

## Text Forming Features of Irony in American Prose

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### Abstract

The article discusses the semantic-methodological features of irony as one of the important means of creating a poetic text, and as a special type of semantic trop. The place, role, and significance of irony in the creation of text has been studied on the example of prose works of American writers, such as novels, short stories, created in realistic, critical realistic directions.

**Key words:** irony, sarcasm, text, literary text, prose, American prose, writer story, laughter.

### 1. INTRODUCTION

In world literature, ironic coverage of reality has its own history, stages of development, certain poetic laws. The study of literary and aesthetic essence, place, tasks, means and methods of expression in the works of world writers has become a type of relationship that determines the structure of a particular genre, one of the traditional, general aesthetic phenomena in world literature, satire and humor play an important role in substantiating the dynamics, achieved in the literature of realism and critical realism, modernism and postmodernism. In the development of world literary thought, which plays a leading literary role in identifying shortcomings in the life of society and the activities of individuals, irony has an important feature that determines the image of a specific period and specific folk literature. The place of irony is also noticeable in American literature. Therefore, the poetic essence of irony, its specific features, appearances, factors of origin, means and methods of expression on the example of American prose allow us to determine its place in the system of literary and aesthetic categories, its connection with laughter. In addition, the types of irony prose in the literature of

different people, status, position, gradual development, range of influence in the degrees of development of realism, modernism, postmodernism are relevant in their application in the work of a particular writer.

### 2. LITERATURE REVIEW

In world literature, in the research of such scholars as G.N. Pospelov, U. Borev in the field of satire and humor the study of irony is also paid special attention [1].

In the works of V.Vanslov, A.Losev, V.Shestakov, N.Y.Berkovsky, A.Bocharov irony is studied in connection with the literature and aesthetics of a certain period [2]. In this case, A. Losev and V. Shestakov focused on the history of aesthetic views on the category of irony [3], while scientists such as N. Fray, V. Tyupa studied irony as a separate mode [4].

In the last quarter of the twentieth century, the growth of irony in the literature of the CIS countries has increased the weight of research aimed at its study [5].

It is noteworthy that in the researches of S.D. Savov, E.I. Kononenko, A.E. Solovev, V.O. Pigulevsky the

approach to irony is philosophical and philosophical-aesthetic [6].

Special attention is paid to the articles of U.Normatov, A.Otaboev, M.Kuchkarova [7], dissertations of M.I.Sheraliev, O.B.Shofiev [8] devoted to the study of irony in Uzbek literature.

It is clear that in American literature, the role and poetic functions of irony in its prose, the means and methods of expression, its peculiarities, socio-psychological factors have not been sufficiently studied yet.

### 3. DISCUSSION

Irony is one of the ancient and traditional issues of both literature and theoretical linguistics. In modern philology, it is important to study such issues in terms of the transition from a structural to a functional direction, a deeper understanding of the mechanism of language, the role of text in the formation of the text at a time when the process of striving to learn new aspects of its communicative, cognitive, linguopoetic, linguoculturological and other functions.

In the works of many artists, irony draws special attention as one of the factors that creates the text, providing the dynamics of the literary text. This shows that irony is closely related to human speech activity. After all, intertextual inclusions make irony relevant. Through them, the irony is realized as an integral part of the writer's worldview.

Any literary text is a product of human creative activity, and the irony also has its place and role in understanding the encyclopedic nature of the information in it, the completeness of the text message, the dependence on the information contained in the previous and subsequent texts. The irony associated with the main idea of the work and its structure can occur in both mega and small contexts.

Irony is one of the semantic-stylistic means that helps to understand the full content of the text (the message conveyed in it), to achieve its semantic

completeness, to give the reader an aesthetic pleasure from the text, to form an literary text. Irony can also be reflected in the title - the most important component of the literary text. In some cases, irony allows the text to be interpreted on a psychoanalytic basis.

Text-generating irony, satire, ambiguity, etc., allow the author to create a complete artistic text, to process it poetically, to think within the framework of local or global problems. In this case, these factors are reflected not in individual parts of the text, but in the whole body of works, large and small, in the unity of the text.

Irony acquires a universal essence as a formative of the text. This is seen in its use from ancient times to the present, in arousing laughter, in allowing man to delve deeper into the nature of the literary text in order to understand the ideas put forward in the text, especially in the study and acceptance of language as a historically formed system of signs. Therefore, the text of the work involved in the irony should always be considered as complete information, which creates a unity in the form of a structural whole that reflects a particular communicative phenomenon and structured micro and macrostructures: satirical sentences, sarcasm, replicas, satirical phraseological units.

As we study the irony, which is one of the parameters of the formation of a literary text, it becomes clear that its participation serves to distinguish a literary text from a non-literary text. Irony is involved in the organization of the text as a connecting, constructive element. The task of irony to create a literary text is reflected in its various (realistic, romantic, critical) attitudes to tragic events and life situations.

