

SOME PECULIARITIES OF IRONY AS A STYLISTIC TROP**Parmonov Alisher**A teacher of Kokand state pedagogical institute, Kokand,Uzbekistan
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This article discusses on some stylistic tropes, such as irony, oxymoron, antithesis and origin of them. The research discusses irony and usage of it in politics.

Key words: irony and humor, oxymoron, antithesis, stylistic tropes, metaphor

INTRODUCTION

Irony is a form of utterance that postulates a double audience, consisting of one party that hearing shall hear and shall not understand, and another party that, when more is meant than meets the ear, is aware both of that more and of the outsiders' incomprehension.¹

According to the American Heritage Dictionary, secondary meaning for *irony*: "incongruity between what might be expected and what actually occurs". This sense, however, is not synonymous with "incongruous" but merely a definition of dramatic or situational irony. It is often included in definitions of irony not only that incongruity is present but also that the incongruity must reveal some aspect of human vanity or folly. Thus the majority of American Heritage Dictionary's usage panel found it unacceptable to use the word ironic to describe mere unfortunate coincidences or surprising disappointments that "suggest no particular lessons about human vanity or folly".

Furthermore, according to the Merriam Webster dictionary irony is:

- a) the use of words to express something other than and especially the opposite of the literal meaning
- b) a usually humorous or sardonic literary style or form characterized by irony
- c) an ironic expression or utterance

MATERIALS AND METHODS

In accordance of the facts that irony comes from ancient Greek *eironeia* which means dissimulation, ignorance.

Irony is a stylistic device also based on the simultaneous realization of two logical meanings—dictionary and contextual, but the two meanings stand in opposition to each other. For example:

"It must be delightful to find oneself in a foreign country without a penny in one's pocket."

The italicized word acquires a meaning quite the opposite to its primary dictionary meaning, that is, 'unpleasant', 'not delightful'. The word containing the irony is strongly marked by intonation. It has an emphatic stress and is generally supplied with a special melody design, unless the context itself renders this intonation pattern unnecessary, as in the following excerpt from Dickens's "Posthumous Papers of the Pickwick Club":

"Never mind," said the stranger, cutting the address very short, "said enough—no more; smart chap that cabman—handled his fives well; but if I'd been your friend in the green jemy—damn me—punch his head—7 Cod I would— pig's whisper— pieman too,—no gammon."

"This coherent speech was interrupted by the entrance of the Rochester coachman, to announce that..."

The word 'coherent', which describes Mr. Jingle's speech, is inconsistent with the actual utterance, and

¹ A Dictionary of Modern English Usage, H. W Fowler. Oxford university press. 1926

therefore becomes self-contradictory. In no other device where we can observe the interplay of the dictionary and contextual meanings, is the latter so fluctuating, suggestive, and dependent on the environment as is irony. That is why there are practically no cases of irony in language-as-a-system.

Irony must not be confused with humour, although they have very much in common. Humour always causes laughter. What is funny must come as a sudden clash of the positive and the negative. In this respect irony can be likened to humour. But the function of irony is not confined to producing a humorous effect. In a sentence like "How clever of you!" where, due to the intonation pattern, the word 'clever' conveys a sense opposite to its literal signification, the irony does not cause a ludicrous effect. It rather expresses a feeling of irritation, displeasure, pity or regret.²

Many of the given definitions have become part of Western scholarly and folk linguistics and can be found in any dictionary. To turn them into an explanatory theory, one would need an account of the function fulfilled by using a literal meaning in order to convey a figurative meaning and a cognitively plausible procedure for deriving figurative meanings from literal ones.

RESULT AND DISCUSSION

All stylistic devices, such as irony, oxymoron, metaphor and antithesis give colorful meaning to the speech and discourse. As mentioned above humor gives funny meaning to the speech. However, irony shows disabled parts of the event with hidden meaning. Most of time, irony is used to show the faults of politicians or the government. It gives both funny and serious meaning to the text.

Moreover, irony occurs when a person says one thing but really means something else. Therefore, irony does not exist outside the context. Irony is a wide-ranging phenomenon and may be achieved both by linguistic and extra-linguistic means. Three kinds of irony are usually distinguished.

Verbal (or linguistic) irony is a figure of speech involving discrepancy between what is said and what is meant. The context is arranged so that the qualifying word reverses the direction of the evaluation, and the word positively charged is understood as a negative qualification and (much rarer) vice versa.

Besides, according to Skrebnev, irony can be based on stylistic incongruity. It happens when high-flown, elevated linguistic units are used in reference to insignificant, socially low topics.

In cases of extra-linguistic irony it is usually extended over a whole story.

