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## Irony as a Means of Characteristics in the Works of A. P. Chekhov

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### ABSTRACT

This article discusses the irony as a conceptual category of artistic text, which enters the author's assessment in implicit form. An ironic meaning as an integral component of the artistic text is an estimated emotional method of representation of the worldview and the values of the author. The means of explication of irony in the works of A.P. Chekhov of various genre affiliation (epic, dramaturgical genres). Similarities and differences are established in using author's infection of irony in a number of works. Irony as a means of characteristics in the works of A.P. Chekhov "Chameleon", "horsepower", "Nalim", "Agafya", "Grisha", "Nightmare", "Seagull", "Cherry Garden", with the author's ironic characteristics of the characters. It is concluded that the genre features of the artwork affect the use by the author's ironic expression.

**Keywords:** artistic text, genre, irony, linguistic means, means of expression of irony, characteristics of the character, A.P. Chekhov.

### Introduction

The word "irony" itself derived from the Greek. "Eironeia" in translation means "Echidism, pretense". According to the sensible dictionary of foreign terms, the irony is a thin mock hidden form or an externally positive assessment. The literary encyclopedia defines Irony as a trail at which the negative phenomenon is pretended to be pretended in a positive form (in the form of praise)

in order to attract attention to this phenomenon ridiculously or discredibly.

"You're just a genius!" - Can hear the person who said is inappropriate something obviously stupid or naive.

It is not difficult to guess that in fact in these cases no one has in mind exactly what is voiced. The use of expressions in the sense of the back of direct value, gives the situation comic or adds a statement as an outcries. In the literature, this technique is known as irony and widely used by various authors from the earliest times.

The irony is an object of research in various humanitarian sciences:

### Main part

**Philosophy, aesthetics, psychology, literary criticism, linguistics.** This fact indicates multifaceted and multilateral nature of the category of irony, which, in turn, explains sustainable research interest in it, as well as the presence of many areas in its study reflected in the so-called irony theories. The report discusses irony as a conceptual category of artistic text, which enters the author's assessment in implicit form.

**Functional and semantic characteristics of irony in the artistic text.** The relevance of the study of irony in the space of artistic text is determined primarily by its semantic content, which is characterized by the presence of not only explicitly expressed, presented in the language

units, but also hidden information. At the same time, it is important to note that "the insufficiency of the explicit expression and the articulated signs does not at all impede understanding; On the contrary, as the number of words decreases, the expression becomes increasingly clear and convincing. This fact is explained by the fact that when recognizing implicit information, the recipient acts as an active subject, makes certain efforts for decoding and further interpretation of the hidden meaning. This, in turn, determines the greatest effectiveness of the implicitly presented information compared to the explicit. In addition, the content of the artistic text is the implicit level of meaning embodies the space of depth copyright plans with a paramount importance for the author. The ironic sense contained in the artistic text is critical, and therefore an estimated emotional way to understand reality by a writer. Thus, the irony in the artistic text is the implicit form of the representation of the worldview and the views of the author, that is, the author's modality. In other words, you can, after I.N. Ivanova, to state that, "The embodiment of the author's philosophical and aesthetic ideal, irony in the artistic text penetrates all its levels and layers." Describing Irony in the emotional plan, you can agree with N.S. Zinchenko, treating this category as a "linguistic game, based on sensually rational removal from the object, elevated above it, connecting an unconnected, new vision of the situation." M.V. Nikitin, taking into account the estimated component of the irony, indicates that in a situation, "when a statement with a positive assessment is obviously engaged in a conflict with a Dotectic foresight about the object of assessment or with the post-knowing about it arising from the text", it is legitimate to talk about the presence of an ironic meaning. At the same time, the positive assessment of the object of the Irony is clearly

represented by the author, and the statement itself is perceived as an "intentional humiliation of an assessment facility due to the fact that he has no right to the declared positive sign." Therefore, irony as a conceptual text category inherent in its contents of two opposite estimates with respect to the object of irony, which is nonetheless in the coordinates of the same text segment. Beyond doubt and the fact that the producer of the artwork creates certain conditions for understanding and adequate interpretation of II

