

**Irony as a linguistic and cultural phenomenon in the fiction of E.M. Remarque
and its Russian translations**

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Abstract. The object of the article is to consider the problem of asymmetry between form and content, which entails incomplete coverage of the content plan by the expression plan, on the basis of the language of the works of the German writer E. M. Remarque and their Russian translations. The authors' goal is to reveal the mechanisms of creating irony and analyze the linguistic means of its expression in the texts under study. In this case, a comprehensive methodology is used, which provides for component, contextual and comparative types of analysis. With the help of irony as a meaningful category of a literary text, the writer manages to convey an emotional and evaluative attitude to the depicted reality. The scientific and practical significance of the work is due to the fact that both the phenomenon of irony itself and its study on the basis of the language of E. M. Remarque's fiction remain poorly studied. The authors come to the conclusion that the writer in his novels assigns the main role in creating implicit meanings to lexical and semantic means, the possibilities of which are very diverse.

Keywords: Irony, taxonomy, stylistic device, direct and figurative meaning, ironic meaning, ironic effect, implicit, psychological portrait.

Introduction

The term "irony" is known to denote various kinds of phenomena, for example, a linguistic path, special situations, expressed certain philosophical ideas, etc. The very name "irony" first appears in ancient Greek literature in the comedies of Aristophanes in a negative sense and means "deception", "mockery", "cunning", etc. Aristotle was one of the first to

develop the types of the funny, who expressed the opinion that irony is nobler than buffoonery; the ironic amuses himself, and the jester - the other [1].

We observe a particular intensity of taxonomies of irony at the turn of the XX and XXI centuries, although none of them lead to tangible results and the tropes still do not receive a unified classification. And the reason lies in the fact that an attempt to isolate different types of this phenomenon within the framework of a single classification leads to its next complication and fragmentation. Therefore, many researchers tend to see irony as a "semantic mishmash" capable of evoking many associations and forming various nuances of interpretation [2].

In modern dictionaries, irony, as a rule, is interpreted as "a subtle mockery" and "a stylistic device that expresses some semblance of ridicule." For example, in the "Big Explanatory Dictionary" edited by S. Kuznetsov, this category is understood as "1. Subtle, hidden mockery. 2. A stylistic turnover, a phrase or a word in which the opposite of what one thinks about a person or an object is deliberately asserted" [3: 398]. In the " V.I. Ozhegov dictionary of the Russian language" irony is interpreted as "a subtle mockery, expressed in a latent form" [4: 218]. Therefore, based on all that has been said, we can generalize that irony, acting as a kind of adornment of the language, is a rather complex and multifaceted phenomenon. This feature is indisputable, and is justified by its frequent presence in works of art. Nevertheless, its recognition in the fabric of a literary text often causes certain difficulties, which are caused by the insufficient knowledge of the language of its individual speakers, as well as the ethnocultural characteristics of those who speak this language. An even more difficult obstacle is the transformation of irony into another language. This need is due to the fact that this trope is one of the methods by which the writer seeks to transform in the reader both the personal attitude to the relevant reality and his worldview.

In the studies of I.R. Halperin's irony is understood in the form of a stylistic device, due to which the word "appears the interaction of two types of lexical meanings: subject-logical and contextual, based on the relationship of opposition / contradiction" [5: 133]. In other words, the potential of this path is by its nature quite wide and capable, without completely overlapping the subject-logical dictionary meaning, to actualize in the context the new semantic meaning of the lexeme, which in the mind of the reader is already perceived together with the ironic meaning of the context [6, 7]. From what has been said, it follows that a word can be filled with an ironic meaning, in the presence of a two-dimensional nature of its meaning.

Purpose of the study

The purpose of the study is to reveal the mechanisms of creating irony and to analyze the linguistic means of its expression in the studied texts.

Materials and methods

In the article, based on the material of fiction by the German writer E.M. Remarque and its translations into Russian, a complex methodology is used that provides for component, contextual and comparative types of analysis.

