

The peculiarities of irony as a text-forming category

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ABSTRACT

This article considers irony as a substantive category associated with the worldview and aesthetics of the speakers. The correlation between stylistic and conceptual types of irony is analyzed to reveal the commonality and differences between linguistic and extralinguistic forms of irony realization, reflecting the speaker's worldview. The nature of irony is directly dependent on the personality of the speaker: his social status, logical reasoning, aesthetic views, and ethical ideas – this is reflected in the ratio of irony, expressed only by linguistic means, and irony, expressed mainly by extralinguistic means. Particularly significant for the implementation of irony is the role of the context, which can be wide and narrow. It is the awareness of the recipient about the context that is the main condition for the communicative success of irony. We also emphasize that if the linguocultural or socio-historical contexts are not taken into account, irony also does not achieve its goal. Future teachers should develop a need to express their thoughts in the best possible way following the goals and objectives of the transmitted information, taking into account the situation of communication. Enriching the speech of students of a pedagogical university using creating humor and irony is one of the aspects of their speech development.

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Matn shaklashtirish kategoriya sifatida ironiyaning xususiyatlari

Kalit so'zlar:

ironiya,
adabiy,
kategoriya,
matn,
rang-barang,
yumor,
diapazon,
vositalar,
ifoda,
lingvistik,
nutq,
stilistik,
qurilma,
shakllar,
badiiy,
reallik.

ANNOTATSIYA

Ushbu maqola istehzoni ma'ruzachilarning dunyoqarashi va estetikasi bilan bog'liq substantiv kategoriya sifatida ko'rib chiqadi. So'zlovchining dunyoqarashini aks ettiruvchi ironiyani amalga oshirishning lingvistik va ekstralingvistik shakllarining umumiyligi va farqlarini ochib berish uchun ironiyaning stilistik va kontseptual turlarining o'zaro bog'liqligi tahlil qilinadi. Ironiyaning tabiati so'zlovchining shaxsiyatiga bevosita bog'liq: uning ijtimoiy mavqei, mantiqiy fikrlashi, estetik qarashlari, axloqiy g'oyalari – bu faqat lingvistik vositalar bilan ifodalangan ironiya va asosan ekstralingvistik vositalar bilan ifodalangan istehzo nisbatida aks etadi. Kinoyani amalga oshirish uchun keng va tor bo'lishi mumkin bo'lgan kontekstning roli ayniqsa muhimdir. Qabul qiluvchining kontekstdan xabardorligi ironiyaning kommunikativ muvaffaqiyatining asosiy shartidir. Shuningdek, lingvomadaniy yoki ijtimoiy-tarixiy kontekstlar hisobga olinmasa, ironiya ham o'z maqsadiga erisha olmasligini ta'kidlaymiz. Bo'lajak o'qituvchilar muloqot holatini hisobga olgan holda, uzatiladigan ma'lumotlarning maqsad va vazifalariga muvofiq o'z fikrlarini eng yaxshi tarzda ifoda etish ehtiyojini rivojlantirishlari kerak. Pedagogika oliy o'quv yurti talabalari nutqini yumor va ironiya yaratish orqali boyitish ularning nutqini rivojlantirishning bir jihati hisoblanadi.

Особенности иронии как текстообразующей категории

Ключевые слова:

ирония,
литературный,
категория,
текст,
разнообразный,
юмор,
диапазон,
средство,
выражение,
языковой,
дискурс,
стилистический,
прием,
формы,
художественный,
реальность.

АННОТАЦИЯ

В данной статье ирония рассматривается как содержательная категория, связанная с мировоззрением и эстетикой говорящих. Анализируется соотношение стилистических и концептуальных типов иронии с целью выявления общности и различий языковых и внеязыковых форм реализации иронии, отражающих мировоззрение говорящего. Характер иронии напрямую зависит от личности говорящего: его социального статуса, логического мышления, эстетических взглядов, этических представлений – это отражается в соотношении иронии, выраженной только языковыми средствами, и иронии, выраженной преимущественно внеязыковыми средствами. Особое значение для реализации иронии имеет роль контекста, который может быть широким и узким. Именно осведомленность реципиента о контексте является главным условием коммуникативной успешности иронии. Также подчеркивается, что, если не учитывать лингвокультурный или социально-исторический

контексты, ирония также не достигает своей цели. У будущих педагогов должна формироваться потребность выражать свои мысли наилучшим образом в соответствии с целями и задачами передаваемой информации, с учетом ситуации общения. Обогащение речи студентов педагогического вуза средствами создания юмора и иронии является одним из аспектов их речевого развития.

