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EDITORIAL

TROPEFIGURE OF IRONY AS A LINGUOCULTURAL MARKER
OF THE MODERN POLITICAL LOGOSPHERE

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Abstract

The study examines the mechanisms of organizing verbal constructs that manifest the linguo-pragmatic structure of modern Russian political communication. In this regard, a special class of pictorial means of political language stands out – *tropefigures*, which include *irony* and are characterized, on the one hand, by formal-semantic ambivalence and, on the other, by a clear idiostylistic coloring. The isolation of the categorical features of a given linguistic sign and the description of the ways of its exemplification in political interactions make it possible to assert that the *tropefigure of irony*, which ornamental forms the antinomy of the identity/nonidentity of the sign and the object (semasiological discrepancy between the logical and grammatical organization of the syntagma), not only organizes the expressive-pragmatic center of political discursive practice, but also is a verbal marker of the cognitive mechanisms of text formation, which allows the participant in a certain way to present their own communicative goal setting. Accordingly, the techniques and means of enhancing the expressiveness of the *tropefigure of irony* turn out to be a marker of the idiomenthal process, which is often extrapolated to the way of world perception of members of society.

Keywords

Political discourse – Tropefigure – Irony – Cognitive mechanisms – Emotive-expressive means

Para Citar este Artículo:

Introduction

Despite the existence of rhetorical thought of various schools and scientific movements for 26 centuries, the Latin origin of the term "figure" (*figura* – outline, image, form), traditionally meaning "stylistic device or word turn used to enhance expressiveness speech" [GAD. T.16. Column 1344], constantly appears in the field of view of researchers interested in the problems of the rhetorical function of language and mass communication. By the end of the 20th century, the term *figure of speech* began to be interpreted as a set of historically developed and improved in the process of communication special techniques in constructing a phrase, essentially being a means of enhancing an utterance and aimed at increasing the effectiveness of a communicative act and "simultaneously extra-verbal (substantial) and (formal) sides of it"[1].

With all the external persuasiveness of this kind of understanding of the *figure of speech*, it hid within itself one subtle, but very significant flaw: the concept of interpreting the figure as a kind of transformation of speech that contradicted the "usual" method of linguistic communication extended not only to the phylogenetic, but also to the ontogenetic aspect of the problem. Accordingly, it was generally accepted that the speaker (writer) at first certainly uses some "nonfigurative" expression as the initial "raw material", which is subsequently subject to the author's modification by the inclusion of artificial devices that "supposedly can be freely introduced into speech and also freely remove from it"[2]. Only gradually it began to be realized that the figuration of speech, which is the result of certain intensifying transformations of the mental and verbal "material", is possible, but this case is by no means a rule: "...those who write (speak) do not decorate what they write with the help of figures, they create language... Thus, "additional structures" are not simple constraints, albeit "miraculous", but a "vice": they are the only means that can divert language from its utilitarian role..."[3]. Such a radical reevaluation was made by M.A. Petrovskii ("Figure", 1925) and found its systemic reinforcement in the works of L.K. Graudina, V.I. Korolkov, Iu.M. Skrebnev, A.P. Skovorodnikov[4], Ts. Todorov, T.G. Khazagerov, L.S. Shirina, etc.

The greatest difficulty in describing the categorical essence of the figures of speech was caused by the question of the relationship between the concepts of *trope* and *the stylistic figure*, placed in the general section of the ornamental part of any rhetoric. Note that in the philological tradition, there are various interpretations of the nature and boundaries of these phenomena: in a broad (as a rule, logical-semiotic) understanding, figures include tropes (Note 1), while in a semantic-pragmatic one, they are usually delimited (Note 2). Thus, referring to the differentiation of tropes and figures, A.G. Gornfeld wrote: "The trope is a form of poetic thinking; the figure is the form of speech. The paths result in the enrichment of thought with known new content; figures – certain turns of speech, calculated for a certain action, but do not add anything new to the content, expanding knowledge. They serve as an expression of emotional movement in the speaker and a means of conveying the tone and degree of the mood to the listener"[5].

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[1] V. I. Korolkov, "K teorii figure", Collection of works of the MSLU (The Maurice Thorez Institute of Foreign Languages) num 78 (1974): 61-65.
[2] V. I. Korolkov, "K teorii figure"… 65
[3] J. Dubois, Obshchaia ritorika gruppy μ (Moscow: Progress, 1986), 60.
[4] A. P. Skovorodnikov, Ekspressivnye sintaksicheskie konstruktsii sovremennogo russkogo literaturnogo iazyka. Opyt sistemnogo issledovaniia (Tomsk: Publishing house of Tomsk University, 1981).
[5] A. Gornfeld, Figura v poetike i ritorike Voprosy teorii i psikhologii tvorchestva (Kharkiv: Mirnyi Trud, 1911), 335.

