

A SCIENTIFIC STUDY OF THE TYPES AND FUNCTIONS OF IRONY

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Annotation: The article examines irony as a complex poetic, semantic, and pragmatic phenomenon in literary texts, focusing on its functions and classifications in the works of John Dryden. The study explains that irony appears at different textual levels, including verbal expression, situational contrast, dramatic structure, and historical-political context. Drawing on the theories of Wayne C. Booth, Linda Hutcheon, D. C. Muecke, and H. P. Grice, the chapter analyzes irony as both a stylistic and interpretive process. Particular attention is given to Dryden's satirical works such as *Absalom and Achitophel* and *Mac Flecknoe*, where irony functions as a tool of political satire, literary criticism, allegory, and moral commentary. The article also identifies major forms of irony, including verbal, situational, and dramatic irony, and establishes a theoretical framework for further analysis of Dryden's poetic style and satirical poetics.

Key words: irony, satirical poetics, verbal irony, situational irony, dramatic irony, political satire, pragmatic meaning, literary criticism, allegory, contextual analysis, poetic discourse

Introduction.

Irony cannot be manifested in a literary text in the same way. It sometimes appears at the word level, sometimes in the construction of a sentence, sometimes in the compositional system of the entire work, and sometimes in connection with the historical-political context. For this reason, it is scientifically insufficient to interpret irony only as "reverse meaning" or "ironical laughter". Irony is a complex poetic, semantic pragmatic phenomenon that manifests itself in a literary text in various forms.

The main purpose of the article is to theoretically classify the main types of irony, determine their functions in a literary text, and create a methodological basis for applying this theoretical classification to the analysis of the work of John Dryden. This issue is of particular importance for the topic of the dissertation, since in Dryden's work irony acts not only as a lexical-stylistic tool, but also as a mechanism for political satire, literary polemics, religious debate, moral criticism, and the creation of a poetic image.

Main body.

In modern literary criticism, irony is considered as a complex interpretive process between the author, the text and the reader. Wayne C. Booth associates irony with a "stable" meaning that is reconstructed by the reader; in his opinion, shared values and contextual knowledge between the author and the reader play an important role in understanding irony. Linda Hutcheon emphasizes that irony always has a socio-political "edge", that it occurs in the complex space between expression and understanding. Thus, the study of the types of irony reveals not only its formal, but also its functional nature. This issue is even more important for the work of John Dryden. The work "*Absalom and Achitophel*" is built on a combination of political allegory, satirical irony and historical context, in which the events of the Exclusion Crisis are expressed through the plot of the Old Testament. "*Mac Flecknoe*" is a satire against

literary rival Thomas Shadwell, combining personal irony, parody, sarcasm, and literary criticism.

In this regard, the theoretical study of the types and functions of irony is an important condition for a deep understanding of Dryden's poetry.

The issue of classifying the types of irony has been formed on the basis of various approaches in the history of literary studies, rhetoric, stylistics and pragmatics. In ancient rhetoric, irony was interpreted, first of all, as a direct expression of the opposite meaning of a word. In later literary studies, its verbal, dramatic, situational, romantic, sarcastic, satirical, structural, intertextual and pragmatic forms were distinguished.

D. C. Muecke in his work "Irony and the Ironic" analyzes the historical formation of the concept of irony, its main features and qualities of influence. Muecke broadly divides irony into two main areas: instrumental irony and observable irony. In instrumental irony, someone consciously creates an ironic expression; verbal irony is its most common form. In observable irony, the situation, event or result itself takes on an ironic appearance; dramatic irony, incident irony, and general situation irony play an important role in this dramatic irony, incident irony, and general situation irony play an important role in this .

Wayne C. Booth distinguishes between stable and unstable forms of irony. In stable irony, the reader can reconstruct the author's original intention from the context. In unstable irony, the meaning is not firmly fixed, it is constantly in motion between interpretations. Booth's work "A Rhetoric of Irony" is especially famous for its analysis of stable irony, that is, irony with a clear rhetorical intention. In the work of Dryden, especially in political satires, stable irony prevails: the author leads the reader to a certain political moral conclusion.

Linda Hutcheon explains irony not only as a form or stylistic figure, but also as a discursive phenomenon. Her theory is that irony arises from a complex relationship between "said" and "unsaid" meanings, and this relationship is always evaluative. Hutcheon sees a connection between the ironist, the interpreter, and the context as essential for irony to work. This approach is appropriate for Dryden's texts, as his irony is often intended for a reader familiar with the Bible, classical literature, English political life, and literary polemics.