INTRODUCTION

There is reason to believe that irony plays an extremely important role in aesthetic, literary, and artistic works. In literary texts, it refers to elements that have a special role. The role of irony, and its place in the work of art, is the subject of many works, both purely literary and literary-linguistic. Irony as an actual object of research in the modern humanitarian paradigm is dynamic in terms of definition. Linguistics comprehends this multi-level, linguo-cognitive and discursive phenomenon both as a stylistic device designed to “strengthen and decorate” speech, and as a way for the development of the thought process, and as an aesthetic “aspect” of thinking. It is well known that the interpretation of irony is determined by the context, external or internal, as well as the implicit or partly explicit nature of ironic information. The synthesis of opposite meanings in an ironic text/discourse allows us to speak of its metasemiotic nature since one of these meanings is always at a higher level.

Irony in a literary text has a diverse range of means of expression both at the linguistic and textual levels. At the heart of these linguistic and speech mechanisms for creating ironic meaning is connotative associativity, which arises from the interference of implicit meanings, iconic images, and concepts. Coming from this we put the following purposes to this article.

1. Determining the ratio of types of irony in the creation of character images.
2. Determining the difference between linguistic and extralinguistic forms of irony realization in a literary text.
3. The role of irony in teaching English.

METHODS

Research methods are subject to the solution of the task and are a combination of descriptive, semantic-stylistic, contextual, textual and extralinguistic, stylistic analyses, statistics

LIRERARY REVIEW

Several researchers emphasize the ever-increasing role and importance of irony in modern fiction, especially in English. According to Ch. Gliksberg, now we can talk about the presence of a special ironic vision of the world, characteristic of modern literature. D. Myukke substantiates the emergence of this special way of seeing the world by the course of development of European thought, especially by the growing importance in it of skepticism, relativism, liberalism and positivism. Although irony became the object of study of many scientists (M.A. Bagdasaryan, O.P. Ermakova, Yu.V. Kamenskaya, S.I. Pokhodnya, V.V. Ovsyannikov, N.K. Salikhova, V.Z. Sannikov, A.V. Sergienko, G.G. Tremasova, Zh.E. Fomicheva and others), most of the authors devote their research to the lexical-semantic and grammatical text (in whole text) remains outside the field their vision. Only a few works deal with the aesthetic aspect of irony (S.I. Pokhodnya, O.P. Ermakova, A.V. Sergienko, Yu.V. Kamenskaya, Zh.E. Fomicheva,).

The discursive form of representation of irony is an ironic act, during which the worldview position of the subject of irony, his picture of the world, as well as its perception by the addressee are verbalized. The nature of an ironic act is determined by those intentions that are decisive for its producer: it becomes either interpretive or ironic. Of course, irony in a literary text is an element of the author's worldview. So, A.V. Kuznetsova emphasizes: "The well-known thesis that a literary text does not always assume the facts of reality as the starting point of the narrative, but forms an artistic reality that comprehends them, determines the study of a literary text in the cognitive paradigm as an aesthetically motivated model of reality and verbal embodiments of the cognitive components of the concept system creator, as well as a representation of the structure and type of consciousness of the author" [10].

At present, researchers have concluded that it is necessary to distinguish between two concepts: irony – as a stylistic device and irony as a result – ironic meaning, created by some multi-level language means, the interaction of which ensures the meaningful unity of the text. We call the second type of irony conceptual irony. Currently, the researchers concluded that it is necessary to distinguish between two concepts: irony – as a stylistic device and irony as a result – an ironic meaning created by a number of multi-level means of the language, the interaction of which ensures the meaningful unity of the text. We call the second type of irony conceptual irony.