The concept of "deception" and "confession" is a metaphor with separate features, hermeneutic indicators, often revealing the tragedy of a particular person or period. As a result, the protagonist

admits that he or she has been deceived by someone or a ruler, a dominant ideology, or that he or she has deceived them. Through irony, the contradiction between truth and injustice is revealed. It is used in both tragic and humorous works. Because of this, it is seen as a means of exposing or provoking light laughter. In doing so, the author seeks to connect what is said, sometimes with humor, sometimes with sarcasm, ambiguity, irony.

#### 4. ANALYSIS

Well-known American writer Wilm Faulkner's story "Bear" contains a number of ironical passages. In one of them, the character of a weak-willed man who loves himself too much, who tries to arouse everyone's pity by making himself a little sick, is alluded to. In this case, the auxiliary word "too" was used in the creation of the irony expressed in the speech of the doctor. When the doctor said, "He didn't even have a cold," he was joking that the healthy, young man, who was pretending to be sick, didn't even have a quick-cure, mild cold *too*. In order to intensify the irony, it was said, "It's just that the body has revolted."

This is how Erkin Ernazarov translated the passage: "Doktor unga stestokopini *ham*, hatto qo'lini *ham* yaqinlashtirmadi".

Hammasi joyida, – dedi doktor. – U shamollab *ham* qolmabdi. Shunchaki, organizmi g'alayon ko'taribdi, – dedi Makkaslin [9].

In the following passage from Wilm Faulkner's story "Emili uchun atalgan atirgullar" ("Roses for Emily") (translated by Ibrahim Gafurov), there is an irony to the condition and behavior of the old people: "Ha. Qariyalarda bu uchrab turadi, to'yib uxlashsa yoki bir qadah otib olishsa – bu dunyo bilan xayrlashishlari ham yodlaridan ko'tariladi" [10].

Again in the above story is given, "Miss Emili Grirson o'lganda, uni ko'mish uchun butun shahar yig'ildi: erkaklar qulagan ma'budga e'zoz-ikrom yuzasidan,

xotinlar esa kamida o'n yil inson qadami etmagan xonadonni o'z ko'zlari bilan ko'rgani ichlari oshiqib keldilar, chindan ham bu eshikka *ham* bog'bon, *ham* oshpaz bo'lgan qari xizmatkordan boshqa hech kim yaqin bo'lmasdi" [10].

This passage is quoted as a node at the beginning of this work. The encounter of irony in it shows that this means of imagery comes at the node of the work.

"Qulagan ma'bud" ("The fallen goddess") participle quoted in the passage is an irony for the arrogance and pride of Miss Emily Greerson, and the participle "o'n yil inson qadami yetmagan xonadon" ("a house where no man has visited for ten years") is used as an ambiguity for her living lonely, unsociably and disliking anyone.

Sometimes there are passages that emphasize that people are sarcastic and reprehensible. For example, "Shuning uchun ham qizning yoshi o'ttizga chiqqanda va u hamon turmush qurmaganida, butun shahar zaharxanda qildi desak bo'lmas-ku, lekin har holda, undan o'chini olib alamidan chiqqanday bo'ldi" [11].

As soon as the words "Sho'rlik Emili" ("Poor Emily") came out of someone's mouth, rumors began to circulate about this hero. ... followed by a sigh of relief: in the passage "Sho'rlik Emili" ("Poor Emily") sadness + irony is given together.

Blame should be distinguished from irony. Excerpts like this can help:

"Garchi hamma miss Emili o'zini tiyib yura olmadi, deb hisoblasa-da, qizning o'zi hamon boshini mag'rur ko'tarib yurar, xuddi odamlarning koyish, gap-so'zlari unga o'zining haqligi va yagonaligiga ishonch-e'timodini orttirayotganday" [12].

The irony can be embedded in a word, a nickname, a title, a sentence, a text. For example, in U. Faulkner's story "To'zonli sentyabr" ("Dusty September") (translated by Ibrahim Gafurov), the appearance of a black man with the

nickname "qorachalpak" was mocked. For example: "Ishonish yoki ishonmaslikka bu yerda balo bormi! – dedi ipak ko'ylak kiygan, terlab ketgan xatti-harakatlari o'xshovsiz kishi. – Kimning so'zi muhim, oq xotinningmi yoki qorachalpakning?"

...Qorachalpaklarni bunchalik yaxshi ko'rar ekansan, balki shahardan chiqib qochishiga yordam bergandirsan?

Bor, o'zingning negritoslaring bilan og'iz-burun o'pishaver! – dedi yigitcha" [13].

"O'g'iz-burun o'pishmoq" ("Kissing the mouth and nose") is a term used to quip that a person has a very close relationship with people who are not equal to him.