In pragmatic theory, irony is explained by H.P. Grice's concept of implicature. Grice shows that cooperative principles and maxims apply in conversation; in irony, the speaker often appears to violate the maxim of quality - that is, the principle of speaking truthfully - in a superficial sense, but the listener perceives this "violation" as intentional and restores the hidden meaning. For example, saying "Excellently done" about an unsuccessful task means praise in the external sense, and criticism in the internal sense.

Based on these theoretical foundations, the following types of irony are identified as important within the framework of the dissertation: verbal irony, situational irony, dramatic irony, satirical irony, sarcastic irony, romantic irony, structural irony, allegorical irony, intertextual irony and pragmatic irony.

1. Verbal irony

Verbal irony is the most common form of irony, in which the speaker says one thing, but actually means the opposite or different meaning. This type of ironic effect is based on the conflict between the dictionary meaning of the word and its contextual meaning.

For example, to say about a badly written poem that this is a very great poetic discovery is verbal irony. Here, although the words “great” and “discovery” express superficial praise, in context they convey a negative assessment. The description of Shadwell as a supposed “literary heir” or “king of kings” in John Dryden’s “Mac Flecknoe” can also be considered a vivid example of verbal irony. For this “kingdom” is not in fact a kingdom of talent or poetic excellence, but a kingdom of art and tastelessness. The main sign of verbal irony is semantic opposition. However, this opposition is not always obvious. Sometimes it is gentle, sometimes sharp, and sometimes it is only noticeable through context. In Dryden’s poetic satire, verbal irony often arises through the clash of high style and low content. The hero is described in a solemn epic tone, but this solemnity exposes his real insignificance.

2. Situational irony

Situational irony is based on the contrast between the expected result and the actual result. In this case, the ironic effect does not come from a separate word or phrase, but from the unexpected contrast of the course of events, circumstances, or results.

For example, the fact that a person who defends justice himself commits injustice, or a person who speaks about goodness commits corruption in practice, creates situational irony. In Dryden's political satires, situational irony often arises through the discrepancy between official slogans and real political interests. In "Absalom and Achitophel", political intrigue can be justified in the name of "the public interest" or "liberty", but in the context of the text these claims are revealed as personal desire for power, ambition, and manipulation.

Situational irony shows the connection of Dryden's satire with the historical context. According to Britannica, Absalom and Achitophel is related to the political struggles during the Exclusion Crisis, when Monmouth's supporters attempted to remove James, Duke of York, from the throne. This historical conflict enhances the irony of the situation in the work: the concepts of legitimacy, loyalty, and rebellion become a poetic field of conflict.

3. Dramatic irony

In dramatic irony, the reader or viewer has more information than the character. As a result, the character's words or actions create a second meaning that he does not understand. This type is mainly found in drama and epic plots. However, it also performs an important poetic function in satirical poetry.

In Dryden's work, dramatic irony arises from the distance between the character's level of self-awareness and the knowledge of the author and the reader. For example, a person with political ambition may present himself as the savior of the people, but the reader realizes the falsity of this position through the historical context and the author's hints. In this case, the hero exposes himself in his speech.

Dramatic irony is especially effective in satire because it allows the author to criticize without direct accusation. The hero's own words, his own claims, his own actions reveal his

true nature. Dryden's satirical skill is also evident in the fact that he often surrounds the character with external grandeur, while making the reader feel the inner conflict.

Conclusion.

The study of the types and functions of irony is an important theoretical stage in understanding the satirical poetics in the work of John Dryden. Irony is manifested at various levels, from verbal expression to the composition of the entire work. It performs critical, aesthetic, pragmatic, compositional and ideological functions.

In Dryden's works, irony often occurs through political allegory, ancient and biblical inter-text, high poetic style, satirical image and contextual allusion. Therefore, it is necessary to interpret irony in his work not as a simple stylistic device, but as a central mechanism that organizes poetic thinking. The classification and scientific conclusions developed in this chapter serve as a theoretical basis for the analysis of the lexical-stylistic, contextual-pragmatic and artistic-aesthetic expressive features of irony in the subsequent chapters of the dissertation, especially the role of irony in 17th-century English literature and the lexical-stylistic, contextual-pragmatic and artistic-aesthetic expressive features of irony in Dryden's works.

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