The study of irony at the textual level was carried out by S. I. Pokhodny. Thanks to the involvement in the analysis of irony of such textual categories as cohesion, retrospection, prospection, subtext, and modality, it became possible to study complex forms of irony (associative with its subspecies – citation). The results of the research on the existence of complex textual forms of irony, as well as the significant role of textual means in its implementation and the special place of irony in the ideological and figurative structure of the text led to the introduction of the term "ironic sense" by S. I. Pokhodnyaya into scientific use in 1984. This term makes it possible to include the text in the field of study and widely use it in the study of textual forms of irony. Actually, the designation "meaning" is clear and applicable both to the sentence and to units larger than the sentence.

Describing irony as a separate category of the comic, Zh. E. Fomicheva focuses on its subjective nature and points out that "irony, based on the attitude of the subject, unlike other categories of the comic, does not have its subject, but can choose any object and phenomenon" [7:7]. The peculiarity of irony also lies in the fact that a small statement implies a large content with significant meaning.

As A.F. Losev points out, "an expression that expresses less than it is necessary, than it is supposed to express is ironic" [4: 34].

The nature of irony is directly dependent on the personality of the author: his social status, political beliefs, aesthetic views, and ethical ideas – this is reflected in the ratio of irony, expressed only by linguistic means, and irony, expressed mainly by extralinguistic means, which is still insufficiently studied and needs further development for a deeper interpretation of the writer's artistic thinking.

III. Main part

In the last two decades of the 20th century, irony became the main stylistic dominant in literature, which, of course, is associated with a new social breakdown at the turn of the century, and with the spread of the poetics of postmodernism in world and

domestic culture. Undoubtedly, irony can act as the most important category of text organization.

The text-forming function of irony is understood as its ability to be a connecting, constructive element of the semantic-semantic space and the formal organization of the text. It is about irony in a broad sense, as about creative principle that organizes the text as a whole". In our opinion, the author's ideas to consider irony as a text-forming category capable of being an organizing element of the text echo the theory of S. I. Pokhodny about the existence of associative irony, which serves as an expression of the author's worldview and a means of creating an integral text system.

Thus, the need to distinguish between two concepts became obvious: irony as a means of technology, a stylistic device, and irony as a result – an ironic meaning created by several multi-level means of the language, the interaction of which ensures the meaningful unity of the text. "The recognition of the existence of two types of irony in the text makes possible a deeper level of analysis of textual material, since as the plan of expression becomes more complex, the semantic nuances become more diverse, and their understanding is ensured by the indispensable presence of contexts of a large scale. This is a hidden type of irony, which is characterized by a gradual increase in implicit information. The irony of this type is part of the author's idiosyncrasy, a component of his worldview position.

Irony, functioning in the text, acts as its special component and represents an ambiguous and complex aspect of the study. As a text-forming category, irony forms a special ironic modality in the structure of the text, which implements "the author's evaluative-ironic attitude to the events described from certain aesthetic and ethical positions with the help of multi-level explicators of modality that actualize the hidden semantic plurality of the statement" [5: 15].

In a literary text, irony occupies a special position, as it acts as a way of explicating the author's worldview, his worldview, a form of analysis and interpretation of the problems of a certain time and the corresponding society, based on the value position and critical attitude of the author.

According to A.I. Dyrin, irony can increase the potential of textual information and strengthen the anthropocentric orientation of the text [2: 13]. Representing the implicit assessment of the author in a literary text, irony allows him to be as honest as possible with the reader and reliably convey the essence of the phenomenon being represented, without openly declaring it.

Irony is characterized by a three-level complex of means of representation, the choice of which depends on the communicative situation:

1) paralinguistic means are represented by kinesics (gestures, facial expressions, pantomime) and intonation (speech melody, timbre, pauses, stress). For ironic discourse, the priority is precisely the verbal-paralinguistic nature of the means of expression. irony: through the verbal channel, encoded information / pseudo-information about the hidden meaning is transmitted, and the paralinguistic channel transmits the code of the implied meaning. Paralinguistic means as markers of rational information retain their influence in the sphere of colloquial speech, being used for the explication of value attitudes, assessments, and emotionality;

2) linguistic, mostly stylistic or lexical means:

stylistic contamination, figurative and expressive means (first of all, epithets), vocabulary of different levels, for example, neologisms and archaisms), tale forms of narration, which, if the subject of irony is not sure that the addressee has information, are often supported by paralinguistic means;

3) a literary text, in which the communicative process is mediated, uses specific means of manifesting irony – author's instructions, remarks, quotation marks, italics, parody, and pun.

