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Abstract: This article examines the experience accumulated in fiction of expressing irony in the domestic literary criticism of the XX-XXI centuries. Irony is considered in the light of the theory of the comic, various types and ways of expressing irony associated with the use of details are traced.

Key concepts: *irony, satire, sarcasm, open irony, hidden irony, mode of artistry, lyricism, drama.*

The experience of expressing irony accumulated in fiction has become the subject of theoretical consideration in the domestic literary studies of the XX-XXI centuries. Thus, M.M. Bakhtin revealed the roots of irony hidden in the universal carnival laughter, in the folk laughter culture [1,132].

A.F. Losev and V.P. Shestakov characterized irony in the light of the general theory of the comic along with humor, satire, sarcasm. In their opinion, "irony is one of the complex aesthetic categories related to the so-called aesthetic modifications. Every irony contains some element of allegory, cunning and deception, but it is quite obvious that no deception in itself is irony. Irony, unlike deception, does not just hide the truth, but also expresses it, only in a special allegorical way"[6,326].

In the extensive classification of types of irony proposed by Yu.V. Borev, the historical approach, which allows to distinguish socratic, romantic, existential types of irony, is combined with its presentation as a method of rhetorical strategy, as well as a form of comic. In irony, the scientist sees emotional criticism that has "an undercurrent, laughter with subtext, subtle mockery, covered with a deliberate statement or an outwardly positive assessment of the phenomenon" [2,266]. In this case, irony is variously characterized from the point of view of pathos, as well as taking into account its structural and semantic features and form of expression [9,11].

Modern literary definitions of irony in typological coverage are presented in the works of A.P. Chudakov, V.I. Tyupa and T.A. Kasatkina. Thus, A.P. Chudakov, distinguishing irony by the peculiarities of its manifestation in Chekhov's prose and drama, distinguished internal (hidden) irony, that is, realized in a general context, and explicit (open) irony, expressed by various means, including ironic details.

Considering them as the main means of expressing irony, A.P. Chudakov distinguished them by functional features:

- a) visual (details of landscape, portrait, interior);
- b) behavioral (first of all, we mean speech characteristics as elements of inadequate speech behavior that cause irony). In this case, it is revealed thanks to the author's remarks, puns, comparisons, neologisms and other techniques found in the text of the work.

At the same time, as the scientist rightly emphasizes, various types of ironic details cannot exist in isolation and have only an explicit or hidden character of expression. Thus, the diverse palette of Chekhov's details combines many emotionally expressive shades: from light irony to outright sarcasm [3,132].

V.I. Tyupa's approach to the study of Chekhov's works is based on the identification of two main types of artistry: dramatic and sarcastic. "Chekhov's irony in the stories of the mature period is mostly sarcastic (highlighted by V.I. Tyupa – N.K.), going back to M.E. Saltykov-Shchedrin, but not turning into a satirical denunciation of the Gogol type, which always borders on preaching. The striking differences between Chekhov's laughter and Saltykov-Shchedrin's laughter are largely differences between realistic symbolism and realistic grotesque, which do not affect sarcasm as a

deep, "architectonic" strategy of artistic thinking common to both writers, which is fundamentally not reducible to satire. Sarcastic irony, thickening the external reality of life into a sharply defined character, reveals the illusory nature of the inner, innermost, personal in a person." She "carries out the characteristic "localization" of the character, tying him to a certain place in the world order, creating a caricatured, out-of-place, functional image of human individuality".

According to the literary critic, "Chekhov's sarcastic typing consists in weakening the depicted (not depicting!) of a personal beginning, in reducing the character to a typical character, as a result of which the very name or nickname of the hero often becomes a household name". Dramatization, on the other hand, "presupposes the deployment of the inner autonomy of the hero's personality, which pushes the traditional object of realistic typification – character - into the background of artistic interest."

In this regard, V.I. Tyupa rightly emphasizes that "sarcasm and drama are not only the most relevant types of ideological and emotional evaluation for the mature Chekhov, but also at the same time the key ways of creative typification in the writer's stories". Indeed, satirical irony, turning into sarcasm, ostensibly asserting the subject, ridicules and denies its essence, serves, for example, as a way to expose rude, ignorant representatives of bureaucratic Russia living in a strictly regulated world. However, in our opinion, examples of satirical, tragic, and tragicomic irony can be found in the works of A.P. Chekhov. It should also be noted that, defining irony as a mode of artistry in all its diversity, V.I. Tyupa highlights such fundamental properties of irony as opposition to pathos and non-authoritarianism.

