Таким чином, дефініцій поняття "концепт" в науковій літературі вже досить багато. При всій різноманітності варіантів тлумачення "концепт" одностайно визнається одиницею ментального простору. Він структурує знання про світ і відображає національну специфіку членування світу. Тому, перспективним на нашу думку, є подальше дослідження понять "концепт" та "концептосфера" у різних наукових площинах.

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COMICALITY AND THE NATURE OF IRONY FORMATION IN THE FICTION TEXTS

У статті досліджуються особливості комічного та певні його типи(іронія, сатира, сарказм) в тексті художньої літератури. Значна уваги приділяється аналізу основних аспектів іронії, її рис і фунцій у тексті. З'ясовуються засоби релізації іронії у текстах художньої літератури.

Ключові слова: *комічне, типи комічного в художній літературі, характерні риси іронії в тексті, функції іронії, засоби реалізації іронії в художньому тексті.*

Key words: *comicality, types of comicality in fiction texts, characteristic features of irony in the text, functions of irony, ways of irony representation in the fiction text.*

Comic elements are present in many fiction texts. They make the work of literature brighter and more amusing. The nature of comicality was the object of attention of Aristotel, T. Hobbs, G. Gegel, M. Chernyshevskyi, A. Bergson, B. Borev and others. In linguistics irony is presented as a universal subcategory of author's opinion expression through various language units from the word to the text. The most often it is analysed as stylistic approach (L. Boldyrieva, G. Kazanska, N. Salikhova – on the material of the English prose; O. Laptieva – on the material of Russian newspaper texts; A. Leskiv, O. Shon – on the material of American short stories. The pragmatic aspect of irony was described in works of T. Andriienko, V. Zharov, Y. Soloviova. The communicative – pragmatic aspect of irony development was studied by F. Batsevych. Certain attempts to characterise the syntactic means of irony realization (on the material of the English language) were made by researchers Y. Lotman, S. Pokhodnia, O. Kalyta.

The aim of the given research is to study the main features of comicality and ways of irony formation in the fiction text. According to the aim the following tasks have been set: to outline the important aspects of comicality; to give the details of irony formation in the text; to specify the essential functions, types and means of creating the ironic effect in the text of fiction.

Depending on the emotional contents and presence of the rational – evaluative component two main types of comicality can be identified: simple (elementary) and complicated one. Simple comicality is characterised by lightness and neutrality. It doesn't criticise anything, it doesn't need

deep analysis or special knowledge for decoding. Nikolaiev D. states that elementary comic elements lie on the surface, it is accessible for any person (the comicality of appearance, location, movement, juxtaposition, result etc.) [4, p.21-22]. The main its task is to entertain, create a feeling of satisfaction and joyfulness. The complicated comicality definitely encourages analysis and considerations, it contains evaluation which is based on the social experience, ideals and values produced by the society. Most its properties usually come from firm contradiction stipulated not by external, shallow causes, but by the nature of the phenomenon and fact. The following forms of the complicated comic element can be traditionally defined: satire, humour and irony. So, humour is a form of comicality, where certain sides of the object or phenomenon are laughed at, but at the same time their attractiveness is preserved. As opposed to humour, satire means acute ridicule of the negative thing, denying imperfection of the world with the intention to change it according to the ideal. Irony is a full-fledged form of the comicality, equal to the satire and humour. At the same time, the majority of researchers point out that there are no clearly defined, distinct borders between types and forms of comicality, they often evolve into one another [3, p. 81].

It is important to distinguish between situational and conversational comicality. Situational comicality appears on the basis of incongruity between the real situation and the ideal opinion about it. On the contrary, conversational comicality is created by means of the definite national language. In literary texts these types of comicality interact. The model of the humorous text is built as typology of meaning shift: semantic, pragmatic, syntactic and nominal sign oriented. The main verbal semantic background for irony formation is context (from micro- to mega context). The ironic meaning is the result of expressing subjective – evaluative authorial opinion, particular way of outlook at life [1, p. 14].

Irony along with satire and humour is an equal form of complicated form of comicality. As all comic elements, it is characterised by such peculiar features:

- the existence of certain contradiction between the aim and means, form and content, actions and circumstances, the old and new;
- the ability to cause certain person's reaction - laughter;
- it possesses social character.

