



## Characteristics of Irony and its Expression as a Component Part of Author Modality

**Mavlonova Ugiloy Khamdamovna**

PhD, Associate Professor of Turon Zarmed University, Uzbekistan, Bukhara  
dagotys@mail.ru

**Saakyan Roza Yuryevna**

Master's Student 2nd course, Bukhara State University

**Abstract:** This article discusses seven features of irony, two main socio-psychological factors contributing to its intensification. Theoretically, further development of the textual category of irony as an integral part of the author's modality is revealed. It is proved that irony is a multi-level ontological and epistemological phenomenon.

**Keywords:** gnoseology, philosophical and aesthetic phenomenon, implication, author's modality, ontological and gnoseological.

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### Introduction

Irony is a kind of word play. Relying on the mechanisms of word play, irony leads to the resolution of large and small contradictions and helps to get rid of illusion, dogmatism and inertia. Again, irony as an active form of comic and aesthetic phenomenon is a person's aesthetic attitude to reality: a person's aesthetic knowledge of the world and all kinds of aesthetic activities, in particular, a person's lifestyle, aesthetic consciousness and its axiological problems, aesthetic artistic creation, artistic culture, all aspects of the individual and its perfect development - the highest aesthetic ideal is connected with the questions of the place of aesthetics and art in cultural-civilizational processes. Through irony, which is one of the main multi-level mechanisms of actualization of meaning in the language of a work of art, and one of the main forms of ironic assessment reflecting the author's intentions, the socio-spiritual problems of the era are condemned and a critical attitude is expressed to them.

**Main part.** A specific subjective modality is manifested in the assessment based on irony. Therefore, irony can be interpreted as a component of the author's modality "consisting of a wide system of modal and evaluative meanings". Irony has gained the attention of writers due to its ability to change people's expectations, to influence people to make unexpected changes in their views. Therefore, every creative writer tries to use irony in his work as much as possible. Because irony is one of the important factors that gain poetic significance, as it allows writers to increase the ideological and artistic nature of the work, and most importantly, to ensure its popularity and effectiveness. Based on this, its characteristics can be defined as follows: First, irony is often used as a methodological tool in the speech communication process of the leading characters. When the term irony becomes the name of a methodological tool it is "one of the methods of denial in a work of art, which consists of a secret laugh at a person or thing by means of a joke".<sup>1</sup> Secondly, irony is manifested at the language level of a work of art. Thirdly, irony

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<sup>1</sup> Ўзбек тилининг изоҳли луғати, 80000 дан ортиқ сўз ва сўз бирикмаси, 83-бет, Ziyouz.com кутубхонаси

can mean the reader's or audience's attitude to the depicted reality. Fourthly, irony covers the ideological-topical, plot-compositional aspects of the artistic work. Fifth, it becomes a factor determining the overall artistic structure of the work. Sixth, irony primarily serves to express opposition to social injustices. Seventh, through irony, the writer intends to call for change and renewal of social life.

There are usually two main socio-psychological factors that give rise to irony. Among them: The first is the social conditions of the time, the difficult way of life of people, that is, the objective factor. The second is a social pain-mood that has matured under the same conditions and manifested in the personality of the creator, that is, a subjective factor. Understanding the ontological foundations and epistemological possibilities of irony brings us closer to the understanding of the specific features and perspectives of the development of the culture of modern society. It helps to reveal the characteristic features of intense transformation of traditional aesthetic dominants. Irony often appears as an area of quotation, stylization, and simile. Irony emerges as a single field containing many things. S. Kierkegaard considered irony to be a way of thinking and built his theory about it on this basis. Irony is an epistemology, that is, a specific way of knowing.

After all, a person's self-irony is manifested as a specific type of his aesthetic attitude to the world. Ontological aspects and epistemological possibilities of irony have always made it an extremely relevant form of intersubjective aesthetic communication. Irony is an element of worldview due to the fact that it can reflect the hidden evaluative position of the author<sup>2</sup>.