**The ways of ironic characteristics in the separation of A.P. Chekhov.** Obviously, the frequency of use of irony by the author does not depend on the genre of the artwork, as the irony transmits the author's attitude to the covered problem in general or the characters in particular. At the same time, the question arises about the presence of features of the realization of irony in a certain genre of artistic text, the importance of consideration and comparison of which is confirmed by the general role and the place of irony in the system of the author's worldview, since only an interstate level of irony develops from the usual author's reception in the "way of vision of the surrounding reality

**"Classic of Russian national literature, outstanding master of the art word A.P. Chekhov** Uses irony in works of different genre orientation. Thus, the writer expresses its value position through irony in the works of the epic genre - the cycles of the chameleon leader, the "horsepower", "Nalim", "Agafya", "Grisha", "Nightmare"; The dramatic genre is a comedy "Seagull", "Cherry Garden". The object of irony in Chekhov works are usually the main characters, the ironic characteristics of which is given by the author with the help of an estimated description of various aspects of their lives. Moreover, the irony

is realized in diverse, deliberately simulated writer situations in the form of both solely author's irony and irony transmitted through the speech of the characters. Consider at the advanced level the features of the implementation of irony in the above-mentioned Chekhov works by analyzing the ways of actualization of irony as part of the author's characteristics of the characters.

In satirical works, to which the story "Chameleon" belongs, Chekhov ironically depicts typical phenomena of its surrounding reality and exposes the foaming, bribery. "Chameleon" and a number of other stories are the top of the social satire of the writer. "Hero-chameleon, anti-hero - a permanent character of Chekhov's early prose. The story "Horsepit Surname" (1885) begins with words that foreshadow the ironic situation: "In the retired Major General Bouldev, teeth acted. He rinsed his mouth with vodka, brandy, applied to the sick tobacco soot, opium, turpentine, kerosene, smelling a cheek in iodine, in his ears, he was wade, moistened in alcohol "[2, p. 73].

It is ironic with the help of which Ivan Evseich advises to get rid of dental pain: "Here, in our county town, your Excellency, ... Ten years ago, served excise Yakov Vasilyevich. Spoken teeth - the first grade. It happened, turns to the window, spite, will stop - and as a hand! His power is such Duden ... "

The story "Nalim" (1885), by definition by A. Derman, refers to the series "Virtuosive Humorresses" [1.67]. In our opinion, the appearance of each hero of the story in Chekhov's is traditionally ironic. In each of them, one or another characterizing ironic detail is found, portraits of characters are given in mockingly irony.

Carpenter Love - "Young humpback man with a triangular face and narrow Chinese eyes" [2. 68].

Gerasim - "High skinny man with red headband and face-shaped hair" [2. 68].

Consider the story "Grisha" (1886) from the point of view of the use of ironic details in it. Here the world of adults is shown in the perception of a child who is just beginning to master the harsh truth of life. The author's irony, veiled by naive thinking of the child, is quite tangible and understandable to the reader.

In the story "Agafya" (1886), we are already faced with a special, expressed not in some words, and in the context of the whole work of the Ironia, which seems to be a smile of life itself, "all-seeing, all-knowing."

An indicative example of an ironic attitude of the author to the characters is a "Seagull" play (1896). According to a fair and very ironic statement of A.P. Chekhov, in this work "There are many conversations about literature, little action and five pounds of love" [2.85-86], which is confirmed by the relationship between the characters: Treplev loves Nina Zarechny, and Nina - Trigorin, who is connected by the Uzami Love with Arkadina, Masha is not indifferent to Treplev, but Medverko loves her, for which she gets married.

Genre of the last play "Cherry Garden" (1904) E.S. Afanasyev with emergency accuracy determined as an "ironic comedy". It is based on a deep life conflict, acquiring important social importance. The ironies of the plot of the play is obvious from the first action: Lopahin, who arrived in the estate to meet Ranevskaya at the station, slept the arrival of the train.

### Conclusion

Thus, on the basis of the analysis carried out, it can be stated that irony acts in the works of N.V. Gogol personality feature of his manner and styles of the story, which determines the vision of the world and basic value guidelines writer.

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