DR. NATALIA ALEKSANDROVNA BOZHENKOVA / LIC. TAMARA IGOREVNA KALICHKINA
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The ambiguity of research approaches is explained by many factors – from the existential views of thinkers and scientists, scientific/practical tasks of writing to the linguistic material of description. Undoubtedly, both tropes and stylistic figures act as dominants of expressively marked speech. However, in the categorical plan, they have significant differences: the former are built on the principle of referential bias, figurative allegory, based on associations of similarity/contiguity/opposition, while the latter are determined an ornamental, clearly deviating from neutral, speech move, summarizing the direct (nonfigurative) meanings of the components of the utterance, which suggests special ways of connecting words, phrases, sentences or larger fragments of text.

At the same time, several pictorial means and techniques (for example, comparison, oxymoron, chiasm, etc.) from the point of view of the criteria put forward are, by their nature, transitional and taxonomically not fully motivated. In this regard, the idea of L.A. Novikov, who proposed to single out a special class of expressive means – ***tropefigures*** – including those ornamental constructions, the distinction of which is possible only to a certain extent: "If we take, say, a comparison, then it reveals the properties of both a path ("unfolded" metaphor) and a figure (constructions with unions *like, as if (though), similarly*, etc.)"[6] (Note 3).

From our point of view, *irony* also reveals similar features (combining the characterological features of both tropic units and actually figured constructions). It is the synergy of its structural-semantic organization that determines the possibility of transition "from the individual to the universal". Moreover, each actualization of a syntagma with an ironic code, due to internal tropic activity and the unlimitedness of the figured model, realizes some linguocultural meanings (which are not always verbalized, but are always latently present) and, at the same time, determines their "viability" in the modern logosphere, the most important part of which undoubtedly is political communication.

Political discourse, which is the speech activity of subjects in the spheres of political institutional communication, determined by a certain social-role hierarchy and objectified in the form of a set of text units of political orientation in all their genre and functional diversity[7], turns out to be the most sensitive to various kinds of transformations. The basic feature of political discourse – its use as a tool for mastering power, its preservation and redistribution – determines the organization and implementation in political interactions of text units of various forms (from description to conclusions), various genres (from official statements to interviews), which, along with explicit information, certainly contain implicit-connotative elements, first of all, emotively colored linguistic constructs. It is no coincidence that V.I. Shakhovsky argues that "it is not the meaning of what is said that is important to the people, but the emotions generated by what was said; the authorities manipulate public consciousness with the help of language"[8]. These verbal signs to the greatest extent determine the special linguistic picture of political discourse and its differential characteristics – specific institutionalization, ritual and semantic uncertainty, as well as restoration of which is possible due to the inextricable connection of political texts with

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[6] L. A. Novikov, "Poeticheskoe protivorechie", Bulletin of the RUDN. Linguistics series num 3 (2002): 122-129.

[7] N. A. Bozhenkova; R. K. Bozhenkova y A. M. Bozhenkova, "Verbalnaia ekzemplifikatsiia taktiko-strategicheskikh predpochtenii kommunikantov v sovremennykh politicheskikh diskursivnykh praktikakh", Bulletin of RUDN. Series "Russian and Foreign Languages and Methods of Teaching Them" Vol: 15 num 3 (2017): 258.

[8] V. I. Shakhovsky, Lingvisticheskaia teoriia emotsii (Moscow: Gnosis, 2008), 37.

DR. NATALIA ALEKSANDROVNA BOZHENKOVA / LIC. TAMARA IGOREVNA KALICHKINA
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sociocultural, axiological, ideological, historical and psychological components of the communicative situation in which they were created and simultaneously with the system of cognitive and pragmatic attitudes of the addressee interacting with the addressee.

Accordingly, the effectiveness of political discourse is determined by the correct planning of the author's communicative behavior and the skillful implementation of this plan through the use of various verbal means that realize the impacting potential of the natural language on the emotional-volitional and intellectual sphere of the addressee of verbal means, in the cluster of which **tropefigures** occupy a special place.

Methods

The methodological concept of the study, aimed at the systemic characterization of linguistic markers of political interactions, made it possible to identify new ways of linguistic explication of the axiological and symbolic constituents of the political field. The cognitive-discursive focus of our research views determined the main research methods – from functional and pragmatic consideration of text units, descriptive and logical methods of comparing its categorical components to contextual analysis and the method of linguocultural interpretations of speech acts. This made it possible to identify new properties in a linguistic object and on this the basis for systematizing the linguocultural patterns of the organization of political discursive practices.