Similarly, T.A. Kasatkina, without reducing irony only to a kind of humor or satire, emphasizes that irony has its own special field of activity, which functionally does not coincide with the field of activity of other emotional and value orientations based on the comic [4,276]. According to the researcher, irony is directed not at reality itself, but at its comprehension in the system of one or another emotional-value orientation, which is mostly false. The idea of T.A. Kasatkina that total irony can turn into a tool for mastering reality is valuable.

An innovative interpretation of Chekhov's irony caused by intertext is presented in the works of R.G. Nazirov and A.Ya. Kubasov[8,159-168]. From their point of view, the interaction of text and intertext determines the intonational originality of A.P. Chekhov's work, his "emotional two-sidedness", which A.P. Skaftymov also wrote about at the time [10,340].

In the theory of modern literary criticism, other variants of the typology of Chekhov's irony are also distinguished, for example, from the point of view of the dynamics of the ironic tone or the nature of speech interaction. In our opinion, the writer's works trace various types and ways of expressing irony associated with the use of details. Each Chekhov text reveals its own unique set of different types of ironic details along with other ways of expressing the author's irony.

Ultimately, considering the ironic aspect of Chekhov's work, one should bear in mind the impossibility of subjecting it to a clear and unambiguous division into types, subspecies, etc., since typologization to a certain extent formalizes the "living matter" of a literary text.

Let's summarize some results of the historical and functional coverage of the category of irony in aesthetics, criticism and literature. Traditionally, irony is defined as one of the forms of the comic along with humor and satire. Irony always expresses a discrepancy between the subjective representation and the objective state of things, but unlike other manifestations of the comic, irony does not have its own subject, choosing any object or phenomenon itself. On the one hand, in the typology of the types of comic irony is on a par with parody, grotesque, burlesque, etc.; on the other hand, it is self-sufficient as a kind of emotional-value attitude of the author to reality.

As a full-fledged form of comic irony, irony is traditionally correlated with humor and satire, without merging with them. If humor retains sympathy for the subject of ridicule, then irony attributes to it what is not in it, as if elevating it in order to emphasize the absence of positive properties. In

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irony, the funny is hidden under the mask of seriousness, a negative attitude to the subject prevails in it, while in humor, the funny, also hiding under the mask of serious, continues to retain a positive beginning.

Satire in this series is a form of destroying ridicule of the world and man when they do not correspond to their nature and purpose. Satire is certainly negative in relation to the subject of the image, contrasting it with a certain ideal. The purpose of satire is to cause the public to sharply reject and condemn the ridiculed phenomena. In comparison with satire, irony is more restrained, it is intellectual. If satire clearly indicates negative phenomena, then irony is designed to awaken independence of thinking in relation to them. Thanks to irony, the author is able to disguise his position in the work. In this case, irony is realized as a rhetorical device.

Having traced the evolution of the comprehension of the category of irony in aesthetics and literary criticism, noting the richest tradition of its expression in world and Russian literature, we can say that A.P. Chekhov became its rightful heir. Consciously and unconsciously, he used in his work the whole arsenal of ironic means and techniques, first of all – an ironic detail. It acquires a special, conceptual significance in his prose and dramatic works.

Ironic detail is an essential component in the structure of the portrait, landscape, interior and other attributes of description in the works of A.P. Chekhov, as well as in various forms of verbal interaction of characters and narrative. Expressing the author's position, an ironic detail makes it possible to reveal his second plan behind the direct meaning. In addition, the ironic detail acquires axiological significance, which is why A.P. Chekhov can be called an ironic writer.

In our opinion, A.P. Chekhov in his works creates special conditions for the functioning of the ironic detail associated with such properties of the internal structure of the literary text that make its ironic interpretation possible. The writer has developed his own strategy and tactics for creating irony. Its most important marker is precisely the detail with which the ironic intention is mainly explicated.

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