

WAYS OF EXPRESSION AND RENDERING OF ASSOCIATIVE IRONY IN ENGLISH LITERARY TEXT

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The complexity of the study of irony is because it, as a kind of comic, is also present not only in verbal communication but is a general semiotic phenomenon, since it can be realized both in linguistic objects of varying degrees of complexity and in other symbolic systems, in particular in various types of art. The object of research is associative irony as a linguistic category. The subject of the study is linguistic stylistic means of expressing and rendering associative irony in English literary texts. The purpose of the research is to investigate linguistic stylistic means of expressing and rendering associative irony in modern English literary discourse. The objectives of the study: -to analyze the phenomenon of irony in the language process, in particular, the linguistic paradigms of the study of irony; to differentiate irony from related concepts and classify its types; to investigate the means of expressing irony in modern English literary discourse and analyze their use in works; to highlight the differences in the use of means at different linguistic stylistic levels. The following methods were used during the research: method of analysis, observation, generalization, method of comparison, systematization and selection of facts and materials. Productive means of expressing associative irony is to use in the text a quote familiar to the reader, which can act in the initial, and in the transformed form. An ironic effect is created by the fact that the quote under the influence of the new context of the context acquires a new meaning, which is very different from the original one. The results of the study indicate that the most productive in prose texts are phraseologisms and quotations from literary works, religious quotations are much less common. In modern texts, there is a tendency to increase the number of quotations and allusions. The most frequent are artistic allusions and anthroponyms, but folk, mythological, and biblical allusions are rarely found. This interrelation of sources of allusions is explained by the level of accessibility of the source of allusion and informative.

Keywords: *associative irony, rendering, literary text, expression, ironic effect.*

Introduction. Associative irony is a hidden, subtle type of irony, when figurative meanings are realized gradually, new meanings emerge gradually, as the text unfolds. Therefore, the associative irony is realized both in the macro context and within the vertical context. Various types of repetition, quotation, and allusion are used to actualize associative irony. An example of this can be the names of heroes endowed with surnames that hint at their personal qualities: Sometimes the entire artistic text is ironic, in which case researchers talk about the global ironic subtext (implicitly expressed ironic information) of the work. Situational and associative types of irony realize the communicative task in different ways, therefore they create slightly different semantic structures of the texts, occupying different places in the ideological and figurative structure of the work. Situational irony creates bright details in the system of an artistic work, and associative irony contributes to the formation of images of the work, the expression of the author's characteristics of the characters and the writer's worldview.

The problem setting. Irony has always been and will be an integral part of human existence. An ironic attitude towards oneself and the surrounding world, especially in the 20th century, has become almost the only possible means capable of opening the veil of absurdity and evilness that hangs over the human worldview. In literature since the end of the 20th century, along with intellectualization, philosophizing, and mythology, the concept of "irony" has become established, which is one of its essential features. D. Muecke (1969) claims that in modern fiction, a situation has arisen where, for most writers, irony is "much less often a stylistic or dramatic device that they can use at their discretion: much more often, it is a way of thinking that has imperceptibly emerged as a general trend of our time".

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The analysis of the investigation and published works. Irony was also considered in such fields of linguistics as linguistic stylistics (T. Buynytska, V. Vynogradova, N. Nikolina, O. Shon), text linguistics (I. S. Pokhodnya, O. Tretyakova) and pragmalinguistics (T. Andrienko, N. Lanchukovska, S. Litvak, A. Prikhodko).

The first attempts to interpret irony are present in ancient authors: Plato, Aristotle, Cicero and others. Socrates explained irony as an echo of the wisdom of the immortal gods who never take life seriously, an act of personal freedom. With the development of new scientific disciplines, the emergence of new approaches in literary studies, linguistics, philosophy, and cultural studies, to the problems of knowing reality and understanding the place of man in it at the end of the 19th and in the 20th century, attention to the study of irony and the reasons for its use increased significantly. At the centre of the attention of linguists is the issue of identifying linguistic stylistic means of expressing irony.

Irony is important in the aesthetic and ideological systems of the artistic text. Most modern researchers believe that it acts as a means of implementing the subjective-evaluative modality and is an artistic form of embodying the author's evaluative position. In modern fiction, there is a tendency to the mainly ironic depiction of reality. Such researchers as J. Genet, M. Foucault, J.-F. Lyotard and S. Connor call its main features ironic reinterpretation, parody of plots, and metalanguage play. In modern literary texts, laughter performs the function of demonstrating the relativity of everything, creating a distance between classical authors and the modern author, whom R. Rorty calls "ironic": "I call such people "ironic", because they recognize that depending on the re-description, everything can look good or bad [...]; they are never able to take themselves seriously, because they are always aware that the terms of self-description are always subject to change" (Rorty, 2013).