The expression of irony is determined by a complex of factors, among which one should single out the subjective and objective correlation of the value potentials of the object and subject of irony, the moral measure and context, the nature of the relationship, and the social status of the participants in ironic communication, ethical and linguo-rhetorical goals and objectives.

Particularly significant for the implementation of irony is the role of the context, which can be wide and narrow. It is the awareness of the recipient about the context that is the main condition for the communicative success of irony. We also emphasize that if the linguocultural or socio-historical contexts are not taken into account, irony also does not achieve its goal.

As you know, irony lies in implying the opposite in outwardly positive characteristics. Sometimes what is meant is expressed in terms of linguistic units, which in themselves are difficult to translate, but more often the problem lies in the inconsistency of the traditional ways of expressing irony in different cultures. The expression of irony, ridicule is carried out in various ways, which may differ in form, content and functions in different languages and speech traditions.

The simplest way to express irony in English and Uzbek is quotation marks, when a completely standard and expected word or phrase is quoted in a standard context. Such situations, as a rule, are easily translated in a similar way, with the exception of the quotation area, which may vary depending on the coincidence or divergence of the grammatical components of the original unit:

Ex. When I left my public school, I had an extensive knowledge of Latin and Greek literature, knew a certain amount of Greek and Latin history and French grammar, and had "done" a little mathematics.

Xususiy gimnaziyani tamomlaganimdan keyin men antik adabiyotni yaxshi bildim, antik tarix va fransuz tili haqida tasavvurga ega edim, shuningdek, matematika asoslarini ham "o'tdim".

A more complex kind of irony is the opposition of two qualities or two mutually exclusive possibilities in the same closed context. Complications in the translation of such contexts arise if two contrasting elements in the source text require transformations in the target language themselves and in the transformed form often do not provide the text with sufficient ironic expressiveness:

Ex. I went to Balliol University a good classic and a complete ignoramus.

The translation of this sentence is connected with the need to transform the word classic, as a result of which the resulting correspondence is not expressive enough to create an ironic contrast – "a specialist in classical philology, with good knowledge in the field of classical philology", etc. The most common technique that helps in such cases, the translator is to add, allowing you to combine the opposing elements of the ironic context:

Ex. Men Balliolga klassik filologiya bo'yicha mutaxassis va boshqa barcha sohalarda mutlaqo savodsiz sifatida bordim.

As always, the problem that causes inevitable transformations is the presence in the ironic context of components unknown to the translating culture:

Ex. Sometimes peasants cross Nevsky Prospect, hurrying to work, in boots so soiled with mud that even the Catherine Canal, known for its cleanliness, would not be able to wash it off.

Ba'zan dehqonlar Nevskiy prospektidan ishga shoshilib, loy bilan ifloslangan etiklarda kesib o'tishar edi, ularni hatto tozaligi bilan mashhur bo'lgan Ketrin kanali ham uni yuva olmas edi.

The task of developing the speech of students, both schoolchildren and students, has not lost its relevance, despite the great attention paid to this issue by methodologists and practicing teachers. The level of speech development of young people remains low and continues to decline. This is explained by several reasons: the state of the general culture of young people, the inability to evaluate and use the possibilities of the language to convey this or that information, the lack of critical speech analysis skills, as well as the abundance of incorrect and inexpressive speech presented by the media.

Insufficient expressiveness is also characterized by the speech of students of a pedagogical university, and future teachers, for whom, as for all workers in the "man-man" system, the word is the main instrument of professional activity.

