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LEXICO-STYLISTIC MEANS OF THE EXPRESSION OF IRONY

The article deals with irony as a means of creating humorous effect in the English fiction. It has been determined that the main means of creating an ironic effect are lexical means, including terms, slang, vulgarism, colloquial vocabulary or bookish words, puns, etc., which are supported by relevant examples. The prospects for further research are indicated.

Keywords: irony, lexical means, fiction.

Irony is a popular means of expressing the subjective attitude of the speaker to the subject of discussion, which is widely used in domestic and foreign literature. Irony serves as a means of expressing author's personal appreciation through its expressiveness and emotional value. Irony in fiction serves the embodiment of the general purpose of the message – the effect on the consciousness of the reader in the formation of his/her thought about certain events or phenomena, as well as the belief in the correctness of the author's thoughts.

Linguistic means of expressing humor and irony on the material of fiction were studied by A. Kalyta [1], Y. Patsaraniuk [2], R. Semkiv [3], O. Shon [5], I. Tkalich [4].

The communicative purpose of creating a comic effect through the use of irony is realized due to the asymmetry between non-emotional form and emotional content. In general, irony in fiction serves as a means of ridicule and possesses implicit meaning. At the linguistic level, this is expressed in the use of a stylistically neutral expression, filled with expressive meaning.

The main means of creating irony in fiction are the means of lexical level. Often, an ironic effect is created by the use of lexemes in unusual context. This includes: the use of colloquial vocabulary amidst the bookish and neutral one, or vice versa – high vocabulary against the colloquial or slang; excessive use of terms in the non-terminological context, or occasionalisms. Another means of creating irony is the transformation of phraselological units according to the context, the use of language clichés. The use of foreign language also creates ironical coloring, which is unusual for the reader. Among the stylistic means of creating irony the most common are comparison, hyperbole and metaphor.

The use of stylistically marked vocabulary is one of the productive means as well, because it allows the author to create occasional collocations of lexemes, which, due to the effect of unreasonable hope, violation of the rules of the text produce a bright stylistic effect. Among such lexemes in the English prose actively function:

- medical, legal and diplomatic terms, archaisms:

*I remember going to the British Museum one day to read up the treatment for some slight **ailment** of which I had a touch–**hay fever**, I fancy it was.*

*I came to **typhoid fever**–read the symptoms–discovered that I had typhoid fever, must have had it for months without knowing it–wondered what else I had got; turned up **St. Vitus’s Dance**–found, as I expected, that I had that too.*

*I forget which was the first **distemper** I plunged into–some fearful, devastating scourge, I know–and, before I had glanced half down the list of “**premonitory symptoms**,” it was borne in upon me that I had fairly got it.*

- Slang:

*He said he knew the sort of place I meant; where everybody went to bed at eight o’clock, and you couldn’t get a Referee for love or money, and had to walk ten miles to get your **baccy**. (Baccy – colloquial lexeme for tobacco).*

*It is the town of showy hotels, patronised chiefly by **dudes** and ballet girls. (Dude means *товариш, друг*, in Ukrainian such lexemes as *кент, нацан* are close in their meanings).*

*He killed three of them before Harris could **land** him with the frying-pan.*

In this sentence the word *land* is used in the transferred meaning and as a slang means *зрпиму когось чимось: land him with the frying-pan.*

*This seemed to **sort of** a lighten the boat.*

Slang phrase *sort of* in this sentence has the meaning of *муну*.

*Harris said it would be **humpy**. (humpy – Australian slang used in the meaning of hut. This lexeme is mainly used by aborigines for naming such primitive shelters).*

*My **missis** never sees you till just this minute. (my missis = my wife).*

- Vulgarisms:

*And I polished up the floor–no, **dash it**–I beg your pardon–funny thing, I can’t think of that line. (dash it – *от дідько!, от чорт!*)*

***Blow me** tight if ’ere ain’t a gentleman been looking for Wallingford lock, Bill! (blow me – *щоб я провалився, щоб мені не луснути*).*

*“Ah, the **bally** idiot!” you hear him mutter to himself; and then comes a savage haul, and away goes your side.*

*“If we hadn’t made up our minds to contract our certain deaths in this **bally** old coffin,” observed George.*

*If you ask me, I call the whole thing **bally** foolishness.*

Bally (cursed) in Ukrainian has such equivalents as проклятий, чортів.

*I do not blame the dog (contenting myself with merely **clouting** his head or] throwing stones at him).*

Lexeme *clout* = *to strike* is a dialect word, and is also used as a vulgarism.

*“Why, **bless** us, where’s your eyes?” was the man’s comment, as he twisted George round and pointed up and down the stream.*

*What’s the difference **blessed** if I can see.*

The word *blessed* is a synonym to the word *damn, damned* (проклятий).

*“Oh, **drat** this!” they would have said.*

*“Oh, **drat** the man!” she would exclaim, when some unfortunate sculler would get in her way; “why don’t he look where he’s going?”*

Lexeme *drat* is synonymous to such vulgarisms as *gosh* and *darn* (чорт, прокляття; будь ти проклятий! Провались ти!)

*And Harris never sees what an **ass** he is making of himself, and how he is annoying a lot of people who never did him any harm. (ass - дурник)*

• Semanticism of the “blame-by-praise” scheme. In this case, the author used irony to give ridicule to the opposite meaning. For example:

George said that was the advantage of Irish stew: you got rid of such a lot of things...”