The material of the study was scripts of public speeches (having thematic and genre commonality) of representatives of the Russian political elite. In this connection special attention was paid to press releases published in official sources, texts of briefings and comments on social networks, explicating essential unity (with the ambiguity of ideological positions and specificity of idiorepresentation) linguistic constituents of the political space (more than 500 text units).

Results

The special institutionalization of political discourse, due to the personal characteristics of the agent of discursive practice (the gradual nature of the interaction correlates with the type of communicative event and varies depending on the degree of involvement of the personal component), often determines the impossibility of explicit labeling of ideologemes. As a result, the thesaurus of precedent texts/utterances, peculiar speech techniques and a special class of verbal constructs – tropefigures, which results in a political text by actualizing ordinarily unnoticed semiotic-semasiological components, generates a new, only true meaning of the statement.

It can be argued that the *tropefigure of irony*, being a universal phenomenon of a multifunctional nature, which has an unlimited possibility of realizing the intentional vector of an utterance, turns out to be both a way of expressing an attitude towards the world (dependent on the mental characteristics of a certain ethnic group) and a way of reflecting this world, which allows us to consider it as a linguocultural specifier of modern political discourse.

Discussion

Political discourse as a public communicative sphere has several distinctive features, most accurately characterized by R. Wodak: "It is, as it were, between two poles –

functionally conditioned by a special language and jargon of a certain group with its characteristic ideology. And it should perform contradictory functions, in particular, it should be understandable (in accordance with the objectives of propaganda) and focused on a certain group (for historical and sociopsychological reasons)"[9]. In this regard, the verbal signs of political discourse have several differences from everyday speech: linguistic units "acquire" an atypical interpretation for them, "are filled" with the opposite meaning, thereby stating the connotative ambivalence of the broadcast of ideologically marked units, determined "not so much by the fundamental political attitudes of the communicants as latent goals of audience management"[10]. Undoubtedly, verbal means of transmitting information are specific to each politician: they depend on the cultural and historical context, political situation, goals and methods of achieving it. However, today we can confidently speak of a certain "ironic attitude" to reality, which is becoming all-encompassing.

The actualization of irony in political interactions and the expansion of the sphere of communicative risks, due to its frequent inclusion in political discursive practices, becomes an incentive both for characterizing its lexical-morphological, logical-syntactic and semantic components and describing the development trends of this phenomenon.

Etymologically, the word "irony" goes back to the Greek "eironeia", which literally means "pretense". The existential understanding of irony can be defined differently. It is a method of transmitting information that introduces (*inserts*) into the meaning of speech an opposite context, relative to what was said; irony gives the text a duality, the true judgment of which will be hidden by the ambiguity of what was said. It is no coincidence that the phenomenon of irony, reflecting one of the essential categories of human existence, has been studied from different positions – aesthetic, rhetorical, literary, linguistic, art criticism – since ancient times.

The antique interpretation of irony combined the philosophical and aesthetic principles, which became the basis for further separation of the terminological description of rhetorical and logical irony, as well as irony as a way of human existence. The *Philosophical Encyclopedic Dictionary* quotes the statement of Socrates: "Irony, being aimed at revealing the contradiction between the mask and the being, between words, deeds and essence, presupposes a certain life position, comparable to the position of the Greek cynic and the Russian god's fool"[11]. Otherwise, from the point of view of Socrates, one of the main goals of irony is to convince the interlocutor of the absolute certainty of the truth of the knowledge that they possess, to prove them wrong. Therefore, it will be correct to assume that Socrates included irony in one of the rhetorical and didactic methods: with the help of irony, he tried to help the stray, lost interlocutor realize that they have gone astray. Socrates himself possesses true knowledge, but, updating the ironic code, convinces that the truth is unknown to him. Only after the stray themself recognizes the correctness of Socrates and draws their own conclusions, can one continue to move towards the true and perfect. It is worth noting that, according to the Socratic interpretation of irony, it is appropriate only in the case of an imperfect, untrue being. The ideal, higher, true being is shielded from ironic comprehension.

