

THE ARTISTIC-METHODICAL APPLICATION OF SATIRE

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Abstract

The article discusses the importance of irony in the language of 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 a certain writer maintains its relevance level, which determines how important the chosen topic is.

Key words

artistic text, poetics of the work, linguopoetics, pragmatics, sarcasm, irony.

Irony as a visual tool occupies an important place in art. It is especially important in ensuring the spirit of nationalism in the art of the work. While using it, the word artists pay special attention to it in their unique description of the criterion of artistry.

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 as a methodical tool that expresses the extreme effectiveness of thought in the language of an artistic work. "This is the main basis of expressing subjective assessment and is the artistic form of the author's opinion."

As pragmatics is considered one of the aspects of linguistics that studies the attitude of a person or speaker to language signs using language units, 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 think about irony and its manifestations directly, without connecting it with the field of pragmatics, without identifying the manifestations of its hidden content." *Fotimaning achchig'i keldi: – Orqaga qaytish bo'lsa nima, nurli cho'qqidan tushib qolasanmi? («Nurli cho'qqilar»).*

The tool of irony used in the literary text can characterize and evaluate the character's behavior. In particular, it 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, conceit, 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 an expressively 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 ideolect emerges gradually and gradually. One can find the best examples of it 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, aims to expose the satirical laughter 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 «*yetti qavat parda ichida o'tiradigan*», «*farishta*», «*diyonatli*», «*pokdamon*», «*shariatni mahkam ushlagan*» The use of irony tools such as At the end of the story, the exposure of all his secrets reveals that the positive qualities given to him are used in an ironic way in the opposite sense, and this situation begins to act regressively in the reader's consciousness. In this, the image of a truly morally corrupt, 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. *Qani biron xolis odam bo'lsa aytsin: butun O'zbekistonni qidirganda Nurmatjonga o'xshagan yigitdan bironta topilarmikan? Bo'lgan taqdirda ham u, yoshligida oynaga qarab, Nurmatjonday «Men qanaqa xotin olar ekanman» degan emasdir.*

Ba'zi odamlar – hazilmi, chinmi – har xil gaplar tarqatishadi: yozda uning ketidan pashsha ergashib yurar emish. Yolg'on! Nima qiladi ergashib? Labining ikki burchi hamisha oqrib turadi deyishadi. Bu ham... qusur emas, balki fazilat – ma'sumlik nishonasi...

Hammadan ham uning qomatini ayting: afsuski, ming afsuski, qo'li ikkita-da, yo'qsa eng chiroyli nasha chilimga o'xshar edi («Qizlar»).

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 expressiveness, figurativeness, 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 make a living at the expense of others. As a result, he effectively uses irony in the form of microtext to describe his character traits and appearance.

Another form of ironic meaning is *kochirim*, which expresses a symbolic statement. In the story "The Woman Who Didn't Eat Raisins" based on A. Qahhor's satire, one can find unique examples of it: *Gapni ko'ring-a, aytgani kishining yuzi chidamaydi: begona erkakning qo'li oq sochni qraytirar emish. Tavba qildim... Begona erkak, kishining qizligini esiga soladi deydi-da!... Qurib ketkurlar, biram sharmandaki... Badaningda naming borida besh-oltita erkakni ko'rmasang, umr bo'ladimi, bu umr deydi-ya!* («Mayiz yemagan xotin»).

The wife of Mullah Norkozi, who in the story indicates that "open" women are corrupt, 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. In a sense, the idioms used in their speech served as a template. Because Mullah Norkozi's wife wants to prove that she is a "herd" through this, it seems. But it stimulates the subconscious feelings of the reader and makes a satirical laugh at the character.

So, the irony used in the stories of A. Qahhor is particularly useful in criticizing the behavior of the characters, internal and external portraits, increasing the effectiveness of the sentence, ensuring the nationalism of the artistic text with the condition of liveliness and naturalness. becomes important.

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