RESULTS

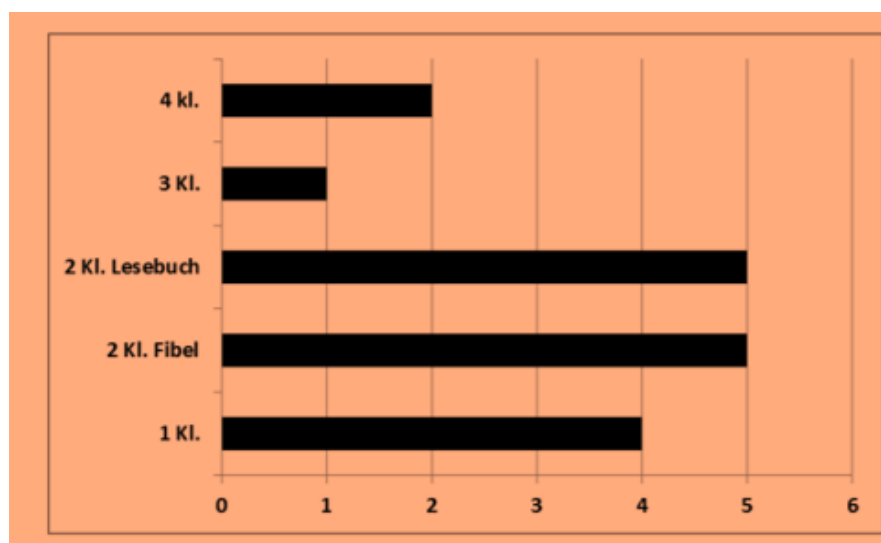
Future teachers should develop a need to express their thoughts in the best possible way following the goals and objectives of the transmitted information, taking into account the situation of communication. Enriching the speech of students of a pedagogical university through creating humor and irony is one of the aspects of their speech development.

Irony remains a significant technique used in modern scientific and pedagogical practice. Let us consider the features of the forms of its objectification in modern pedagogy. In books for students of English-speaking philologists, the authors have always resorted to using various variants of irony. We have carried out a content analysis of the content of the textbooks.

The empirical object of the content analysis was illustrations devoted to the problems of economic and social life in textbooks for students of philology.

The methodology of the study was to follow the techniques and procedures necessary for the analysis of the meaning-bearing content of a pedagogical orientation. The category of analysis was the concept of "irony", the unit of account – a drawing in which you can there were signs of irony.

The results of the study showed that the authors of educational books, when depicting the phenomena of economic and social life, quite often resort to elements of humorous and ironic reproduction of reality and characters.



Picture 1. Frequency distribution of ironic drawings in educational books.

As shown in the histogram, the largest number of drawings with humorous or ironic discourse falls on the first two years of study at the institute. Good printing performance and modern style of drawings make them very attractive for students to develop reading skills.

Humor and irony in teaching can be used to arouse interest in the subject, increase the entertaining presentation of the material. It is no coincidence that they were creatively used by well-known teachers, such as, for example, Sh.A. Amonashvili, V.P. Shatalov and others. The teacher must not only understand the comic himself, but also teach this understanding to schoolchildren, develop their sense of humor. This is necessary because "A child, learning to grasp humor, understand a joke, masters the world of meanings, learns the flexibility of thinking, the speed of conclusions; after all, laughter is a colossal thought accelerator".

CONCLUSION

In conclusion we may say that. in a work of art, the method of irony becomes the constructive basis of the narrative. The author constructs the image of the narrator, who directly owns the text of the work; Behind this image, at a higher level, the image of the author "shines through", who ultimately owns the entire text, together with the image of the narrator created by him. The narrator's statements (+ situation, context) are built in such a way that what the narrator says is serious (and for him this is "true"), the author evaluates ironically (from the point of view of the author, this is false); each such a statement becomes at the same time a stimulus for irony (that which is ridiculed) and at the same time the ironic statement itself.

It is necessary for students develop the ability to skillfully and appropriately apply the personal communication of creating humor and irony in their future educational and extracurricular pedagogical activities, and simply in interpersonal relationships. Cicero noted that a strong impression is made (along with other figures) "what is most of all invested in the minds of people is irony, when one thing is said, and of course another, which is especially pleasant in speech, being said not oratorically, but colloquially language.

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