Specific characteristic features of irony are: subjectivity, counterpoint of saying (external assertion, internal negation, and final assertion), the ability to be directed at the object and at itself.

Irony performs the following functions: polemic, emotional – evaluative, exclusive, phatic, intimate, self-regulating, cognitive, the function of ridicule.

The peculiar feature of verbal representation of irony is coexistence of two meaningful dimensions – the direct explicit and the implicit one which contradicts the direct one.

Implicit meaning dimension of irony consists of the following components: connotative (evocative, emotional, evaluative), contextual (the elements of information which appear due to context, background knowledge), implicative and intentional.

The specific feature of the ironic meaning expression is two meaningful dimensions: the literal and the hidden one, and encoding and decoding of ironic information, the internal sense of irony is carried out through the context which allows correct understanding the initial value orientation of the subject's irony.

The mockery, expressed in the irony, is hidden, as a rule, so that is why the "internal" laughter can be a reaction to it or the lack of laughter at all. The irony is often based on the use of positive characterization on the external level and of the negative one on the internal, hidden dimension.

Researchers mention two main types of irony: situational and associational one. Situational irony can be implemented by means of the following approaches: 1) lexical – syntactic (ironically marked lexis, terms, stylistically lowered and stylistically elevated vocabulary); 2) logical – notional (antiphrasis, ironic simile, ironic metaphor, wordplay); syntactic – stylistic (rhetorical questions, parcelling constructions, embedded constructions, homogenous parts of the sentence, homogenous parts of the complex sentence).

Associational irony is a hidden, sophisticated type of irony when the figurative meaning is expressed step by step, new connotations appear gradually, as the text expands. That is why the associational irony is actualized both in microcontext and in mega context.

Situational and associational types of irony fulfil the communicative task differently and therefore create different notional text structures, occupying distinct places in the idea-character structure of the texts. The situational irony creates bright details in the system of the fictional text, and the associational irony facilitates the character formation of the text, expressing the authorial description of the characters and the writer's own philosophy.

On the level of language irony doesn't have any special approaches of its representation and it can be formed with the help of stylistic means of all language levels on condition of their usage in certain contexts, which creates connotative ambiguity, and consequently, ironic effect.

Among the lexical means we can mention the use of proper names, nominative lexical units (last names and nicknames), terms (often diplomatic, law terms), dialectic lexis, barbaric words etc.

To form ironic effect in the text the following linguostylistic approaches can be used: mockery simile, metaphors, repetition, citation, ironic mixture of styles, dialogue citation, lexical – syntactic alogism, paradox, parodistic touch, attributive collocations, set expressions and idioms, periphrasis and euphemisms, author innovations, stereotype collocations, syntactic convergence.

To conclude, it is important to say that comically has national special features stipulated by the reality. The national special features of comicality is tightly connected with cultural, social and group, individual characteristics of speaker and is presented in the comicality of situations and in the language comicality. We can mention that irony needs a context where we can understand the conditions and means of expressing those characteristics which form the basis of the ironic connotation, the main component of which is explicitly expressed evaluation. Only due to the context and sign of the irony the reader understands the internal, hidden ironic meaning, decodes the evaluative orientation of the person who speaks ironically. Different writers use various linguistic means to achieve humorous and ironic effect in their literary works.

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ДО ПИТАННЯ ПРО ЖАНРОВО-ТЕМАТИЧНИЙ ПОТЕНЦІАЛ АСОЦІАТИВНИХ АНТРОПОНІМІВ ХУДОЖНЬОГО ТВОРУ

У даній статті розглядається питання про функціонування асоціативних імен у художньому тексті. Підкреслюється, що асоціативні імена можуть не тільки використовуватися для характеристики персонажів, але й виступати важливими елементами жанрово-тематичної структури літературного твору.

Ключові слова: *антропоніми, асоціативні імена, художній текст, жанрово-тематична атрибуція, літературний твір.*

This article discusses the functioning of associative names in a work of fiction. It is emphasized that associative names can not only be used to characterize literary personages, but also can act as important elements of the genre and thematic structure of a literary work.

Key words: *anthroponyms, associative names, fiction, genre and thematic attribution, literary work.*