

LINGUISTIC RESEARCH OF IRONY PHENOMENON

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Abstract

The article examines irony and its metatextual potential realized in a literary text. Beyond the shadow of a doubt specifics of irony in a literary text is rarely the subject of scientific interest, although the relevance of this direction of research efforts, especially the analysis of the cognitive nature of irony and its language aspects. The relevance of the study of irony due to the increasing interest in the study of the nature of language and speech means of expressiveness of the text, including art, the insufficient development of the aspects of formation and realization of irony in a literary text, as well as the increasing attention of scientists to the parameterization of text and discourse markers, which reveal linguistic / literary personality – producer of the text.

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Introduction

As a multi-level linguo-cognitive and discursive phenomenon, irony is a constantly evolving, and therefore not clearly defined, object of study in the humanities. Irony is comprehended both as a stylistic device, which is intended to "strengthen and decorate" speech, and as a way of thinking, and as an aesthetic setting or aesthetic "component" of thinking. I. Sevilskiy points out that "irony is when, through pretense of the mind, they strive for something other than what they are talking about. It happens when we praise what (really) we want to blame" [1].

The semantics manifested by irony can be qualified more or less unambiguously only by means of the context that precedes or accompanies the signifying units, and is also explicit or implicit. Since an ironic expression combines opposite meanings, one of which is produced at a higher level of signification, it can be recognized as metasemiotic.

Materials and methods

The cognitive potential of irony has always interested scientists, which is natural in connection with its ontological status renewable in different eras. Antiquity defined the following meanings of irony:

1. Irony, deception and idle talk (Plato), expresses the exact opposite of what is not expressed.
2. Mocking, irony - questioning (Socrates), during which the truth is revealed to the interlocutor.
3. "Boasting - truth - irony" (Aristotle). Pretense in the direction of exaggeration, boasting, as well as a dismissive attitude towards people.
4. "Characters" irony is "hiding one's own hostility, ignoring the enemy's hostile intentions, calming

the offended, removing importunity (or bringing his own importunity to his consciousness), concealing his own actions" (Theophrastus).

Being developed in the "Rhetoric" of Aristotle, the phenomenon of irony receives its further understanding from the Roman orators, and then from the humanists of the Renaissance. The Age of Enlightenment actively uses irony as a figurative and expressive means, however, in the era of romanticism, irony acquires the status not of a rhetorical device, but of an aesthetic setting that determines the rise of the subject above reality.

The literature of modernism realizes the potential of irony from the standpoint of representing melancholy, fatigue, the "decline of Europe", postmodern, in turn, puts irony at the center of the semantic space as the main condition for the game (including language) and parody. In the linguistic paradigm, irony is a kind of subjective modality that reflects the author's critical assessment of a character, situation, himself, etc. Ironic modality is a very complex object of analysis, because. ironic statements include at the same time counter-evaluations: one (with the meaning "+") is explicit, the other (with the meaning "-") is implicit.

The linguistic aspect of understanding the phenomenon of irony is traditionally based on the study of irony as a path or figure. Assigning irony to the "paths of sentences", M.V. Lomonosov defines it as follows: "There is irony when, through what we say, we understand the opposite" [2].

Research and discussion

Irony as a trope and a figure is studied precisely from these positions due to the fact that this concept was first comprehended and described in rhetoric precisely as a rhetorical device. However, the role of irony in the history of literature and theoretical studies of this concept in the philosophy of G.V.F. Hegel, S. Kierkegaard, F. Schlegel do not allow us to consider it only as a way of shaping thoughts. Irony is a much deeper phenomenon, the characteristic feature of which is the explication by implicit means of a special worldview and the expression of the author's critical attitude to a particular object or phenomenon. The linguistic paradigm interprets irony as a kind of allegory based on the collision of two opposite assessments in one segment of speech. These assessments form two utterance plans: explicit - direct, literal, which carries a positive assessment, and implicit - implied, which contains a critical assessment and is revealed in the context. Since all linguistic units expressing irony acquire expressiveness, it seems appropriate in their analysis to rely not only on the philosophical and aesthetic understanding of irony, but also on the terminological apparatus of rhetoric - the theory of tropes and figures.

So, the classic definition of irony in this perspective is given in the Dictionary of Linguistic Terms by D.E. Rosenthal and M.A. Telenkova: "A trope consisting in the use of a word in the reverse sense of the literal for the purpose of ridicule" [3]. The definition is illustrated by a classic example, wandering from one reference publication to another: "Where, smart, are you wandering, head?" (referring to donkey). O.S. Akhmanova specifies: "for the purpose of subtle or hidden ridicule; mockery, deliberately clothed in the form of a positive characterization or praise" [4]. Examples: "Look what Samson is like! (about a weak, frail person)" and all the same appeal to a donkey.

Guides and manuals on rhetoric, as a rule, give more voluminous characteristics of the types of irony as a figurative and expressive means. So, A.V. Filippov and N.N. Romanov among the "techniques of speech based on irony, mockery" names specific subspecies of the trope or figures of irony: irony proper, antiphrasis, mikterism (contempt, sarcasm), asteism (polite, subtle mockery under the guise of praise) [5]. Most often, as a hallmark of irony, they call "a double meaning, where the true is not directly stated, but the opposite is implied; the greater the contradiction between them, the stronger the irony" [6].

However, modern researchers note that this opposition is not a prerequisite for the emergence and

functioning of irony. Obviously, we should talk about the plurality of meanings that “superimpose” on each other, or about the presence of a “gap between the letter and the meaning” [7].

Foreign linguistics turned to the problem of irony in the 60s: the direction of the study of irony as a linguistic phenomenon was first defined in the work of Harald Weinreich [8], where irony was defined through the standard elementary model. In accordance with this model, the “victim” of irony often does not understand the true meaning of the ironic statement, and to date, not a single researcher is of this opinion: in most cases, it is obvious that the modality of ironic statements is precisely aimed at an approximately adequate understanding of irony. Herbert Paul Grice classifies irony as one of the types of inflationary models [9], based on the principle of communicative cooperation (principle of cooperation). This principle is carried out on the basis of four maxims: quality, quantity, relevance, mode of expression. Irony occurs when one of the participants in the communication produces a statement that obviously violates the maxim of quantity, because it itself does not express the opinion of the speaker, but what the recipient can deduce from the context himself.

Conclusion

Undoubtedly, typical examples of ironic statements (“beautiful weather” about heavy rain or “big man” about a small child) represent the opposite opposition of “letter” to meaning, but in the vast majority of communicative contexts there is no such opposition. This happens because they fix not the opposition “sign - meaning”, but the opposition “meaning-1 - meaning-2”. So, the review of a bully and a loser about an exemplary classmate “He is so smart with us!” - obviously ironic, ironizing really thinks (which he verbalizes) that the boy is smart, but such an assessment does not constitute a compliment in his ethical system. Literary text usually demonstrates even more complex forms of irony representation.

However, it should be emphasized that the stylistic and pragmatic functions of irony in the literary text and discourse are obvious: there is an additional connotation of the characteristics of the characters, the systemic nature of their plot relations, which undoubtedly objectifies the author's attitude in him and to himself in the artistic world.

Ironic discourse helps to explicate the axiological component of social norms and rules of behavior, and also implements a text-forming function. It seems that irony is explicated to the greatest extent at the structural-semantic level.

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