

## Factors of Formation and Study Principles of Irony

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**Abstract:** This article discusses the history of the development of irony in world literature, the factors of its formation, functions and place, application in various disciplines. One by one, the main approaches to the study of irony are explained. Irony has been proven as an indirect motivational tool for changing an outdated value system.

**Keywords:** irony, folklore, stylistic means, approach, historical approach, modern approach.

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### Introduction

Irony has been formed in literature since ancient times. It is often used to refer to people who have a wrong attitude to reality. Therefore, it is considered one of the tools of artistic style.

In world literature, irony is understood under the concepts of "irony" and "sarcasm". Its nature, purpose and tasks have been explained since ancient times. Some theoretical sources in literary studies confirm that the concepts of "irony" or "irony" and "sarcasm" have been used in literature since ancient times. Therefore, in understanding the history of the development of the concept of "irony", the works of ancient thinkers are the first sources. Aristotle, Demosthenes, Hesychius, Plato, Plutarch, Photius in ancient Greece, Quintilian and Cicero in ancient Rome thought about irony.

In fact, the use of irony began with folklore and later moved to written literature. Therefore, traditional and modern approaches are taken to its study. In particular, the main directions of studying irony in the text, its functional and semantic status, pragmatic possibilities, the uniqueness of ironic evaluation, its appearance as a component of the author's modality, its perception by the reader, its decoding by the author, and its poetic-methodical interpretation have always been important issues.

### Main part

Irony has its place in the literature of all nations. Therefore, it is manifested in pragmaticsemantic and linguocultural aspects. Updates in artistic thinking can also be traced through irony. Its importance in updating artistic thinking is that irony shows a figurative attitude to reality. Irony serves to evaluate complex socio-psychological situations, conflicting situations. From this point of view, irony can play the role of an important tool in studying the development of period literature. Irony is also expressed in ideological patterns.

In the modern world, it is observed that the functions and role of irony have expanded even more. In particular, its presence is seen in

interpersonal communication;

fiction;

visual arts;

journalism;

the theater;  
advertising;  
politics;  
science etc.

It seems that irony is reflected in almost all areas of intercultural relations. This clearly indicates that irony has entered the space of intertextuality from the traditional space of literary language and everyday speech.

Irony is an effective way to fight against everything that is outdated. Therefore, it is actively used not only in artistic, but also in journalistic work.

So, irony is used in humanities, philosophy, aesthetics, literary criticism, linguistics. Irony was born as a rhetorical device deep in ancient philosophy [1:176-198] and has come a long way in its development. Therefore, irony has become a research object of various social sciences. From this, it is understood that there is no single approach to clear understanding of its essence and interpretation. For example, in aesthetics, irony is interpreted as a semantic category mainly as an auxiliary form or appearance of other comic types [2:272], in literary criticism it is mainly a tool occupying an intermediate position between humor and satire [3:223] or as a metaphor (trope) [4 :52], considered in linguistics as a stylistic device [5:40].

Among the main approaches to the study of the phenomenon of irony at the world level at the present time, there are several main directions. These are:

1. Historical approach to the study of the phenomenon of irony. It focuses more on past forms of irony. Its current manifestations in the modern postmodern context and especially in the present conditions are neglected.
2. Approach to irony as one of the forms of comics (creating laughter, making fun).
3. An approach to irony from a linguistic point of view, that is, from the point of view of linguistics. In this case, irony is studied more as a trope (type of metaphor), and its specific aesthetic properties are slightly neglected.
4. Approach to irony as a spiritual phenomenon and a unique way of reflecting the artist's individual artistic skills.
5. Approach to irony as a kind of aesthetic attitude.
6. To study the reasons for the obvious increase in the role of irony and irony in the socio-cultural space and artistic practice of postmodernism.

Thus, due to these different approaches to irony, it can be noted that today there are no systematic aesthetic studies that reveal not individual ontological mechanisms of irony (for example, irony as a trope or rhetorical device), but its internal mechanisms as a whole system. However, irony should be studied as a special form of aesthetic attitude, an artistic category, an actual phenomenon, which is fully manifested in the special conditions and realities of the existence of post-classical culture.

From this it is understood that irony is a multifaceted phenomenon. It emerges in dialectical oppositions such as negation or affirmation, general direction from subject to object. This ambivalence is inherent in all forms of irony.

Interest in the problem of irony has been constantly growing since antiquity. In antiquity, the problems of irony were very actively discussed and studied due to the increased attention to this aspect of human life in connection with the objective needs of that time and the general cultural, aesthetic situation of the time.

In the Middle Ages, the attitude towards irony became more complicated under the influence of religion. In particular, irony was expressed in connection with the problem of human sinfulness during the period when the values and mechanisms of church culture dominated in Europe.

With the beginning of the Renaissance, due to the weakening of the influence of the church in the field of culture, the interest in the problems of personal freedom and creative expression of personality increased, attention to irony became more relevant.

During the Enlightenment period, the problem of a perfect personality forced a return to the problem of understanding the phenomenon of irony on the basis of rationalism. This happened, first of all, in the context of studying the postulate about the need to develop a sense of humor in a person as one of the most important factors of personality development.

In accordance with German classical philosophy, in the works of Kant and Hegel, the question of the nature of the comic work was further developed at a qualitatively new stage, as a result of which a solid foundation was created for its subsequent understanding.

It should be noted that the approach to the study of irony is divided into two parts from a periodic point of view: a) historical approach; b) modern approach.

The further evolution of ideas about the essence of irony is connected with the crisis of romantic theory. The views that appeared after that were more focused on uncovering the semantic content of irony.

Speech expression is not always sarcastic. There are situations where speech is not sarcastic. Therefore, it is not easy to distinguish between sarcastic and non-sarcastic situations. For example, in W. Shakespeare's drama "Julius Caesar", Mark Antony's speech after the assassination of Caesar seems to praise the murderers, especially Brutus ("But Brutus says "he was ambitious"; / And Brutus is an honorable man"), but in fact it condemns Brutus. "We have no doubts about who is ambitious and who is honorable. To reveal the literal truth of what is written, this thought corresponds to the intended truth. In short, this is an irony."

Irony from the ancient Greek *eironeia*, meaning to arrange, to feign ignorance. Broadly speaking, irony is a rhetorical device, literary technique, or phenomenon.

## **Conclusion**

As scientists have noted, irony is a category that combines specific ideological-emotional evaluation and aesthetic relations between the subject (ironist) and the object (surrounding reality). Irony is a separate comic direction with its own form of assessment and artistic-aesthetic properties.

The concept of "irony" has an independent status in aesthetics and can be manifested in almost any form of social activity. In general, modern artistic culture also takes a cynical view of its existence. Therefore, irony is activated in accordance with the times as a specific form of irony and satire and their derivatives. In this sense, irony is a means of indirect motivation to change outdated value systems.

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