In dramatic irony the contrast is between what a character says and what the reader knows to be true. The value of this kind of irony lies in the comment it implies on the speaker or the speaker's expectations.

In irony of situation (or irony of life) the discrepancy is between appearance and reality, or between expectation and fulfillment, or between what is and what would seem appropriate.

Thus, irony makes it possible to suggest meanings without stating them. It can be used to convey both the seriousness and humour of situations. In the following, there are some examples of verbal irony:

1. She turned with the sweet smile of an alligator. (*Steinbeck*)

2. The book was entitled *Murder at Milbury Manor* and was a whodunit of the more abstruse type, in which everything turns on whether a certain character, by catching the three-forty-three train at Hilbury and

² I. R. Galperin, *Stylistics*. Издательство: М.: Высшая школа, 1977 г. В учебнике рассматриваются общие проблемы стилистики, дается стилистическая квалификация английского словарного состава

changing into the four-sixteen at Mil-bury, could have reached Silbury by five-twenty-seven, which would have given him just time to disguise himself and be sticking knives into people at Bilbury by six-thirty-eight. (*Woodhouse*)

3. When the war broke out she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory: it was her own combative action. (*Murdoch*)

4. From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure. (*Leacock*)

5. She's a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term. I'll eat my spare tire, rim and all. (*Chandler*)³

Oxymoron is a type of stylistic device illuminates the feature which is universally observed and acknowledged while the other one offers a purely subjective individual perception of the object. Oxymora rarely become trite, for their components, linked forcibly, repulse each other and oppose repeated use. There are few colloquial oxymora. All of them showing a high degree of the speaker's emotional involvement in the situation, as in "damn nice." "awfully pretty". For instance: pay attention to the structure and semantics of the oxymora. Also notice which of their members conveys the individually viewed feature of the object and which one reflects its generally accepted characteristic:

1. If out of my meager vocabulary only the term unenthusiastic excitement comes anywhere near describing the feeling with which all my thoughts were suffused, you must resolve my meaning from that term's dissonance. (*Earth*)

2. "Heaven must be the hell of a place. Nothing but repentant sinners up there, isn't it?" (*Delaney*)

3. He opened up a wooden garage. The doors creaked. The garage was full of nothing. (*Chandler*)

4. He caught a ride home to the crowded loneliness of the barracks. (*Jones*)

5. Sprinting towards the elevator he felt amazed at his own cowardly courage. (*Markey*)

In contrast to oxymoron the two opposed notions of an antithesis can refer to the same object of thought or to different objects. Antithesis is based on the use of antonyms, both usual (registered in dictionaries) and occasional or contextual. It is essential to distinguish between antithesis and what is termed contrast. Contrast is a literary (not linguistic) device, based on logical opposition between the phenomena set one against another. Here the examples of antithesis.

1. Don't use big words. They mean so little. (*O.Wilde*)

2. ... quite frequently, things that are obvious to other people aren't even apparent to me. (*Barth*)

3. ... drunkenness was an amusing but unquestioned vice: churchgoing a soporific but unquestioned virtue. (*Barth*)

4. I like big parties. They are so intimate. At small parties there isn't any privacy. (*Fitzgerald*)

5. Rup wished he could be swift, accurate, compassionate and stem instead of clumsy and vague and sentimental. (*Murdoch*)

CONCLUSION

All in all, irony - as a trope - is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning and oxymoron is a stylistic device the syntactic and semantic structures of which come to clashes. It involves a combination of two contrasting ideas within the same

³ <http://estylistics.blogspot.com/2012/06/oxymoron-antithesis-irony-stylistic.html>

syntactical whole, thus ascribing some features to an object incompatible with it. Antithesis is a stylistic device involving the use of a parallel construction, the two parts of which must be semantically opposed to each other. Irony and other stylistic tropes are literary terms that are commonly used to portray something that is contrary to the truth, in order for this to be exposed to the general public for the purpose of awareness and change. Irony is a figure of speech that portrays the contrary of the truth about something through the careful play of words and wit. Satire is a literary form, or genre, that is commonly used through the use of graphic arts, or in the form of a performance. Irony is a figure of speech, therefore it is limited to written and spoken forms. On the other hand, since satire is a literary form, it can be presented in a variety of different methods, ranging from literary pieces, such as commentaries, to performances, and even in illustrations accompanying editorials. Humour is a general term signifying a non-serious reaction to the literature by the audience, a light-hearted, frivolous, whimsical reaction, caused by an unexpected departure from reason or sense—a play on words, a clever analogy, an understatement, etc. It can have a hidden threat or criticism in it but is not to be taken seriously. Humour may be produced from irony as well as satire. However, the main function of humour is to momentarily amuse the reader or audience member.

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