

IRONY, ITS TYPES AND WAYS OF TRANSLATION

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According to professor Galperin I.R., *irony* is a stylistic device based on the simultaneous realization of two logical meanings- dictionary and contextual, but the two meanings stand in opposition to each other. According to Professor Kukharenko V.A., *irony* is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. So, like many other stylistic devices, irony does not exist outside the context. 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 that: "*How clever you are, Mr.Hopper*" , 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 and displeasure. Here are some examples of irony: e.g. "*Oh, I love London Society! I think it has immensely improved. It is entirely composed now of beautiful idiots and brilliant lunatics. Just what Society should be.*" "*And in England a man who can't talk morality twice a week to a large, popular, immoral audience is quite over as a serious politician.*" "*All women become like their mothers. That is their tragedy. No man does. That is his.*"

These examples show that irony is a mode of speech in which the opposite of what is said is meant. The speaker of the first example, Mabel Chiltern does not really think that it is good for London Society to consist of "beautiful idiots and brilliant lunatics". Wilde's method of ironical usage is mostly direct: he speaks of the decomposition of people, their ideals and values. The effect of irony lies in the striking disparity between what is said and what is meant. This is achieved through the intentional interplay of two meanings, which are in opposition to each other. e.g. "*No woman should have a memory. Memory in a woman is a beginning of dowdiness*". "*My father told me to go to bed an hour ago. I don't see why I shouldn't give you the same advice. I always pass on good advice. It is the only thing to do with it. It is never of any use to oneself*". "*I knew we should come to an amicable agreement.*"

The context is one of the most important things when we use irony. The word "advice" is suggested for acceptance if it is good and for rejection if it is not good, but not for passing on it. In fact, Lord Goring, the speaker of this phrase, is a serious person, who knows that a good advice may be very useful. As for the last example, here the word "amicable" is contrary to the word

“blackmail” with the help of which this agreement was achieved by Mrs. Chevely. Mrs. Chevely is an “immoralist” of English Society. e.g. “*People are either hunting for husbands or hiding from them*”. “*Oh, I like tedious, practical subjects. What I don't like are tedious, practical people.*” The remarks of this “Lady” characterize her brilliantly. We can clearly see a scheming woman, an adventurer, who stops at nothing in gaining her filthy aims. She does not show her real face, she always disguises it. But her cynical remarks betray her.

The context is arranged so that the qualifying word in irony reverses the direction of the evaluation and a positive meaning is understood as a negative one and (much-much rare) vice versa. “*She turned with the sweet smile of an alligator*”. The word “*sweet*” reverses its positive meaning into the negative one due to the context. So, like all other lexical stylistic devices irony does not exist outside the context.

There are two types of irony: verbal irony and sustained irony. In the stylistic device of verbal irony it is always possible to indicate the *exact word* whose contextual meaning diametrically opposes its dictionary meaning. And we deal with sustained irony when it is not possible to indicate such exact word and the effect of irony is created by number of statements by the *whole text*. This type of irony is formed by the contradiction of the speaker's (writer's) considerations and the generally accepted moral and ethical codes.

S.I.Pokhodnya defines situational and associative irony. The first is obviously, emotionally coloured type of irony, in which the contrast between the context and the direct meaning (sense) opposite to the direct one. Associative irony is more complicated by the conditions and means of its realization. It is usually actualized in a megacontext of a belles letters text. On the text level irony is not limited to expressing only mockery but conveys a vast range of feelings including those, which were considered to be intrinsic only to satire. Both satire and irony have two essential features of similarity: they both express disapproval and criticism. Irony differs from satire only by one indication. This indication is the manner of subjective -evaluative modality manifestation. If satire reveals modality overtly, irony does it in a covert form. Ironic modality or ironic sense is the sense of such a sentence, utterance, predicative-relative complex, text on the whole, in which the subjective-evaluative modality of a negative character is implied and exists in the relationship of contradiction and opposition with the content expressed on the surface. This content, in its return, appears due to the discrepancy between the traditionally and situationally defining.

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