

PRAGMALINGUISTIC AND LINGUOPOETIC ANALYSIS OF IRONY

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Abstract

In the article, research was conducted on the importance of the irony tool in the language of the artistic work, increasing its aesthetic value. The essence of irony is approached from a pragmalinguistic point of view, and its role in ensuring the artistry of the work is studied on the example of Abdulla Qahhor's stories.

Key words

irony, sarcasm, pragmalinguistics, linguopoetics, language of artistic work, critical humor, language units, methodological tools.

In European literary studies, irony, which is summarized under the term "irony", is a methodological tool based on the contradiction of form and content, based on critical laughter, and expressing the negative attitude of the speaker in a sarcastic, sarcastic, sarcastic way. Its linguistic and stylistic features have been the object of research in Uzbek linguistics.

In the linguopoetic studies of recent years, attention was paid to the research of irony used in the work of a certain writer. Because irony is important in the language of artistic works as a methodical tool that expresses the extreme influence of thought. "This is the main basis of the expression of subjective evaluation and is the artistic form of the author's opinion."

It is still possible to carry out detailed research on the significance of irony in the language of the artistic work and its aesthetic value. Especially, approaching its essence from a pragmalinguistic point of view, researching its role in ensuring the artistry of the work on the example of the works of certain writers maintains its relevance level, which determines how important the chosen topic is.

As pragmatics is considered one of the aspects of linguistics that studies the attitude of a person using language units or the speaker to language signs, we interpret the irony tools used in A. Qahhor's stories as one of the types of implicative content of linguistic pragmatics. Because "it is impossible to take irony and its manifestations directly, without connecting it with the field of pragmatics,

without identifying the manifestations of hidden content in it, and thinking about it."

Фотиманинг аччиғи келди: – Орқага қайтиш бўлса нима, нурли чўққидан тушиб қоласанми? («Нурли чўққилар»)

The tool of irony used in the literary text can characterize and evaluate the character's behavior. In particular, confirmation of this can be seen in the above lexical context. The given means of irony is situational in nature. Therefore, the inner goal of the speaker is clearly felt. Because the pointing function of the irony tool performed an actual task in revealing the inner goal of the subject. The character of the story, Fatima, sarcastically refers to Zuhra's letter to her parents saying that "we are moving towards the bright peaks of the future" and points out that the peak she aspires to is only a peak built on the swamp of selfishness, arrogance, and hypocrisy. The writer uses the above situational irony in dialogic speech, giving liveliness and naturalness to the speech of the characters. As a result, the spirit of nationalism is brought to the art of the work.

There is also a more complex type of irony in the literary text, which is also called associative irony. In this case, the negative personal attitude gradually emerges, and the illocutionary goal specific to the speaker's idelect emerges slowly and gradually. The best examples of it can be found in A. Qahhor's story "The Woman Who Didn't Eat Raisins". We can see that the author used associative irony in the title of the story. This irony, presented as a biblionym, refers to the spiritual image of the characters of the story, Mullah Norkozi and his wife. The hidden content expressed in it was revealed step by step. For example, in the story about the wife of Mullah Norkozi «етти қават парда ичида ўтирадиган», «фаришта», «диёнатли», «поқдомон», «шариатни маҳкам ушлаган» The use of irony tools such as At the end of the story, as a result of the exposure of all the woman's secrets, it becomes clear that the positive qualities given to her are used in the opposite sense in an ironic way, and this situation begins to act regressively in the reader's consciousness. In this, the image of a truly morally depraved, bottomless woman is realized before the eyes of the reader.

The writer widely used the associative method of irony in his satirical-humorous stories, which is an important sign of the writer's skill. Especially in such stories of the writer, the character and appearance of the characters are described in an extremely original way through irony:

Қани бирон холис одам бўлса айтсин: бутун Ўзбекистонни қидирганда Нурматжонга ўхшаган йигитдан биронта топилармикан? Бўлган тақдирда

хам у, ёшлигида ойнага қараб, Нурматжондай «Мен қанақа хотин олар эканман» деган эмасдир.

Баъзи одамлар – ҳазилми, чинми – ҳар хил гаплар тарқатишади: ёзда унинг кетидан пашша эргашиб юрар эмиш. Ёлғон! Нима қилади эргашиб? Лабининг икки бурчи ҳамиша оқариб туради дейишади. Бу хам... қусур эмас, балки фазилат – маъсумлик нишонаси...

Ҳаммадан хам унинг қоматини айтинг: афсуски, минг афсуски, кўли иккита-да, йўкса энг чиройли наша чилимга ўхшар эди. («Қизлар»)

The writer's use of irony in the exposition of the story is an aspect of his skill in creating a satirical work. Since irony is one of the complex content representations, they can be expressed through syntactic units. Because the syntactic method is of particular importance in creating the effectiveness, imagery, imagery, emotional-expressiveness of the speech. In particular, the above micro-context is used ironically and has a wide social scope. In this, the writer's main goal is to depict in a comic plan the image of a person whose brain is dulled by old age, who cannot digest the news in his life, who refrains from benefiting the society even though he can do something, and manages to earn a living at the expense of others. As a result, he effectively uses irony in the form of microtext to depict his character traits and appearance.

Another form of irony is the slang, in which a symbolic statement is made. In the story "The Woman Who Didn't Eat Raisins" based on A. Qahhor's satire, one can find its unique examples: Гапни кўринг-а, айтгани кишининг юзи чидамайди: бегона эркакнинг кўли оқ сочни қорайтирар эмиш. ...Қуриб кеткурлар, бирам шармандаки... Баданингда наминг борида беш-олтита эркакни кўрмасанг, умр бўладими, бу умр дейди-я! («Майиз емаган хотин»)

Mullah Norkozi's wife, who testifies to the corruption of "open" women in the story, does not leave her husband in this regard. The writer portrays both characters in a comic plan through irony in the background of the story. The idioms used in their speech actually indicate their character. On the one hand, the idioms used in their speech served as a template. Because Mullah Norkozi's wife wants to prove her purity. But it stirs the reader's subconscious feelings and makes a satirical laugh at the character.

In the above example, the writer's skill in the individual use of idioms is also seen in the euphemistic use of them. The writer has increased the effectiveness of the sentence by euphemistically combining rude, shameful words and phrases.

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