🔓 **Research Article**

IRONY AS A MULTIPURPOSE STYLISTIC DEVICE

Gyuzel Sh. Nurdinova
MA student at Fergana State University, Uzbekistan

D.Sh. Egamnazarova
Associate Professor, Department of English Grammar, Andijan State University, Uzbekistan

ABSTRACT

The article discusses new approaches to the understanding of the idea of irony from the perspectives of lingua-pragmatics and cognitive linguistics. An examination of recent scientific literature reveals numerous potential options for resolving this problem. The distinction between irony and humor, sarcasm, mockery, and lies; defining the boundaries of irony in the text; the allocation of linguistic means of its construction and roles in various forms of discourse are among the key issues that scholars encounter in identifying the definition.

KEYWORDS

Irony, comic techniques, speech, pragmatics, means of creating irony.

INTRODUCTION

The notion of irony can be defined in several different ways. All of them include the main idea of irony which refers to the discrepancy between what is being said and the real truth. To put it simply, the speaker says the opposite of what he or she is actually thinking. However, the oppositeness should not be based on a lie or factual error, but it should be accurately recognized by the readers. Therefore, the comprehension and usage of irony shouldn't be seen as frivolous. Approaching to the topic of irony, there were provided several linguistic theories which could be seen as helpful for analysing ironic utterances.

However, before scrutinizing these theories, it is of great importance to analyze what are the origins of irony and how it gradually acquired its function. When discussing types of irony, it has to be emphasized that there is no a unique division. A simple explanation for the previous fact was offered by Lars Elleström in his book Divine Madness: On Interpreting Literature, Music, and The Visual Arts who states that the irony has been subjected to classifications performed on hermeneutical premises and that various distinctions overlap and interfere with each other, therefore, according to him, it is impossible to collect all the subcategories of irony in a united system. However, Elleström managed to extract and describe various types, that is, primarily three types of irony: dramatic, situational, and verbal [1,21].

MAIN PART

However, in modern linguistics, there are two types of irony according to its functional characteristics:

1. Irony as a stylistic device

2. Irony as a category of text [2,19].

A stylistic device is an intentional and conscious enhancement of some typical structural and / or semantic feature of a language units that have reached generalization and typification and thus become generating model [2, p. 29-30].

In stylistics, irony is defined as "an expression of mockery by using a word in a meaning that is directly opposite to its main meaning, and with directly opposite connotations, feigned praise, behind which in reality there is censure" [3, p. 128].

The linguistic nature of irony is based on the ability of linguistic units to polysemy and to express the emotional and evaluative attitudes of the subject of speech. The formation of an ironic meaning would be impossible if the word carried only one meaning [4]. In most modern linguistic dictionaries, to some extent, the traditional understanding of irony as a means of expressiveness and rhetorical device is preserved, which is based on hidden mockery and discrepancy between the literal meaning and the implied one [2–6]. On the one hand, the followers of the instrumental approach to irony as a means of speech influence analyze it mainly from the position of the addresser, identifying the functions of this technique in various types of discourse - for example, in political, media by A. A. Gornostaeva, E. Yu. Skorokhodova and others [7; 8]. On the other hand, there has been a tendency to consider irony through the perception of the addressee and in the process of interaction of all participants in communication using experimental methods. So, within the framework of computational linguistics, irony is interpreted as a complex way of encoding the speaker's intentions[9].

Linguists also explore the semantics of irony in various text corpora and try to build models of how the addressee understands the implicit content of the text. For this, signs of irony are distinguished, allowing to detect figurative meanings, for example, in the social network Twitter [10]. In addition to traditional linguistic methods, scientists use machine learning algorithms. Within the cognitive sciences, the perception of irony by the addressee is also actively explored. Here, the study of the mental processes associated with the recognition and construction of irony, as well as the reflection in the language of an ironic attitude to reality, comes to the fore.

Recent developments in this area are presented in the collection "Irony in Language and thought. A Cognitive Science Reader", a review of which is contained in the article by K. M. Shilikhina [11].

Foreign linguists, followers of Salvatore Attardo, Herbert H. Clark, Richard J. Gerrig, Dan Sperber, rely mainly on the following theories of irony: The pretense theory of irony, The echoic theory of irony, Irony as relevant Inappropriateness, in which the term is understood broadly as a hidden negation, a special form of pretense and a kind of quotation, "echo".