[9] R. Wodak, "Kriticheskaia lingvistika i kriticheskii analiz diskursa", Political linguistics Vol: 4 num 38 (2011): 286-291.
[10] N. A. Bozhenkova; P. A. Katyshev; S. V. Ionova; E. M. Afanasyeva y L. N. Sahakyan, "Russkii politicheskii diskurs v fokuse lingvoekologii", Bulletin of Volgograd State University. Series 2, Linguistics Vol: 18 num 3 (2019): 78.
[11] E. F. Gubskii, Filosofskii entsiklopedicheskii slovar (Moscow: INFRA, 1999), 188.

Homer, unlike Socrates, interpreted irony as follows: "The ideal life (the life of celestials) according to Homer is a life of fun, fueled by endless jokes, intrigues and divine pranks. In contrast, the life of people (heroes of epic poems) is fraught with difficulties, dangers, death, and here, as a rule, there is no time for jokes and humor"[12]. The goal of irony is to bring one's life closer to the ideal, divine; look at the world "with a sly smile", thereby transforming the tragic aspects of human life into comedic ones. Irony in this understanding (relevant until the 20th century) is the perception of the situation from the positive side; it echoes the "saving laugh" that helps "not to get depressed".

In the 20th century, the theory of K.W.F. Solger becomes the key to understanding irony. He defined irony as "the focus of art, where a perfect unity of contemplation and wit is achieved and which consists in the removal of an idea by the very idea"[13].

In Russian linguistics, the basic definition of irony belongs to V.I. Dal: "speech whose meaning is opposite to the literal meaning of words; mocking praise, approval, censure"[14] (Note 4).

The first Russian researcher to abandon the one-sided understanding of irony was A.A. Potebnja. According to his concept, irony as a phenomenon is divided into *irony-trope* and *irony-meaning*[15]. The difference lies in the accompaniment of irony-meaning by extralinguistic factors: the emergence of a certain feeling in the addressee as a result of the reception of the ironic code. Accordingly, irony is associated not only with its verbal expression, but also with nonverbal means of communication, linguocultural components and intertextual phenomena.

According to S.I. Pokhodnia, irony is a phenomenon of secondary naming, i.e. it lends the speech elements of criticism, evaluation and emotion. The researcher distinguishes between associative and situational irony. Associative irony, as the name suggests, is built on the associations of the addressee and is based on precedent texts, background knowledge and the general outlook of the listener or reader. In addition, the interlocutor must, in a fairly short time, draw a logical chain between several phenomena, understand the intertextuality of speech and instantly give feedback to the speaker. Situational irony is perceived much easier; it is relevant only at the moment. In situational irony, the polarity between direct meaning and context calls for instantaneous, opposite-literal meaning generation. Another important difference between situational and associative irony: the quintessence of the first is textual interpretation and the second – intertextuality and extralinguistic factors. We can say that antiphrasis is a hypomorphosis of situational irony; such a substitution of concepts cannot be applied to associative irony, since this is a set of mental and mental processes that arise in the listener or reader based on their own background knowledge and psycho-emotional background, supported by the author of an ironic statement. Accordingly, irony includes an emotional-evaluative attitude towards a fact, which is transmitted through linguistic means and contextual environment. This understanding of irony allows us to conclude that irony is implicitly manifested in the sense of a statement and is one of the ways to critically assess reality.

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[12] V. V. Bychkov, Estetika (Moscow: Gardariki, 2004), 126.
[13] K. W. F. Solger, Ervin. Chetyre dialoga o prekrasnom i ob iskusstve (Moscow: Iskusstvo, 1978), 421.
[14] V. I. Dal, Tolkovyi slovar zhivogo velikorusskogo iazyka v 4-kh tomakh (Moscow: Drofa, 2011), 273.
[15] A. A. Potebnja, Teoreticheskaia poetika: uchebnoe posobie dlia studentov filologicheskikh fakultetov vysshikh uchebnykh zavedenii (Moscow: Vysshaia shkola, 1990), 344.

Currently, the interpretation of the phenomenon of irony is based on the synergy of philosophical and linguistic approaches. Thus, the philosophical understanding of irony actualizes the author's reflection, which, in turn, becomes a means of reflecting the reality immediately surrounding it. The ways of this perception are also different: critical, emotional-evaluative, aesthetic, interpreting (as a means of interpreting events), etc. From a linguistic point of view, irony is aimed at the interlocutor and is a way of "communicating" to the addressee its attitude to any phenomenon with the help of iconic (in a broad sense) constituents. The summation of the approaches makes it possible to define irony as a tropefigure, which is essentially a multisense system of verbal units, "welded" by inter- and contextuality, formally represented by syntagmatic segments of any size and allowing one to explicate a variety of aesthetic, ethical or axiological content.