That irony was formed as a philosophical-aesthetic phenomenon of consciousness was recognized in ancient times, and this view is preserved to this day. Because irony forces people to rethink the truth that has been questioned. Therefore, it is essentially a unique aesthetic way of thinking. Irony is not just a subjective assessment of reality. It forces a person to study, analyze and evaluate reality through unique word games. In other words, the feature of reflecting irony is also seen when it is characteristic of the mind game. Irony is a structural and expressive part of various speech methods and helps to bring out the hidden context (implicit expression). The form of irony semantically, that is, content, on the one hand, is characterized by mocking and condemning the expressed reality, showing its distance from reality and falsehood, on the other hand, it suggests that this is a test of reality, to hope for its potential. The same form of expression forms the model of the style of irony. The phenomenon of irony, which is considered to be "a living and complex phenomenon that cannot be included in a rigid scheme", often expresses a hidden meaning. That is why it is permissible to note irony as a hidden form of expression of the author's modality in the artistic text. Taking this into account, I.R. Galperin says: "any text of a work of art has a double character: it is clear and unclear" and hidden information not only helps to realize the author's intention and reveal his idea."<sup>3</sup>

In fact, irony is one of the leading forms of manifestation of hidden evaluation in the literary text, which is a semantic category of a hidden nature that introduces evaluative meanings into the text. In O. Henry's short story "An Extraordinary Story" there is such a passage: "A thousand apologies," said old John Smothers, "I'm a little late, I'm a little stuck waiting for a car on the road."<sup>4</sup>

In fact, the hero who says this will stay for more than twenty years. The famous English linguist

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<sup>2</sup> Жукова С.А. *Ирония в романах М.А. Булгакова («Театральный роман», «Жизнь господина де Мольера», «Мастер и Маргарита»): Дис. ... канд. филол. наук. – Волгоград, 2003.*

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<sup>3</sup> Гальперин И. Р. *Текст как объект лингвистического исследования. — М.: Наука, 1981. С. 48.*

<sup>4</sup> Генри О. *Фэйриоддий ҳикоя. // Ишбилармон кишилар: ҳикоялар. – Т.: Янги аср авлоди, 2018. – Б.57.*

P. G. Grays uses the term implication to express the hidden meaning in speech. According to the meaning of lexemes used by the scientist, implicature is conditional, non-traditional (communicative, speech implicature, oral communication) - the hidden meaning of the sentence contradicts the direct meaning is understood as coming. "Calculation of communicative implications," says P.G. Grays, is "calculation of the components of meaning that must be present in order to maintain the presumption of compliance with the principle of cooperation." A specific subjective modality is manifested in the assessment based on irony. Therefore, irony can be interpreted as a component of the author's modality "consisting of a wide system of modal and evaluative meanings".<sup>5</sup> For example, "It might be only the false mouth, so smooth and wide; and yet there seemed to lurk beneath the humility and subservience of this short speech a something like a snarl; and for a moment, one might have thought that that the white teeth were prone to bite the hand they fawned upon. But the Major thought nothing about it; and Mr. Dombey lay meditating with his eyes half shut, during the whole of the play, which lasted until bedtime"<sup>6</sup>. This passage draws attention to the fact that the image of the character's speaking position, mouth structure, opening his mouth in a speech situation, the appearance of his teeth, etc., has an evaluative, modal meaning, and this modality is given ironically by comparison. .

Expressing irony as a hidden assessment of the author's modality in the semantic field is carried out using various means of language. In this way, the irony text category develops further as a component of the author's modality. The correct selection of multi-level linguistic and extralinguistic factors, including its internal mechanisms, is taken into account when forming irony in a literary text. In their entirety, the author's ideological goal can be revealed both in a separate work and at the cross-genre level. In this, the influence of the author's intention and religious views is also observed. His emotional and evaluative attitude to the characters, social and moral realities of the era and society described by the writer is manifested in subtext, implication, hidden meaning, presupposition, etc.

## **Conclusion**

Irony expresses the subject's dissatisfaction with the outdated value system. If irony does not have the opportunity to directly and practically change outdated concepts and views related to the life of a person and society, then irony is a means of indirectly encouraging them. Irony serves to reveal the futility of claims about the positive evaluation of outdated events. It exposes it, denies its compatibility with the new prevailing conditions. The conclusion is that irony is a multi-level ontological-epistemological phenomenon, which manifests the traditional classical axiomatic of aesthetics, the unique aesthetic aspects of comedy, at the same time, the development of irony as a text category, a component of the author's modality observed.

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<sup>5</sup> Пивоев В.М. *Ирония как феномен культуры. Петрозаводск: Изд-во ПетрГУ, 2000. С. 5.*

<sup>6</sup> *Page:Dombey and Son.djvu/334 – Wikisource, the free online library.*

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