The peas and potatoes might have been a bit softer, but we all had good teeth, so that did not matter much: and as for the gravy, it was a poem - a little too rich, perhaps, for a weak stomach, but nutritious.

The act of Montmorency, who brought dead water-rat, makes us think whether he was sarcastic or he wanted to help.

It shows you what could be done with economy and care.

The effect of misleading expectations.

“Oh, you leave that to ME. Don’t you, any of you, worry yourselves about that. I’LL do all that”. “...And then he would lift up the picture, and drop it, and it would come out of the frame, and he would try to save the glass, and cut himself; and then he would spring round the room, looking for his handkerchief. He could not find his handkerchief, because it was in the pocket of the coat he had taken off, and he did not know where he had put the coat”.

The use of vocabulary belonging to different functional styles. In some cases, in order to create a comic effect, the author uses **bookish words**, in the other – the **vocabulary of the colloquial style**:

*I should never have thought that peeling potatoes was such an **undertaking**.*

*Then, on the breaking-up day, we caught colds, and whooping cough, and all kinds of disorders, which lasted till the term **recommenced**.*

*It must have been worth while having a mere ordinary plague now and then in London to **get rid of** both the lawyers and the Parliament.*

Quite often, the author can switch from linguistic vocabulary to more elaborate, poetic one, as in the description of the following passage:

And the red sunset threw a mystic light upon the waters, and tinged with fire the towering woods, and made a golden glory of the piled-up clouds. It was an hour of deep enchantment, of ecstatic hope and longing. The little sail stood out against the purple sky, the gloaming lay around us, wrapping the world in rainbow shadows; and, behind us, crept the night.

We seemed like knights of some old legend, sailing across some mystic lake into the unknown realm of twilight, unto the great land of the sunset.

In the first excerpt, J. K. Jerome uses poetic means: bright descriptive epithets: *mystic light, deep enchantment, ecstatic hope, rainbow shadows*; comparisons: *like knights of some old legend* і personification *the gloaming . . . wrapping the world, crept the night*. In the next paragraph, the author switches sharply to the spoken language, describing the collision that occurred with the boat. Thus, it produces a comic effect that hints at the absurdity and illogicality of the thinking of characters.

In some cases, the irony is felt by certain words, from the first sight, used in the inept context:

*The debate was by common assent, **adjourned** to the following night; and the **assembly** put on its hats and went out.*

*In the present instance, going back to the liver-pill circular, I had the symptoms, beyond all mistake, the chief among them being "a general **disinclination** to work of any kind."*

Pun is an important component also:

– *What can I get you, sir? / Get me out of this.*

Herr Slossenn Boschen accompanied himself. The prelude did not suggest a comic song exactly. It was a weird, soulful air. It quite made one's flesh creep; but we murmured to one another that it was the German method, and prepared to enjoy it.

In addition, there are not only isolated words that transmit the ironic effect, but also the whole comic description of situations in the text:

So we scraped them, and that was harder work than peeling. They are such an extraordinary shape, potatoes—all bumps and warts and hollows. We worked steadily for five-and-twenty minutes, and did four potatoes.

Then we struck. We said we should require the rest of the evening for scraping ourselves.

In the example given, the author depicts the situation when scraping four small potatoes took twenty five minutes for three people. But such hard work brought them a delicious lunch, because, as you know, hard work is rewarded with the long-awaited result and adds special value to it:

It was a great success, that Irish stew. I don't think I ever enjoyed a meal more. There was something so fresh and piquant about it. One's palate gets so tired of the old hackneyed things: here was a dish with a new flavour, with a taste like nothing else on earth.

Short essays before the chapter are also filled with irony, which manifest the development of events in the next plot:

Wargrave. - Waxworks. - Sonning. - Our stew. - Montmorency is sarcastic. - Fight between Montmorency and the tea-kettle. - George's banjo studies. - Meet with discouragement. - Difficulties in the way of the musical amateur. - Learning to play the bagpipes. - Harris feels sad after supper. - George and I go for a walk. - Return hungry and wet. - There is a strangeness about Harris. - Harris and the swans, a remarkable story. - Harris has a troubled night.

Another example is the humorous performance of the known quotations or their more complex variations, hints (allusions):

They told, that to help boy, who was born on Wednesday, is the same thing, when you carry coal to Newcastle.

The proverb, used by the author in this expression, ridicules the senseless action, because Newcastle is a center for coal mining.

As we can see, humorous-ironic means of the image of reality in the examples given contribute to a brighter reproduction of artistic images, more complete disclosure of vital positions, the national spirit of the original.

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ЛЕКСИКО-СТИЛІСТИЧНІ ЗАСОБИ ВИРАЖЕННЯ ІРОНІЇ

У статті розглянуто іронію як засіб створення гумористичного ефекту в англomовній художній літературі. Визначено, що головними засобами створення іронічного ефекту є засоби лексичного рівня, серед яких терміни, сленги, вульгаризми, розмовна лексика або книжні слова, гра слів та ін., що підтверджуються релевантними прикладами та вказано перспективи подальших досліджень.

Ключові слова: іронія, лексичні засоби, художня література.