In the context of political discourse, the tropefigure of irony demonstrates a personified perception of the organization of the universe, which is reflected in language and is used by the subjects of the political space to defame the opponent. Thus, authorization is actualized in political interactions, the modus of artistry is strengthened, and a decrease in clichédness is observed. Political discourse acquires the features of the existential one, and the tropefigure of irony turns out to be a model of the world perception of culturally determined realities arising as a result of semantic and stylistic interaction of "one's own" and "someone else's" speech, which generates semantic ambiguity and multilayered statements.

The functions of irony within the framework of political interaction may vary depending on the situation, but two of them stand out clearly. The first (which has already been said) is the linguistic self-expression of the politician, the transfer of a personal attitude to the situation. Its effectiveness in the conditions of the modification of the pragmatic load of political discursive practice, when the fourth was added to the three main parameters (information, manipulation and control), which was previously characteristic only of the media – entertainment of the audience, it is difficult to overestimate. The second important function of irony should be considered the veiling of the attack on the opponent, the concealment of invective strategies, since when building dialogical interaction in a political environment, the importance of verbal and nonverbal means that relieve the "tension of the context" increases many times over. While building communicative practice in an ironic way, participants, loading the discursive components with implicit ameliorative connotations, at the same time, do not humiliate the interlocutor, but form an optimistic background of interaction.

Note that the tropefigure of irony gives the political text additional imagery and brightness; it becomes more memorable and effectively affects the audience.

Thus, we can conclude that political discourse with an ironic code presupposes from the author's position the presence of hidden plot schemes, the purpose of which is to convince the audience of the truth of their speech from the position of the addressee – knowledge of ethnocultural and historical characteristics, ethical and axiological laws of the country of which the politician is a citizen.

As an example of the mechanisms for creating an ironic code in Russian political discourse, let us cite quotations from the President of the Russian Federation V.V. Putin.

DR. NATALIA ALEKSANDROVNA BOZHENKOVA / LIC. TAMARA IGOREVNA KALICHKINA
DR. RAISA KONSTANTINOVNA BOZHENKOVA

"With regard to the representatives of the press, I can say as we used to joke when I worked in a completely different organization: they were sent to peep, and they eavesdrop..."[16].

In this case, irony is based on a play of meanings: the figurative meaning of the word *peep*, which the readers initially thought of, implies 'gathering information by any means'. However, the expectations of the recipients are deceived, since the lexeme "peep" is used in one direct meaning. The ironic meaning is enhanced with the help of such stylistic figures as acrosthesis – lexical units are clearly opposed in speech. As well as, allusion – an indication of the previous place of work of the President; aposiopesis/retention –Putin ends his thought with an open ending; oxymoron – the answer is built on a striking example of opposition; wit – there is no direct answer to the question, but at the same time the answer was given.

"I must say that the hands of Russia are getting stronger and stronger. It is hardly possible to twist them, even for such a strong partner as the European Union"[17].

An example of another way of creating irony is the unexpected completion of an aphorism and a change in its meaning. In the statement, phraseological units are used a *strong hand* and *twist hands* that have two opposite meanings. However, when they are included in one syntagma, they do not contradict, but complement each other and thus create an ironic effect. Particular emphasis is placed on the word *partner*, which, as a rule, has a positive connotation, but in this case, it takes on a negative connotation, emphasizing the relationship between Russia and the EU countries, which also contributes to the perception of speech in an ironic manner. As in the previous example, the correct reading of the ironic subtext is based on the decoding of stylistic figures (lexis, correction, lexical repetition).

"Who runs the country while you and the Russian president are sleeping?" "We take turns sleeping. Everything is under control, do not hesitate"[18].

Putin "got away" from a direct answer, using hypotyposis – having actualized only the direct meaning of the verb *to sleep* (while the journalist understood its synonymous equivalent "to be inactive"); as a result, there is the pun.

"I do not want to say that we are completely indifferent to your opinion and that we do not care about everything. No, we will listen to advice which is... benevolent"[19].

Here the ironic code is determined by an antithesis, a clichéd construction with the inclusion of colloquial elements, the opposition of the direct meaning to the figurative and (which is especially important!) a special pause and rhematic accentuation of the last linguistic unit.

