

CONTEXTUAL SEMANTICS OF IRONY IN ENGLISH ARTISTIC DISCOURSE

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ABSTRACT

The article gives information about contextual semantics of irony in the English language. Moreover, it approaches to the contextual semantics of irony from the semiotic point of view. And there are given some examples and situations from stories on this theme. The article contains definitions of some types of the irony.

KEYWORDS: irony, rhetorical expression, literary discourse, "cruel irony", "sharp irony", linguistic marker, dramatic irony.

Irony is a means of rhetorical expression in this literary discourse in which there is a gap or inconsistency between what the speaker says or what the writer writes and what the listener or reader understands. It is this inconsistency that has such a strong emphasis on how fresh and expressive the content expressed by the speaker or writer is. The irony is that actions can also result from disagreements between expected outcomes. The irony is understood by the viewer or reader as an aesthetic assessment of the speaker in relation to speech, behavior, and even fashion, based on the discrepancy between real life and its ideal image. Different feelings of ridicule revolve around perceived, expressed, expressed concepts between understanding events, expecting them to logically conform to their own norms of life, and the difference between what actually happens.

From a semiotic point of view, irony is a sign. The removal of the semantic inviolability of a formula uttered by a character, in other words, the use of a new, secondary noun instead of a pronoun, depends on the similarity and appropriateness of the relationship between the first and second nouns in the speech act.

Looking at the relationship between the expected goal and the end result as a problem that cannot be solved by irony or paradox indicates that the speaker and listener are not using the same code. If the expected result does not come from the speaker, then it is not a funny situation for those around him, but a kind of "cruel irony" or "sharp irony" that no one can call funny. The irony can usually have a linguistic marker, that is, an irony that has a representative, or an irony that does not have a representative. While we can call the first type of irony a linguistically colored irony, the second we can call a linguistically unpainted irony or a situation irony. For example, let us analyze the following incident.

Story.

One rainy night in late autumn, an officer and two soldier convoys were taking a prisoner sentenced to death to a forest 2-3 kilometers from the prison to execute his sentence. The rain

is very heavy, the ground is muddy, cold, slippery and slippery. Seeing the prisoner slow down a bit, the soldier shook the prisoner with his rifle and said:

-Walk faster! Move! Good on you. You will stay there. We still have to come back from this shameful path.

The irony of this story is that the convoy soldier realizes his life in such a tragic way that even the life of a prisoner is better than the life of a prisoner who is being "taken" to his death, because he is a convoy driver in such a disgraceful, damp, rainy weather. does not print. They cover half of the way they walk. That is, he stays in the woods.

Interestingly, the soldier did not use irony, he describes the situation. Making fun is not even on his mind. He said to himself, "Hey, galvars (crazy), what do you say, now you're going to die, and you're going to shoot him with your own hand, with your own gun?" does not come to mind. The darkness, the pouring rain, the cold air, the disgraceful road that had turned into mud, the boots that had accumulated so much that it was impossible for a soldier to use his brain, not even a little, to observe. This irony can be an example of a situation created on the basis of a situation. Because there is no word, no marker, that makes the irony real. In other allusions, it may be a word, compound, or sentence that indicates that the allusion is present in the discourse. It is the meaning and content in words, combinations and sentences that play a structural role in shaping irony.

Oral irony differs from related events, such as situational irony and dramatic irony, in that it is deliberately produced by the speakers. For example, if the speaker says, "I'm not upset," in practice, his voice, intonation, and background of speech creation may indicate that he is a little upset in that situation. If the same speaker said the same words and wanted to say that he was upset that he claimed to have renounced the authorship of the sentence, those words would be verbal irony. This difference becomes an important aspect of oral irony. Speakers deliberately convey suggestions that seem to contradict the ideas contained in each word used. Examples of verbal sarcasm usually do not rely on reversals, no matter what the speaker means, and there are examples of sarcasm they use that are not sarcastic.

There is a lot of confusion in the scientific literature on the issue of verbal ridicule and irony. For example, ridicule is an important aspect of mockery, but not verbal irony at all.

All in all, The usage of a variety of stylistic devices and language techniques to give colorful meaning to the passage or written work, using different stylistic and literal devices enriches the discourse. At the same time, the expression of mood in writing in literature has its own complexity. The inner excitement in the psyche of the protagonists, to be happy, to be upset, to agree, to be surprised, to beg, to be surprised, to be sarcastic, to pitch, to cut, to applaud, to question, to emphasize, to be dissatisfied, to resent, to wish, to support writers use a variety of language tools and stylistic tropes to convey situations such as reinforcement.

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