As for pragmatics, a new approach to the
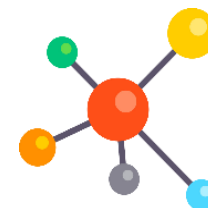
interpretation of irony as a discursive practice is proposed here, which implies the purposeful use of linguistic means not only to convey meaning, but also to translate certain social relations determined by a set of pragmatic functions [12].

Based on one or another approach to the definition of irony, researchers are trying to answer mainly the following questions:

How does irony differ from related phenomena - humor, sarcasm, ridicule, lies?

What are the limits of irony in the text?

What language level means create irony?

What functions does irony perform in various discourses?

Irony in its purest form implies a mandatory semantic shift: the presence of a literal meaning and an implied one.

In the first case, the focus on the comic effect prevails; a language game is often used here. In addition, irony is traditionally explained through the concept of mockery: "irony - in style - is a subtle mockery, covered with external courtesy; this stylistic also called antiphrasis" [13]. Mocking, in turn, is interpreted as an expression of an ironic attitude, for example, in a look or voice.

The identification of these terms leads to a blurring of the concept of irony, which in its pure form implies the presence of subtext and the concealment of a negative assessment, while in mockery a negative attitude is manifested directly. Irony is often considered by linguists in comparison with lies [14–16]. Like lies, irony does not imply absolute sincerity in the presentation of thoughts, but its distinguishing feature is addressing a specific interlocutor who is able to recognize the speaker's hidden intention. Such a statement is accompanied by certain signals, for example, intonation, which inform the addressee about the presence of subtext. In a functional aspect, irony is often defined as a form of aggression, for example, by V. V. Dementiev, E. V. Markasov, K. V. Okhrimovich, Yu. V. Shcherbinina and others. However, the technique is implemented against the background of a certain context, and its effect is closely related not only to the intentions of the speaker, but also to the perception and presuppositions of the addressee. In this regard, an ironic assessment can be perceived by one or another interlocutor in different ways: both as benevolent and as offensive. In the following example, the author negatively perceives the irony of an unloved mentor for subjective reasons.

RESULTS AND DISCUSSIONS

Irony arises from the interaction of the subject-logical and contextual meanings of the word. The author uses this stylistic device to show his attitude, to express his opinion regarding the actions of the characters, various everyday situations. Often the writer plans to use irony in the text and, based on his plan, implements it through various language means.

The means of creating irony are diverse, and there is a classification of means of expressing irony according to their belonging to the levels of the language structure. The first level is the phonetic level of the language, which has phonetic and prosodic means of creating irony. This level is typical for oral utterance, when the speaker's intonation helps to notice the presence of this stylistic device. At the same time, prosodic means play a key role and stand out as an independent means of creating irony [5]. For example, to express irony in the process of speech, the speaker changes intonation, pauses before the most important part of the statement.

The next level in this classification is the morphological level. Among the main means, the use of the plural of a noun or a superlative degree of an adjective is singled out.

At the lexical level, it is customary to single out lexico-semantic means of creating irony (the use of

homonymy and polysemy to create a play on words, lexical opposition of the real to the depicted, antithesis, use of proper names) and ironic word formation (composition, affixation, precedent word formation, paradoxical composition).

The syntactic level consists of logical and syntactic means of creating irony (repetitions, rhetorical questions, indirect speech, author's generalization, gradation, syntactic pun, feigned exclamations, parcels, enumerations, introductory constructions) and intonation-graphic means (use of ellipsis , quotes) [12].

Stylistic means of creating irony are distinguished into a separate level - the level of the text. It includes associative and precedent irony, parody and grotesque as a means of creating irony, deliberate overstatement of the stylistic tone (use of archaisms and pathetic vocabulary), deliberate understatement of the stylistic tone (use of jargon and reduced vocabulary), the creation of a collective ironic image using a complex of lexical and syntactic means, the use of the symbolic meaning of words and phrases (unusual phrases, personification, reification of abstract concepts, ironic paraphrase), phraseological combinations (destruction of phraseological units, ironic phraseological units, paradoxical phrases), ironic tropes (metaphors and cliches, hyperbole and litote, ironic epithet) [6].

Units of different levels of the language acquire different emotional coloring depending on the context. At the same time, stylistically neutral language units can be used in any conditions, since they do not introduce a special stylistic feature into the utterance [7].