Results and discussion

The effect of irony in E.M. Remarque is based on the semantic ambiguity of the word, and the adequate perception of the ironic meaning depends on the intellectual level of the reader, his ability to perceive and evaluate the content, for example: *Willi klopft Eduard auf die Schulter. „Sie sind ein Kavalier! Andere Wirte hätten gejammert, dass wir ihnen einen Gast vertrieben hätten.“ „Ich nicht.“ Eduard lächelt. „Der Rohrstockschwinger hat hier noch nie eine anständige Zeche gemacht. Lässt sich nur einladen“* [Remarque, *Der schwarze Obelisk*]. – *Вилли хлопает Эдуарда по плечу – Вы настоящий рыцарь! Другие хозяева начали бы ныть, что мы выжили их клиента! – А я нет, – Эдуард улыбается. – Этот поклонник бамбуковой палки ни разу здесь прилично не кутнул. Только и ждет, чтобы его пригласили другие*[transl. V. Stanevich].

Using semantic ambiguity in tokens *ein Kavalier / рыцарь* and *Rohrstockschwinger / поклонник бамбуковой палки*, E.M. Remarque presents the reader with an image of Edward, pleasant in all respects. The image of the restaurant owner, with his views, actions and beliefs, is presented in absolutely opposite tones.

In the following example, we are once again convinced that this path is in many cases inherent in the dissonance of the subjective representation and the objective state of affairs, for example: *Kern lächelte. „Du rechnest nicht mit einem: mit der panischen Angst, die ein paar tausend Jahre Pogrome und Getto gezüchtet haben. Daran gemessen, sind die Juden sogar ein tollkühnes Völkchen. Und schließlich bin ich nur ein elender Mischling* [Remarque, *Liebe Deinen Nächsten*]. / *Керн улыбнулся. – Ты не принял в расчет панического страха, который взрастили тысячелетия погромов и гетто. Если принять все во внимание, то это безумно смелый народ. Ну и, в конце концов, я ведь только несчастный гибрид* [transl. I. Schreiber]. It is here that we note the dissonance between the subjective representation and the objective state of affairs *Und schließlich bin ich nur ein elender Mischling / Ну и, в конце концов, я ведь только несчастный гибрид*. This kind of technique for presenting an utterance allows you to give it not only a natural shade, but also to explicate an ironic and emotional shade.

The discrepancy between the external form of the word and its content, characteristic of this path, allows the author to form additional emotional-evaluative meanings, and thereby realize the ironic effect. This idea is just confirmed by A.A. Ufimtseva, noting that “a certain autonomy of the two sides of a verbal sign allows the designator to have functions other than his own, to be expressed by other means than his own form of the sign” [8:30], for example: *Dann wandte er (der Blonde – N.L.) sich an die Wachleute. „Was Sie hier sehen, ist eine Unterrichtsstunde in moderner Humanität. Ihr Erscheinen, die lechzende Hand am Gummiknüppel, war überflüssig, verstanden?“* [Remarque, Liebe Deinen Nächsten]. / *Затем он (Blond - N.L.) повернулся к дежурным. – То, что вы сейчас видели, – это урок современной гуманности. Ваше появление, господа резиновых дубинок, здесь излишне, понятно?* [transl. I. Schreiber]. Realizing the statements of the blonde, the writer uses the semantic bi-planarity of the word and endows them with additional semantic meaning.

U. Weinreich also touches upon the issue of occasional expansion of the semantic filling of a word in his studies, noting that "within the framework of a given text, some signs are assigned meanings richer than the meanings of the same signs outside this context, or in any other way different from the last "[9: 170]. In functional and pragmatic terms, many words in context, having their own nominative meaning, begin to explicate additional occasional implicit meanings and senses, the value of which can be much higher than their direct meaning: *Eine Gruppe Polizisten lief den Korridor entlang. Sie rissen die Türen auf. Einer mit Schulterstücken kam heran. „Was habt ihr denn da?“ – „Zwei Vögel, die übers Dach verduften wollten“* [Remarque, Liebe Deinen Nächsten]. / *По коридору бежали полицейские. Они распахивали двери. Один из них, в погонах, подошел ближе. – Ну, что у вас? – Два птенчика. Собирались улететь через крышу* [transl. E. Nikaeva]. The phrase *Zwei Vögel, die übers Dach verduften wollten* / *Два птенчика. Собирались улететь через крышу* inserted into the mouth of one of the police officers indicates a negative attitude towards the actions of the police not only by the author himself, but a priori form the same in the reader.

