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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 criticism, the tool of irony, generalized under the term "irony", is a methodological tool based on the contradiction of form and content, on the basis of which critical laughter Lies, which expresses the negative attitude of the speaker by way of a whisper, an evasive, indicative way. Its linguistic and stylistic signs were also the object of research in Uzbek linguistics¹.

In recent years, linguopoietic research has focused on the research of an ironic tool used in the work of a particular writer². Because irony is important in the language of a work of art as a methodological tool that expresses the extreme expressiveness of thought³. "This is the main basis for the expression of subjective assessment and is an artistic form of author's thought"⁴.

Thorough research can still be carried out on the language of the artistic work of the irony tool, its importance in increasing its aesthetic value. Especially taking an approach to its essence from a pragmalinguistic point of view, the study of its place in ensuring the art of a work using the example of the works of a particular writer maintains its degree of relevance, which determines how significant the chosen topic is.

Since pragmatics is considered one of the aspects of linguistics that studies the attitude of a person or speaker to language signs using linguistic units, we can say that A. We interpret the tools of irony used in the stories of the protagonist as one of the manifestations of Tagma, one of the types of implicative content of linguistic pragmatics. Because "it is impossible to think about it without taking sarcasm and its manifestations directly and not connecting it with the field of pragmatics and identifying the manifestations of hidden content in it"⁵.

Fatima's pity has come: - what if there is a return, will you fall from the luminous peak? ("Luminous peaks")

¹ Кўнгурев Р. Кўрсатилган асар. – Б. 80-86; Миртожиев М. Ўзбек тилида полисемия. – Тошкент: Фан, 1975; Абдуллаев А. Ўзбек тилида экспрессивлик ифодалашнинг синтактик усули. – Тошкент: Фан, 1983; Каримов С.А. Кўрсатилган докторлик диссертацияси. – Б. 207-211; Тохиров З.Т. Ўзбек тилида прагматик семаларнинг хосил бўлиши ва уларда субъектив муносабатнинг юзага чиқиши: Филол.фан.ном... дисс. автореф. – Тошкент, 1994. – Б. 13; Абдураҳмонов Ш. Ўзбек бадиий нутқида кулги қўзғатувчи лисоний воситалар: Филол.фан.ном... дисс. – Тошкент, 1997. – Б. 65-104; Ибрагимова Э. Ўзбек тилида ирония ва ироник мазмун ифодаланишининг усул ҳамда воситалари: Филол.фан.ном... дисс. – Фарғона, 2001. – Б. 120; Шералиева М. 80-йиллар ўзбек насридаги киноя хусусида // Ўзбек тили ва адабиёти. – Тошкент, 2002. – №1. – Б. 40-42.

² Нормуродов Р. Кўрсатилган номзодлик диссертацияси. – Б. 79-85; Джалолова Л. Кўрсатилган номзодлик диссертацияси. – Б. 99-101; Қосимова М Кўрсатилган номзодлик диссертацияси. – Б. 103-107.

³ Абдуллаев А. Кўрсатилган асар. – Б. 36.

⁴ Ибрагимова Э. Кўрсатилган номзодлик диссертацияси. – Б. 29.

⁵ Ҳакимов М.Х. Кўрсатилган докторлик диссертацияси. – Б. 191.

The irony tool applied by its place in a literary text can act as an assessment, characterizing the character's behavior. In particular, confirmation of this can be seen in the above lexical encirclement. A given means of irony has a situational character. Therefore, the inner purpose of the speaker is clearly felt in this. Because the signatory function of the signatory tool has fulfilled the aktual task of bringing to the surface the internal purpose of the subject. The character of the story, Fatima, through irony, points out that Zuhra once said in a letter to his parents that "we are going towards the luminous peaks of the future", indicating that the peak he aspired to is only a peak built on a swamp of selfishness, manliness, caltabinism. The writer supports sarcasm with the above situational character in dialogical speech, gives vitality, naturalness to the speech of the characters. This ultimately brings the spirit of folk art into the art of the work.

In a literary text there is also a complex type of the means of irony in terms of expression, which is also called associative irony. In doing so, a negative personal attitude gradually comes to the surface, and the illocutive goal characteristic of the talking ideolect slowly, in a graded manner. In the story of kahhor" the wife who did not eat raisins " one can find some of his best examples. As soon as the story is named, we see that the writer used associative irony. Through this irony, cited as a Biblionim, the characters of the story are referred to the spiritual image of mulla Norquzi and his wife. The hidden content expressed in it was gradually revealed from level to level. For example, in the story Mullah Norqo's application of sarcastic means in relation to his wife, such as "sitting inside a seven-story veil", "Angel", "diyonate", "pokdomon", "holding the Sharia tightly", was carried out in a progressive way. At the end of the story, it becomes known that all the secrets of a woman were used by the method of irony in the opposite sense of the positive qualities given to her as a result of exposure, and in the reader's subconscious senses, this state begins to act regressive. In this, before the eyes of the reader, the image of a truly spiritually perverted, Native woman becomes real.

The writer widely used the associative method of more sarcasm in his stories of a satirical-humorous character, which is an important sign of the writer's skill. Especially in such stories of the writer, the character of the characters, the appearance of which is described extremely original by the means of irony:

Let him say if there is any unbiased person: shall we find a guy like Nurmatjan when he searches for all of Uzbekistan? Even though he looked in the mirror at a young age and said, "What a wife I am."

Some people – whether it's a joke or a chin-spread all sorts of statements: in the summer, a fly follows after him sucking. Lie! What makes followed? They say that two lips are always pale. That too... not a flaw, but a sign of virtue – innocence...

Tell everyone his figure: unfortunately, a thousand unfortunately, at two in the hand, if not, the most beautiful cannabis was like chili. ("Girls")

The writer's use of the method of irony as early as the exposition of the story appears as an facet of his skill in creating a satirical work. Since irony is one of the manifestations of complex content, they can be expressed through syntactic units. Because the syntactic method plays a special role in the occurrence of expressiveness, imagery, emotionality, expressiveness of speech . In particular, the above microcontext has been used in the sarcastic movement and has a wide social coverage. In this case, the writer makes the main goal of describing in a comic plan the image of a person who knows how to see a day at the expense of others, who has a brain buzzing with an eskilik sargiti, has not been able to digest the news of marriage, has no work to do, but has no desire to benefit society. This ultimately makes good use of the sarcasm in the form of a micromatn in the figurative representation of his character drawings, appearance.

Another view of the ironic Tagma is the escape, in which a symbolic sentence is expressed. In the story "the wife who did not eat raisins", built on the basis of kahhor's ironic tool, one can find unique examples of her own: see the saying that the face of the one who said it is unbearable: the hand of an

alien man darkens white hair. ...They will dry up, and I am a shame... if you don't see five or six men in your body when you have your name, whether it's life, it says life-ya! ("The wife who didn't eat raisins")

The wife of mulla Norgoz, who testifies to the perversion of "Open" women in the story, also does not lag behind her husband in this regard. The writer describes both characters in a comic plan through irony against the background of the story. The fugitives they used in their speech also actually point to their character traits. On the one hand, they were used in the speech of the fugitives that served as molding. Because Mullah Norquz's wife wants to prove through this her "pocdomon" as if it were smeared. But it moves the reader's subconscious senses, provoking satirical laughter over the character.

In the example above, the writer's skill of individual use of fugitives is also seen when he applies them euphemically. The writer was rude to say, shame combined words and combinations euphemically under the fugitive, increasing the affectivity of the sentence.

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