[16] Transcript of a live TV and radio broadcast ("Direct line with the President of Russia"), October 25, 2006. Retrieved from: http://kremlin.ru/events/president/transcripts/23864
[17] Speech at a meeting with representatives of business circles of Russia and Germany, October 9, 2003. Retrieved from: http://kremlin.ru/events/president/transcripts/22150
[18] V. V. Putin, at that time the Chairman of the Government of the Russian Federation. Vesti. December 16, 2010. Retrieved from: https://www.vesti.ru/article/2072038
[19] Excerpts from the verbatim report of the joint press conference with Federal Chancellor of the Federal Republic of Germany Gerhard Schroeder. November 12, 2002. Retrieved from: http://kremlin.ru/events/president/transcripts/21775

Significantly, the use of an ironic code in modern political discourse has no gender or official affiliation. As proof of this thesis, let us analyze the speeches of the Director of the Information and Press Department of the Russian Foreign Ministry M.V. Zakharova:

"Mmmmm... The story of the closure of RT accounts in the UK is getting more interesting. It starts to look like something, and not anything, but BBC. And this, as in a children's song about Br'er Rabbit: "If the fox's tail is close, then the fox is close". The Russian-speaking daughter of Her Majesty's mouthpiece got down to business, and literally in a day "dug up" on a Russian TV channel... and did not dig up anything. It happens: they dug, dug and did not dig up. Great material and about nothing. What for? And so that the unpleasant feeling remains. A bit like the story of Leonid Sviridov[20]. In order to come up with a pretext for expelling an RIA Novosti correspondent from Poland for holding an exhibition in memory of Stenin, the Polish authorities launched a rumor that he was "not really a journalist". And then, as if on command, the topic was picked up by anyone who feels like it. Individuals on Ekho (Moscow radio station) tried the most. Every time they got live. It turned out funny. Because as a result of digging, it turned out that all these years Leonid Sviridov was a freelance employee of an organization of three letters, but not the one that was so hinted at both here and there, and the other – Ekho. Yes, it was this record in the work book that was found as a result of the "journalistic investigation". I feel that it will somehow be so this time too. But in any case, I wish the BBC Russian-speaking service the best of luck. It will need it now, because excavation is such a fascinating and unpredictable thing"[21].

The publication provides a commentary on the event without the inclusion of direct quotes; there are rhetorical questions and a game unfolds with the reader: phraseological units are used (*anyone who feels like it*), precedent statements (*getting more interesting* (literally: ceases to be languid); *starts to look* (literally^ begins to smell; *unpleasant feeling remains* (literally: sediment remained), allusions to fabulous literary works (*dug, dug and did not dig up; if the fox's tail is close, then the fox is close*). There is no gap between the first part of the text and the second; the publication is not titled; across the entire canvas of the text, there is a pivotal line close to detective genres, containing intrigue and an unexpected continuation; the use of a cognitive metaphor is obvious. The publication ends according to the detective canons – the author intrigues, opens the curtain, but does not tell what will happen next (*excavation is such a fascinating and unpredictable thing*). The text is full of reflections, appeals to readers, introductory constructions and hints, which creates an ironic code. In the middle of the publication, the text captures the reader as the text of a work of fiction, prompting the addressee to familiarize themself with the entire publication and find out the denouement. The reader is offered irrefutable facts, and then the author expresses their conjectures on the current situation, "confronts" it with a similar one and completes the thought with an open ending.

Irony is simultaneously included in the text itself and goes beyond the boundaries of the text. An ironic reflection appears in the phrase: *"The Russian-speaking daughter of Her Majesty's mouthpiece got down to business, and literally in a day "dug up" on a Russian TV channel... and did not dig up anything".* After the words *"literally in a day "dug up" on a Russian TV channel"* the reader's expectation prompts that further there will be a link or a quote to the text about "excavations", but the author interrupts expectations by categorically denying any facts: cheating the reader's expectations, vocabulary.

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[20] Leonid Sviridov. Facebook. Retrieved from: https://www.facebook.com/leonid.sviridov.3
[21] Maria Zakharova. Facebook. Retrieved from: https://www.facebook.com/maria.zakharova.167?epa=%20SEARCH_BOX

The symbiosis of all this leads to a comic effect, the narration continues in the same style – the reader looks at the continuation of the text from an ironic point of view, suggesting a catch, a hidden meaning. Soon a similar construction appears in the text: *"Leonid Sviridov was a freelance employee of an organization of three letters, but not the one that was so hinted at both here and there, and the other – Ekho".*

Logically and semantically, the formation of an ironic code is determined by a variety of techniques. Therefore, in this text the mechanism of intersection and unification is actualized, when the author "assigns to the unification of two meanings a sign inherent only in their intersection"[22]. Zakharova combines two different situations in meaning, and readers draw conclusions based on extremely similar facts that unite the circumstances. In this example, the following scheme of the metaphorical process can be used: I – (In) – R, where I is the initial situation (the story "*with the closure of RT accounts in the UK*"), R is the result, i.e. achievement of an ironic effect, which is formed through an intermediate, uniting meaning – In (story with journalist *Leonid Sviridov*).

