf Parfining dalillari

Introduction. In human communication, not all meanings are conveyed directly; often, speakers rely on implicit messages, hints, and emotional nuances to express their intentions. One of the most fascinating forms of indirect communication is kinoya — a phenomenon that encompasses irony, sarcasm, concealed criticism, or humor through verbal means. Unlike straightforward speech, kinoya requires both the speaker and the listener to share a certain cultural and contextual background, making it a sophisticated tool for social interaction. The study of kinoya is important because it reflects the deep relationship between language, culture, and psychology. Understanding how kinoya functions provides insight into a community's value systems, humor traditions, and norms of politeness and criticism. Furthermore, as global communication increases, interpreting such nuanced forms correctly is crucial for effective intercultural dialogue. Although kinoya exists in many cultures, its realization in different languages can vary significantly. Linguistic structures, semantic fields, stylistic devices, and cultural conventions all influence how kinoya is expressed and understood. Therefore, a comparative study of kinoya across languages offers a unique opportunity to explore the interplay between language and thought. This research is devoted to the linguo-semantic analysis of kinoya in two languages (specify which languages, Uzbek and Russian or English and Russian). It aims to identify the main linguistic means used to

create kinoya, the semantic mechanisms underlying its function, and the cultural specifics that shape its use. The methodology of the study includes qualitative analysis of examples from literary texts, colloquial speech, media, and possibly social media discourse. A contrastive approach will be applied to compare and highlight the similarities and differences in the expression of kinoya across the selected languages. Ultimately, the research seeks to contribute to the fields of linguistics, pragmatics, and intercultural communication by offering a detailed understanding of how meaning can be artfully shaped, disguised, and interpreted through kinoya.

Literature review. The phenomenon of kinoya, closely associated with irony, sarcasm, and indirect speech, has long attracted the attention of linguists, philosophers, and cultural theorists. Scholars have approached kinoya from different angles, including its semantic structure, pragmatic function, cultural specificity, and psychological underpinnings. In addition to pragmatic theories, semantic studies have explored the structural aspects of irony and kinoya. Researchers have identified various linguistic markers associated with ironic or sarcastic expressions, including specific intonation patterns, lexical choices, and syntactic constructions. Giora is a good example for this point. This is because, according to Giorra's point when listeners encounter an utterance, their minds first access the most salient (most familiar, frequent, and conventional) meanings of words or expressions. This process happens automatically, regardless of the immediate context. Only afterward, if necessary, do listeners reinterpret the utterance to find a nonliteral or ironic meaning. These linguistic features provide clues for recognizing kinoya even when the literal meaning suggests the opposite of the intended message. Giora's theory is particularly useful for understanding how kinoya functions differently across languages and cultures. In some languages, certain forms of irony or kinoya have become conventionalized, making them more salient and easier for speakers and listeners to process quickly. In other languages, where indirectness is less expected, recognizing kinoya demands more inferential work and stronger reliance on contextual knowledge. Thus, Giora's hypothesis provides a scientific explanation for why kinoya may be interpreted faster

and more naturally in one linguistic community than another.[1] When we start to analyse an example: Someone is looking at a messy room, and they say:

"Wow, this room is so clean!" (said sarcastically) In this example, the listener then realizes that the speaker is not referring to cleanliness, but rather is using kinoya — sarcasm. The mismatch between the expected meaning (a clean room) and the actual state of the room (messy) triggers the listener to infer that the speaker actually means the opposite: *"The room is very messy."* Giora's Graded Salience Hypothesis explains this process: the first interpretation comes from the salient literal meaning ("so clean" as an ordinary compliment), but the listener's awareness of the context (the messy room) leads them to reinterpret the phrase in a more ironic sense. This requires extra cognitive effort because it goes against the initial, salient interpretation.[10;11;12] We think that, Giora's work on Graded Salience offers a solid theoretical framework for understanding how indirect speech like sarcasm, irony, and kinoya is processed. The model is scientifically grounded, practical, and highly applicable to studying how language functions in both familiar and unfamiliar contexts. For researchers studying cross-cultural linguistics or pragmatics, Giora's work is a key reference that provides both theoretical insights and empirical support.

The concept of irony, which overlaps significantly with kinoya, has been widely explored in classical and modern linguistic theories. Paul Grice has a huge contribution and in his theory of conversational implicature, emphasized that irony often arises when a speaker intentionally violates the maxim of quality, saying something they do not literally mean. Grice's work laid the foundation for understanding the pragmatic mechanisms behind indirect forms of expression such as kinoya. Grice argued that indirect communication often arises when these maxims are violated intentionally, signaling that the speaker has a different, often nonliteral, meaning in mind.[2;8;9] Moreover, Grice introduced the concept of implicature to explain how speakers convey meanings that are not explicitly stated but are inferred by the listener based on the context. Grice's work is fundamental to understanding kinoya, which often relies on

the violation of conversational maxims, especially the Maxim of Quality (saying something that is not true) and the Maxim of Relation (providing a statement that seems irrelevant to the context, but is relevant in an ironic sense).