So, sometimes irony is also expressed through folk expressions (phraseologisms). Examples of this are the following passages: "O'g'zingni yum, cho'yan. – dedi boshqasi. Here it is possible to observe that both the nickname (using the word "cho'yan" ("cast iron") in relation to a black person) and the phrase ("o'g'zingni yum, ya'ni gapirma deyish" ("shut your mouth, that is, do not speak") were used in a sarcastic way.

There is a passage in Wilm Faulkner's story "Uosh": "Biroq Satpenning qullari Uoshning katta gapirib karillab yurganligini teshik quloq emasmi, eshitib qolibdilar. Ular qotib-qotib kulishdi. Avvallari ham ustidan kulib yurishar va orqasidan **oq yalangoyoq** deb chaqirishardi" [14].

The protagonist, Wash, was a white man who lived in the same area as blacks. He calls black Negroes "qorayaloq" ("blackheads"), and the Negroes laugh at him sarcastically, calling him "oq yalangoyoq" ("a white barefoot"), not on his face, but on his back.

So, in this case, the irony is noteworthy with the words in the form of colorism + somatism (color + human body part), color + subject (adjective + noun).

It was noted that the phraseology in the vernacular has a special place in the expression of irony. The following passage

may serve as evidence for our view in this regard:

"Qiz, polkovnik! – g'o'ldiradi u. Odamning har narsa bo'lgani yaxshi, axir siz men bilan baravarsiz-ku..." [15].

In this case, the phrase "odamning har narsa bo'lgani yaxshi" ("it's good that a person to be everything") is a metaphorical phrase.

In Wilm Faulkner's story "Qora musiqa" ("Black Music") (translated by Ibrahim Gafurov) "Mabodo, enaga kerak emasmi o'zlariga? ... Siz shuni tushunmasangiz, yaxshisi, oyijoningizning etagiga berkinib yoting" [16].

Nurses are usually taken for young children. But while asking an adult, "enaga kerak emasmi?" ("don't you need a nurse?") it is nothing but an irony.

Also, using the pronoun "o'z" in the form "o'zlariga" also leads to the formation of irony. For example, to say, "Siz shuni tushunmasangiz, yaxshisi, oyijoningizning etagiga berkinib yoting" ("If you don't understand this, it's better to hide at your mom's skirt" is a sarcastic phrase that can be used if an adult doesn't behave as expected, but as a child .

Jack London's "Исёнчи" ("Rebel") tells the story of a child involved in early hard work, and the supervisor's irony about his age: "Qani, bola, to'g'risini ayt, – deb qichqirdi nazoratchi Jonning qulog'iga egilib... – Yoshing nechada?"

O'n to'rtida! – dedi Jonni yolg'ondan kuchi boricha baqirib.

Aftu basharasiga qarab, o'n oltida desa ham bo'ladi, – dedi ish boshqaruvchi.

Olmishda desa ham bo'ladigan ko'rinadi, – deb jahl bilan gapni shart kesdi nazoratchi" [17].

The following passage uses irony against a hasty, boastful woman: "Hali chizmalar ham tayyor bo'lmasdan xotini bir poyezd odamni yerini ko'rsatgani olib boribdi. U yerda esa hali hatto qorovulxona ham yo'q edi, yo'l ham tushmagan edi, hech narsa yo'q, faqat o'tloqda odam bo'yi baravar maysa-

o'lanlar o'sib yotar, adir yon-bag'rida esa tokzorlar chakalak bo'lib ketgandi" [18].

### 5. RECOMMENDATIONS.

Apparently, the use of irony is observed in the following cases: a) in a hurry; b) while an adult behaves like a child. Usually, young children are not ridiculed because they do not understand irony. It's hard for them to understand "Gap tagida nimkosa" (sarcastic or ironical phrases).

Ironical means can be represented by a) "o'z" pronoun; b) the auxiliary word "ham"; c) folk expressions (phraseology); d) nicknames; e) quotation marks; f) word repetitions .

### 6. CONCLUSION AND RESULTS

In American prose, it is commonly observed that writers chose the ironic method of narration when they encountered difficulties in resolving the observed conflict, when the problems of self-concern were not clearly formulated. As a result, the authors used irony effectively in the formation of contrasting piece compositional compositions in their works in the genres of romantic, realistic, critical realistic, modernist style novel, short story. In this case, irony, hyperbole, repetition, actualization of synsemantic words, title, etc. are interrelated.

The poetic texts involved in the irony differ in ideological and artistic aspects. They often manifest themselves in types such as the story of the narrator, the story of the deceived protagonist, who is deceived by himself and his position in society, or is partially fanciful about the world around him, and in some cases is able to make an objective assessment. This shows that the irony is to some extent related to the narrative of the narrated reality, to the structure of the text type corresponding to its size, to the interaction of the narrator's point of view.

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