Note that when creating such a metaphor, the author "automatically" resorts to synecdoche, since they confront different situations: here the initial precedent is a synecdoche for the unifying meaning (despite R.O. Jacobson's assertion that the use of synecdoche and metaphor in one text is impossible). The position of synecdoche and metaphor in the analyzed text is conditioned by the following: the metaphorical transference is based on the use of two constructions that do not so much contrast with each other as define the point of intersection between the initial situation and the result. Such constructions – synecdoches – are the situation with the journalist *Leonid Sviridov*, who works for radio "*Echo*", and the closure of RT accounts in the UK. Ultimately, they boil down to a single result, which creates metaphors throughout the text and produces an ironic effect.

In this example, the referential metaphor is also isolated as a semantic structure built based on images or mental representations. Let us analyze the logical connectives in this text. Beginning: *"literally in a day "dug up" on a Russian TV channel... and did not dig up anything"* includes a metaphor as if it were a synecdoche (through intersections based on the collision of two denotations). At the same time, the statement mixes true and false, which is the hallmark of the corrected metaphor. In addition to the listed rhetorical techniques, the text contains a comparison: *"A bit like the story of Leonid Sviridov".* A certain triangle is created, consisting of a synecdoche, comparison and metaphor as the logical conclusion of the text, which additionally leads to an ironic understanding of the situation.

It is also interesting to use the methods of comparison, represented by the statement: *"And this is, as in a children's song about Br'er Rabbit: "If the fox's tail is close, then the fox is close".* In addition to direct comparison with D. Harris's Uncle Remus stories, there is also a comparison within the quoted quotation from Br'er Rabbit's song. The reception of grammatical junctions characteristic of comparison can be seen in the constructions *"it will somehow be so this time too; starts to look like something, and not anything, but the BBC".* The above fragments establish analogy relations between the compared situations, that is, an equivalence is created between events that initially have a different degree of similarity.

Another technique used by Zakharova, is a grammatical application *"excavation is such a fascinating and unpredictable thing",* the function of which is to equalize the two parts from a positional point of view and form them, thus, in the form of a paradigm.

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[22] J. Dubois, Obshchaia ritorika gruppy μ (Moscow: Progress, 1986), 197.

It seems that the multisense structure of the tropefigure of irony, the semasiological mechanisms of which in this case are both the combination of several types of rhetorical devices, an appeal to the functional structure of the cognitive metaphor and the journalistically organized structure of the text (preamble, main thesis, antithesis, justification and conclusion), is extremely accurate and acts on the referent of the message, causing the author's necessary (otherwise, the only true) axiological reaction.

It can be argued that the author of an ironic statement is a kind of manipulator of the consciousness of their audience. By creating certain images and stereotypes regarding the objects of speech, the tropefigure of irony turns out to be a formal "mediator" of psychological influence on the masses. It is no coincidence that it is often used to discredit an object. For example, in a preelection campaign, candidates for the post of deputy, president, etc. can compromise a competitor's reputation by using ironic text.

As an example of this thesis, we present a note from the *Novaya Gazeta* media resource, which tells about the situation and the consequences of the cancellation of electric trains in more than 20 regions of Russia.

"Is that the little disgraced TV channel "Dozhd", even before the formidable presidential shout, showed Sergey Yerzhenkov's report "The Last Train ", filmed in the village of Chadkovo, Novgorod Oblast, which was completely cut off from the world after the cancellation of trains. The local head of the district "in compensation for the damage" presented the village with a horse, which, unable to withstand the hardships, quickly died. And people – nothing, somehow survive, carrying on themselves from the nearest "center of civilization" (7 km there and the same back, through the forest, through the snow) bags of food and gas cylinders"[23].

To intensify the suggestiveness, the report used a precedent text – the song "The Last Train". In addition, there is a clear distortion of the facts, since the horse was not given to the whole village, but only to one family, and this is not connected with the "last train". True, the horse really died, but not because of the load, but for an unknown reason. The turn of speech *"until the formidable presidential shout"* conveys an ironic attitude to the president's reaction and, at the same time, hints at the government's frivolous attitude to the problems of the regions, which characterizes the defamation of the political elite.