The presentation of the main material. In connection with the increase in the frequency of the use of irony in literary works, as well as the development of such a linguistic discipline as text linguistics, researchers' interest in it has increased. In modern linguistic stylistics, an approach to understanding it has been outlined not only as a trope but also as a category that can be implemented at the level of an entire text. Therefore, in the first chapter, irony was classified into situational and associative depending on the conditions and methods of implementation. Associative irony is much more difficult than situational irony, because figurative meanings arise gradually, as the text unfolds. For its adequate perception, the reader needs to identify and interpret the implicit components of the content structure of the text.

The researched material shows that the associative type of irony is implemented through the macro context, which includes vertical and horizontal contexts. Linguists interpret the concept of "vertical context" ambiguously. The vertical context refers to the historical and philological context of the literary work and its parts. In the narrower sense, the vertical context is a "semantic whole consisting of the surface context and infra context" (Shon, 2003). The surface context is a part of the vertical context system, which is contained in the text itself and is syntagmatically related to it. Infracontext is the relevant context to which the quotation and allusion are reduced. They form an additional plot of the story, there is a dialogue between the literary text and culture, as a result of which the former enters the semiotic space of the latter.

The elements of the vertical context appear as part of the common knowledge of the communication participants, their "background knowledge" and are included in the model of subtext formation. "Background knowledge" is the socio-cultural background that characterizes speech. Therefore, adequate decoding of texts, determined by knowledge about the world, is not available to recipients who do not know the world to the extent that the author envisages.

In the study, the vertical context is understood as a semantic-functional category of a literary work that accumulates in its structure extratextual nationally marked and general cultural information, which is inherent in an implicit way of expressing the content. Vertical context is an important element of intratextual organization because it has the property of generating a significant amount of information with minimal explicit representation.

Horizontal context is the textual environment of a linguistic unit, which consists in the conscious choice of those meanings of linguistic units and

such a combination of them, which would embody an ironic sense, thus reflecting a certain aspect of reality and its perception by the author. In the case of associative irony, the horizontal context can vary from a paragraph to an entire text.

Taking into account the specifics of the context, the ways of the formation of ironic meaning by the speaker in associative irony can be represented as follows: the subjective modality of the first type is the speaker's relationship to his message, the subjective modality of the second type is the speaker's relationship to the described reality, and the objective modality is the relationship of the message to reality. The work is a complete entity with a corresponding system of cause-and-effect relationships thanks to numerous associative and subject-logical connections, the appearance of which is generated by vertical and horizontal contexts.

The horizontal context can expand the information boundaries of the message, to saturate it with additional content, modality, and expression. At the same time, units of different language levels undergo semantic changes, thanks to which the subtext of a literary work, its content depth, is created. If a word in a literary context acquires additional meanings during a single use, then when this word is repeated in different contexts, contextual semantic increments accumulate. That is, a repeated unit acquires within the text a semantic structure relevant only to this text, which, unlike the dictionary, has an individual character that is not reproduced in other texts. With lexical repetition, the communicative load of a word or phrase remains implicit within one sentence, and is explained only when interacting with other, contact or distantly located, segments of the text in which it is repeated:

And I was tooling along a mossy path with a brow a bit wet with the honest sweat when there came to my ears the unmistakable sound of somebody reading poetry to somebody, and the next moment I found myself confronting a mixed twosome who had dropped anchor beneath a shady tree in what is known as a leafy glade (Wodehouse, 2000).

The phrase "leafy glade" is a certain cliché of the narrator, which he repeats several times: *Wilbert and Phillis were presumably still in the leafy glade*.

With the help of these repetitions, a completely ironic image was created: *Her eyes were considerably bluer than the skies above, she was wearing a simple summer dress and it was not surprising that Wilbert Cream, seeing her, should have lost no time in reaching for the book of poetry and making a beeline with her to the nearest leafy glade* (Wodehouse, 2000, p. 79).

Lexical repetition, or repeated nomination, combines two possible functions: identification (representation) and characterization (definition) (Semkiv, 2000). Identification of the object in the text using repeated nomination implies a reference to the previous nominations of the object, ensuring the clarity of textual connections and the implementation of one of the most important categories of the text – its coherence. Instead, the characterization function is related to the contextual augmentation of meanings, which is provided by the implementation of the textual category of retrospection. Retrospection is based on the ability of human memory to retain previously received information and associate it with a new message. At the same time, the updated previous information is reevaluated and acquires a new meaning.

Ironic modality is created using two types of lexical repetition: identical and synonymous. The associative irony is implemented due to the accumulation of contextual emotional and evaluative additions to the meaning of the word when repeating the so-called key or thematic words, the specificity of which is the naming of the nodal concepts for the plot-thematic movement of the work. Irony arises as a result of the interaction of lexical repetition and syntactic-stylistic techniques: inserted construction and structural-semantic convergence.