In the texts of the novel, there are cases of the presence of irony not only in the direct speech of the heroes of the novels, but also in the thoughts of the author himself, which is not an accident, but a communicative goal: *Kern kam nachmittags in Prag an. Er ließ seinen Koffer am Bahnhof und ging sofort zur Polizei. Er wollte sich nicht melden; er wollte nur in Ruhe nachdenken, was er tun sollte. Dazu war das Polizeigebäude der beste Platz. Dort streiften keine Polizisten umher und fragten nach Papieren* [Remarque, Liebe Deinen Nächsten]. / *Керн добрался до Праги во второй половине дня. Он оставил чемодан на*

вокзале и сразу же отправился в полицию. Он не хотел заявлять о себе, он хотел только спокойно подумать о том, что ему делать. И здание полиции было самым подходящим местом для этого. Там не рыскали полицейские и не спрашивали документов [transl. E. Nikaeva].

A special role in the formation of ironic constructions is played in novels by visual means, such as metaphor, comparison, personification, hyperbole, metonymy, litota, etc., the role of which is to enhance the expressiveness and colorfulness of speech: *Er (Rabe – N.L.) stand in seinem weißen Unterzeug wie ein müdes, freundliches Gespenst im halbdunklen Zimmer und sprach die Verse des Wiegenliedes langsam, mit monotoner Stimme vor sich hin, die erloschenen Augen in die Nacht vor dem Fenster gerichtet* [Remarque, *Liebe Deinen Nächsten*]. / Он (Rabe - N.L.) стоял в полутемной комнате в белом нижнем белье, словно усталый приветливый призрак, и читал стихи – медленно, монотонно, глядя погасшими глазами в ночь за окном.

Accidental attribute used by the writer as a comparison – *wie ein müdes, freundliches Gespenst* / *словно усталый приветливый призрак*, allowed to convey in the brightest colors the image of a wretched person - a prisoner who could not sleep at night, due to a mental disorder, broken down by endless night interrogations in the punishment cell.

Despite the originality of the images of heroes and antiheroes in two wars of the XX century in fiction, all progressive writers, including E.M. Remarque has a common feature - the desire to convey to the reader its true image. The contradictions arising in the description of artistic canvases of those terrible times, the writer conveys to the reader in a variety of ways, including oppositions, considering the contrasts in the relationship between heroes and events, often from the perspective of an outside observer: *Georg betrachtet die Asche der Brasil. Sie ist schneeweiß. „Der Krieg ist viereinhalb Jahre vorbei,“ doziert er. „Damals sind wir durch maßloses Unglück zu Menschen geworden. Heute hat uns die schamlose Jagd nach Besitz aufs neue zu Räubern gemacht“* [Remarque, *Der schwarze Obelisk*]. – *Георг смотрит на пепел сигареты. Пепел бел как снег. – После войны прошло четыре с половиной года, – наставительно отвечает он. – Тогда безмерное несчастье сделало нас людьми. А теперь бесстыдная погоня за собственностью снова превратила в разбойников* [transl. V. Stanevich]. Despite the fact that the semantic and stylistic discrepancy between the words is completely absent, the presence of a bright contrast of oppositions in the statement associates for the reader with a sense of irony.

Conclusion

Thus, our reflections lead to the idea of close coherence of irony with the expressive-

figurative and emotional-evaluative use of linguistic units based on the principle of semantic duality. The ironic transformation of the semantics of a word entails a relationship of inconsistency, a contradiction between conventional and occasional meanings, which generate an implication of a certain content, which is the author's subjective assessment of objects and phenomena of reality. This is precisely the mechanism for generating irony [16].

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