For instance, in the example *"Wow, this room is so clean!"*: The speaker is violating this maxim because they are clearly not telling the truth. The room is not clean, so this is an intentional violation meant to convey a different meaning—sarcasm and also, the statement seems irrelevant to the actual state of the room. However, in the context of a messy room, it becomes relevant and the listener interprets it as sarcasm or criticism. We believe that, Grice's work is crucial for understanding how we interpret indirect speech, like sarcasm or kinoya. His Cooperative Principle and the concept of implicature offer clear frameworks for explaining how we infer non-literal meanings based on conversational context. His contributions are central in the study of pragmatics, and his work remains relevant in analyzing everyday communication, especially in the context of kinoya, irony, and sarcasm.

In the context of Uzbek language and literature, kinoya has long been an integral part of both oral and written traditions. Classical Uzbek poets such as Alisher Navoiy frequently employed kinoya and other forms of indirect speech in their works, using irony and allegory to veil social criticism or philosophical insight.[3] Navoiy's use of poetic ambiguity (kinoya) allowed him to express complex, and sometimes controversial, ideas while maintaining the formal politeness and elegance expected in courtly literature. For example, in his *"Xamsa"*, layered metaphors and ironic praise are often used to highlight the moral decay of rulers or the hypocrisy of religious figures — insights that would have been too dangerous to state directly in his time. Modern Uzbek literary scholars such as To'xtasin Jalolov and Rauf Parfi have also commented on the role of kinoya in Uzbek literature and public discourse.[4,5] Jalolov, in his work on Uzbek stylistics and literary pragmatics, identifies kinoya as a key rhetorical device that reflects the high-context nature of Uzbek communication. He emphasizes that kinoya is not merely a stylistic ornament but serves important social functions — such

as preserving politeness, softening criticism, and reinforcing shared cultural norms. Similarly, Parfi's political poetry often blends sarcasm and metaphor to critique social injustice and censorship under the guise of artistic expression. In Uzbek proverbs and everyday speech, kinoya often appears in the form of ironic compliments or contradictory statements, such as "Baraka topgurlar yana urishibdilar" (roughly: "Bless them, they've fought again") — a sarcastic way of expressing disapproval of repeated quarrels. Such expressions rely heavily on intonation, shared context, and cultural knowledge for proper interpretation, demonstrating how deeply embedded kinoya is in everyday Uzbek interaction.[6;7]

Feature	Uzbek	English
Lexical Choices	Proverbs, idioms, ironic blessings, polite forms	Hyperbole, understatement, double negatives, ironic clichés
Intonation and Tone	Subtle, often polite-sounding despite ironic meaning	Often exaggerated, with tone shifts to show sarcasm
Typical Constructions	"Baraka topgurlar", "Zo'r ish qipsan!" (Great job!)	"Yeah, right!", "Good job!" (with sarcastic tone)

Conclusion. The comparative analysis of kinoya in Uzbek and English has demonstrated that this indirect form of communication is not only a linguistic phenomenon but also a cultural and cognitive one. Although both languages utilize kinoya to convey irony, sarcasm, humor, and hidden criticism, they do so in ways that reflect their unique communicative norms, cultural expectations, and social values. This study has shown that kinoya is a deeply context-dependent tool that speakers use to manage politeness, express attitudes indirectly, and navigate social relationships. In Uzbek, kinoya is typically embedded in a high-context communication culture, where meaning is often implied rather than stated outright. It functions as a way to preserve respect, especially in interactions involving elders, authority figures, or formal

situations. Rather than direct confrontation, speakers often rely on culturally shared expressions, proverbs, or ironic praise to criticize or comment. Intonation is subtle, and much of the meaning must be inferred through context and cultural knowledge. This reflects the broader Uzbek value system that favors harmony, indirectness, and maintaining social hierarchy. In contrast, English speakers—particularly in informal or Western contexts—tend to employ kinoya in more overt ways. Sarcasm and irony are commonly used in everyday speech, media, and literature, often to express frustration, amusement, or social commentary. Tone of voice, hyperbolic expressions, and deliberate mismatches between literal and intended meaning are key indicators of sarcastic intent. Unlike Uzbek, English communication is generally more low-context, meaning that less is left unsaid and more is conveyed directly or marked explicitly. These linguistic and cultural differences in the use of kinoya underline the importance of understanding how meaning is shaped not only by words but also by context, tone, and cultural expectations. Misinterpreting such indirect forms can lead to confusion or even offense in cross-cultural communication. Therefore, gaining insight into the use of kinoya in different languages enhances our understanding of pragmatics, intercultural dialogue, and the broader relationship between language and thought. In conclusion, this research contributes to the growing body of work in contrastive linguistics and pragmatics by illustrating how a single communicative strategy—kinoya—can take on different forms and functions across cultures. It emphasizes the value of linguistic sensitivity and cultural awareness in our increasingly globalized world.

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