Previous statements acquire a new meaning when compared with new information, associative connections, intertwining, create an ironic modality of the text determined by the author's intention. Therefore, the author's irony is adequately perceived only after reading the entire story.

The ironic modality of the text can be implemented by repeating words or their combinations that are used in similar contexts. At the same time, irony arises mainly due to the emphasized detail. Lexical repetition performs the function of accumulation, the task of which is to actualize an ironic attitude towards the heroes who try to demonstrate their generosity in this way. Repetition of the same elements of the text for the third time creates an absurd situation. Lexical repetition leads to the juxtaposition of content-factual information and subtext, resulting in an ironic modality. Contact lexical repetition is productive in the creation of ironic meaning.

Ironic modality in contact repetition can also occur when one word stands for different denotations. Such a stylistic technique performs the function of convergence, establishment of similarity between denotations. Therefore, according to the author's intention, the keywords of the text when repeated in different contextual conditions generate

individual and literary ironic meanings. Therefore, the implicit subjective-evaluative authorial modality of the ironic type can be realized through various types of lexical repetitions.

Conclusion. A specific method of lexical repetition is the creation of an ironic image by means of a contact repeat, when one word stands for the definition of different meanings. The results of the study also allowed to establish the most productive models of dialogical citation, with the help of which there is an ironic effect when the characters of the character are repeated in the author's speech and when the second participant in the dialogue repeats the statement of the first in order to express an ironic attitude to the interlocutor or his words. Productive means of expressing associative irony is to use in the text of a quote familiar to the reader, which can act as in the initial, and in the transformed form. An ironic effect is created by the fact that the quote under

the influence of the new context of the context acquires a new meaning, which is very different from the original one. The results of the study indicate that the most productive in prose texts are phraseologisms and quotations from literary works, religious quotations are much less common. In modern texts there is a tendency to increase the number of quotations and allusions. The most frequent are artistic allusions and anthroponyms, but folk, mythological, and biblical allusions are rarely found. This interrelation of sources of allusions is explained by the level of accessibility of the source of allusion and informative. The anthropocentricity of the literary work has three centers of the author, the characters and the reader. The study of the forms of interaction between the author and the reader in the ironic text has made it possible to find that the author's ironic position is differently implemented in texts with different types of narrative perspective.

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СПОСОБИ ВИРАЖЕННЯ ТА ПЕРЕДАЧІ АСОЦІАТИВНОЇ ІРОНІЇ В АНГЛІЙСЬКОМУ ХУДОЖНЬОМУ ТЕКСТІ

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Складність дослідження іронії полягає в тому, що вона, як різновид комічного, також присутня не лише у вербальній комунікації, але є загальносеміотичним явищем, оскільки може реалізовуватися як у мовних об'єктах різного ступеня складності, так і в інших символічних системи, зокрема в різних видах мистецтва. Об'єктом дослідження є асоціативна іронія як лінгвістична категорія. Предметом дослідження є лінгвостилістичні засоби вираження та передачі асоціативної іронії в англійських художніх текстах. Мета дослідження – дослідити лінгвостилістичні засоби вираження та передачі асоціативної іронії в сучасному англійському літературному дискурсі. Завдання дослідження: ·проаналізувати явище іронії в мовному процесі, зокрема лінгвістичні парадигми вивчення іронії; ·відрізнати іронію від суміжних понять та класифікувати її види; ·дослідити засоби вираження іронії в сучасному англійському літературному дискурсі та проаналізувати їх використання у творах; висвітлити відмінності у вживанні засобів на різних мовностилістичних рівнях. Під час дослідження використовувалися такі методи: метод аналізу, спостереження, узагальнення, метод порівняння, систематизації та відбору фактів і матеріалів. Продуктивним засобом вираження асоціативної іронії є використання в тексті знайомої читачеві цитати, яка може виступати як у початковій, так і в трансформованій формі. Іронічний ефект створюється тим, що цитата під впливом нового контексту набуває нового значення, яке сильно відрізняється від початкового. Результати дослідження свідчать про те, що найбільш продуктивними в прозових текстах є фразеологізми та цитати з літературних творів, значно рідше зустрічаються релігійні цитати. У сучасних текстах спостерігається тенденція до збільшення кількості цитат та алюзій. Найчастіше зустрічаються художні алюзії та антропоніми, але рідко зустрічаються фольклорні, міфологічні та біблійні алюзії. Такий взаємозв'язок джерел алюзій пояснюється рівнем доступності джерела алюзії та інформативності.

Ключові слова: *асоціативна іронія, передача, художній текст, експресія, іронічний ефект.*