Stylistically marked language units are emotionally colored synonyms of neutral language units [8]. It is also possible for a neutral word to acquire an additional meaning in the context, in which case a secondary meaning is added to the denotative meaning of the word, thanks to which the author achieves the set goal [8]. Based on the presented classification, we can conclude how diverse the set of language means for expressing irony is. The means of expressing irony are not separated from each other, they closely interact within a specific context [9].

"The composition of speech means in the structure of a literary work is organically related to its content and depends on the nature of the author's attitude towards it" [10, p. 203]. The implementation of the ironic meaning in the work occurs in the following order: the author's intention to create an ironic text, the construction of this text. At the same time, the author chooses linguistic means to create irony not by chance, but consciously [11]. The author's irony reflects the writer's artistic manner, style, with the help of this stylistic device he can indirectly express his attitude to these events, since irony is characterized by the presence of direct and hidden meanings.

Thus, the author is not limited to one or several means of language, but uses a wide range of speech means to create this stylistic device.

Also in linguistics there is a distinction between the concept of irony into irony - path and irony - meaning [11, p. 271]. It should be noted that the peculiarity of decoding irony is that the recipient understands irony not by the form of its expression and not by the meaning arising from the linguistic form, but from the feeling that arises in him that accompanies this meaning. This approach to the definition of this phenomenon seems to be the most interesting, since it is not always possible to determine the form of expression of irony, which arises on the basis of feelings, images, which are the effect of irony.

CONCLUSION

Irony is a complex linguistic phenomenon based on the perception of the world by the author. The impact of irony on the reader, at the same time, may be different, since it depends on such factors as life experience, view of the world, the era in which he lives, the closeness of the characters of the recipient and the writer. The fact that the phenomenon of irony has its

roots in the classical period of Aristotle and Socrates creates the space for even broader analysis. Division of irony in various types provides thorough insight in its development which highlights its complexity. For example, verbal irony expressed in an offensive and bitter way can be blended in the definition of sarcasm, or romantic irony which understanding involves paradox. Furthermore, subclassification of situational irony demonstrates that irony can also be expressed through events or can be influenced by implication of other factors.

REFERENCES

1. Čović A. Irony in Translation : дис. – University of Zadar. Department of English, 2018.

2. Иваненко Т.И. Лингвокогнитивный анализ иронии в авторском диа-логическом дискурсе романа «Ярмарка тщеславия» У.М. Теккерея: автореф. дис. … канд. филол. наук. М., 2011. 30с. Galperin I.R. Sylistics. М.: Высшая школа, 1977. 335 p.

3. Арнольд И.В. Стилистика. Современный английский язык: учебник для вузов. М.: Флинта: Наука, 2014. 384 с.

4. Печенихина Е.А. Языковое выражение иронии в произведениях Ж. М. Эсы де Кейроша: автореф. дис. … канд. филол. наук. М., 2010. 26 с.

5. Королева Ю.П. Роль просодии в реализации юмора и иронии в бри-танской публичной речи: автореф. дис. … канд. филол. наук. М., 2008. 19 с.

6. Лазарева М.Е. Языковые средства выражения иронии на материале норвежских публицистических текстов: дис. … канд. филол. наук. М., 2005. 198 с.

7. Сковородников А. П.Ирония // Культура рус-ской речи: энциклопедический словарь-справочник / под ред. Л. Ю. Иванова. А. П. Сковородникова, Е. Н. Ширяева и др. – М.: Флинта: Наука, 2003. – С. 227–229.

8. Шилихина К. М. Дискурсивная практика иронии: когнитивный, семантический и прагматический аспекты: дис. … д-ра. филол. наук: 10.02.19. – Воронеж, 2014. – 399 с.

9. Квятковский А. П.Ирония // Квятковский А. П. Поэтический словарь. – М.: Сов. энцикл., 1966. – С. 125–126.

10. 14. Ганеев Б. Т. Парадокс: парадоксальное вы-сказывание. – Уфа: БГПУ, 2001. – 400 с.

11. Дементьев В. В.Непрямая коммуникация и ее жанры. – Саратов: Изд-во Саратовского ун-та, 2000. – 248 с.

12. Эгамназарова Д. Ш. PRAGMATICS OF EXPRESSIVE FORMS (Analytical view into exclamatory sentences in English) //Международный журнал искусство слова. – 2021. – Т. 4. – №. 3.