Undoubtedly, irony is one of the safest and most effective methods of manipulation. It is safe because it is expressed implicitly – in order to decipher it, it is necessary to be immersed in the context of the situation, which gives the ironic statement the effect of exclusivity (elitism). On the other hand, irony is one of the most effective means of manipulation, since, due to the imagery, logic and reference to the analysis of the described event, it remains for a long time in the form of a latent image that transforms the perception of new information. Thus, the trope figure of irony, semasiologically organized by a change in the contiguity of meanings or forms (up to their incompatibility) and having numerous variants of representation, turns out to be not only a linguistic framework of modern political discourse, but also a kind of cultural code of interaction between power structures and society.

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[23] I. Petrovskaya, Vedushchiy federalnogo telekanala vbezhal v studiyu i prikryl ladoshkoy sobstvenniy rot...Po stopam CHuka i Geka. February 6, 2015. Retrieved from: https://novayagazeta.ru/articles/2015/02/06/62941-veduschiy-federalnogo-telekanala-vbezhal-v-studiyu-i-prikryl-ladoshkoy-sobstvennyy-rot?print=true

DR. NATALIA ALEKSANDROVNA BOZHENKOVA / LIC. TAMARA IGOREVNA KALICHKINA
DR. RAISA KONSTANTINOVNA BOZHENKOVA

Conclusion

Political discourse, representing a pronounced emotional environment, turns out to be a "supersensitive component" of the modern Russian logosphere, where new forms of communicative interaction, translated into other discursive interactions, are not only created, but also, more importantly, worked out and consolidated as reference models. At the same time, the correlation of information (often negative) and its positive linguistic categorization is provided by certain idiostistic means that evoke the emotional response necessary for the author, since "there are no nonemotional linguistic personalities and all linguistic, speech and text works created by homo sentries are always relevant or potentially emotive"[24].

The transitional nature of the **_tropefigure of irony_**, illocutionary indirection and the atypical nature of its models determine the highest degree of expression in a rolled-up "package", actualize the process of emotive-intellectual influence and thereby ensure the successful realization of the pragmatic goal.

Being a stylistic figure with well-defined syntactic structures, it is at the same time, like classical tropes (metaphor, metonymy, etc.), a form of emotive-artistic thinking, containing a multifaceted increment of meaning in the act of value-ideological assimilation of reality. Moreover, with the idiomarked (author's) explication of a given linguistic sign, relational phenomena are accentuated. The very nature, the type of linking of segments of the text carries a significant semasiological and stylistic load: the world understood through the comparison/expansion of certain heterogeneous concepts is a priori multilayered. The categorical features of the tropefigure multiply the interpretive-influencing potential of the utterance and thereby ensure the specific institutionalization of political practice.

Acknowledgments

Notes

Note 1

Indicative in this respect is the dictionary entry on the figures of speech in the encyclopedia "Russian language". It begins with the definition: "Figures of speech, rhetorical, stylistic figures – in a broad sense: any linguistic means, including tropes that impart imagery and expressiveness to speech". A. Bain in his work categorically asserted: "…the distinction is more in appearance then in substance, and has no practical value"[25]. This syncretic approach to the problem, leveling the very formulation of the question of the relationship between the path and the figure, is reflected in a significant number of rhetorical studies today.

For the first time, the division of the figurative means of language into tropes (figures of speech) and stylistic figures (figures of thought) is found in "Rhetoric for Herennius" (86-82 BC). It is further postulated in the works of Quintilian, many Russians rhetoric and

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[24] S. V. Ionova, "Emotsionalnye effekty pozitivnoi formy obshcheniia", Bulletin of the RUDN. Series: Linguistics num 1 (2015): 23.
[25] A. Bain, Stilistika i teoriia ustnoi i pismennoi rechi (Moscow: Librokom, 1886), 8.

DR. NATALIA ALEKSANDROVNA BOZHENKOVA / LIC. TAMARA IGOREVNA KALICHKINA
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language courses. (See N. F. Koshanskii's description: "Paths are the language of imagination, captivating and picturesque, based on similarities and different relationships; and figures are the language of passions, strong and striking, characteristic of an orator in the heat of feelings, in the striving of the soul, in the ardent movement of the heart"). Many modern linguists adhere to just this point of view – the need to study tropes and figures separately.

Note 2

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Note 3

Publications in which the trope and the figure appear as a kind of undivided whole continue to appear in our days. Thus, "A General Rhetoric" includes in the typology of all linguistic figures and tropes, qualified at the level of metasememes.

Note 4

See also D. M. Ushakov's dictionary – 'a rhetorical figure, in which words are used in the opposite sense to the literal one, for the purpose of mockery' and S.I. Ozhegov and N.Iu. Shvedova's dictionary – 'a subtle, hidden mockery'.

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