

IRONY IN THE WORKS OF ERKIN A'ZAM

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Irony is a trope consisting of applying the word in the opposite sense for the purpose of subtle avoidance or hidden irony, in which the word acquires an occasional meaning in its own way. This specific phenomenon has become an object of study much earlier, attracting the attention of researchers. Cynicism is defined by the ancient allomas Cicero and Quintilian: "we pretend to praise someone, and in fact we scold. It is understood from the Tagma context or from the intonation and gestures of the speaker"[1.57] I.Sanieva and V.Linguists such as Davidov argue that irony occurs on the basis of causation, ridicule, irony, and that there is no irony where there is no ridicule, irony. The famous linguist Fauler summarizes all the peculiarities of irony, isolating two types of it, namely situationally characterized and verbally expressed irony, and notes that situational irony is often associated with colloquial figures such as meiosis, enantiosemia, euphemism. Uzbek linguist s.Mutalibov writes that the elements of irony-irony are also relevant for the ancient times of the Uzbek language, the earliest examples of which are M.It appears in koshgari's "Devoni lug'otit-Turk". Linguist R.Qawnurov, on the other hand, calls irony a method of taurism, saying that it is "the use of words and phrases in the opposite sense to their meaning with a slingshot, by which a hidden mockery of a person or phenomenon is laughed at". In connection with the recent special attention to the language of artistic text, the phenomenon of irony has also been one of the objects of research in linguistics. "In speech, the opposite use of words and phrases to their meaning through a catchphrase or a picking is called the ironic (sarcastic) method."Some linguists, on the other hand, evaluate irony as" one of the manifestations of subjective modality, a methodological tool that expresses the negative attitude of the speaker. In literary studies, however, " irony is a manifestation of negation, showing over the object of the image, laughing hidden in a way of escape, picking... attention is paid to the portable – hidden meaning of a word or a combination of words that has become sarcasm, and not to the original meaning.»

It is known to us that the versatility of speech communication is associated with its psycholinguistic, sociolinguistic and pragmatic properties. For this reason, "the expression of irony is seen as a full-fledged emotionality or as a linguistic reality of emotional feelings. Irony is manifested in connection with a person's ability to feel and perceive, and is formed in harmony with other types of mental disorders." In our opinion, sarcasm from the point of view of linguistics is a linguopoietic tool that expresses a negative subjective attitude of speech towards the direction of a particular goal in connection with the phenomena of antifrazis or enantiosemia (use of words in the opposite sense) of meaning generation. When thinking about the importance of the film medium in enhancing the language of a work of art, its artistic and aesthetic value, without approaching its essence from a pragmlinguistic point of view, it is determined that its place in ensuring the artistry of a work cannot be studied on the example of the works of a particular writer. It is known that pragmlinguistics is one of the linguistic aspects that studies the attitude of an individual or speaker using linguistic units to linguistic signs. Therefore, we interpret the means of irony used in the works of the lower Erkin organ as one of the manifestations of Tagma, which is one of the types of implicit content of linguistic pragmatics. Because"it is impossible to think about it without taking the irony and its manifestations

directly and connecting it with the field of pragmatics, without identifying the manifestations of hidden content in it."

The works of Erkin Azam, which today conquer the hearts of the Muhib of literature with many works with their own voice and style, are rich in elements of their ironic image, and even this pictorial medium plays an important role in determining the individual style of the writer. That is why this image is fundamentally different from the work of other scribes in that it was able to make the tool wide enough in its bosom for all its works.

Linguist E.Ibragimova shows the following two types of ironic derivation in Uzbek:

1. Situational (situational) irony.
2. Associative (level) irony.

It states that while situational irony occurs within a verbal framework and is emotionally explicit, explicit irony, axiological irony is an ironic vision that expresses a subjective attitude with a long latent, level, as well as occurs more frequently in macromatnes. Sometimes the positions of irony used in positive content are also observed. In this, softness, tenderness towards an individual is expressed in a positive sense. So, for example, the three Agha-ini batyrs met Arang when they said four years!

Now-I, you are a poet, there is no side, you are a talkative. We, honestly... ("Street of Devils", 10) it is known that the load on - May represent an expressive - emotionality meaning in Uzbek. In the above example, the main purpose of applying the loading of the word-DA in the composition of the poet - DA is not to emphasize the poetry of a friend by Shoim, but to express a personal positive attitude towards him. It was used surrounded by a fragment of speech with the aim of giving the poetic ability of that friend, like no other, content that is different from others, which was only eventuated by a special intonation inherent in the process of speech.

And in the example below, we check the position of the load on exactly - in the expression of an ironic negative relationship.

Shouh, shouh, "says Shouim, who came out and gave his brother's" decency".

Did you go wrong! Although the brother of his brother, " says Tillo in a whisper. - My eight can't handle it... ("Street of Devils", 11) in this, an ironic attitude is expressed by the transfer of negative features in his brother to the brother through the load of-DA, which is used in the composition of the vocabulary of his brother .

The artistic and methodological capabilities of the sarcastic image medium are expanding and becoming more complex. Previously, irony was seen only as a characteristic feature of comic works, in the prose of the 80s and 90s it began to manifest itself now in a socio-psychological element style. In connection with this development process of irony in Uzbek prose, experts analyze in detail and come to the conclusion: "...dissatisfaction with existing socio-philosophical, artistic-aesthetic views at a certain stage of national literature, the need to update the world and human concept lead to an increase in irony in the works of some creators.»

The way sarcastic content is expressed will be a manifestation of a subjective attitude, consisting more of a critical view of the interlocutor and, on this basis, of a latent negative attitude.

In the works of a Erkin member, irony is of particular importance not only as an instrument of artistic image that conveys ilstehzoli's laughter, but as one of the instruments of figurative and influential artistic language with a great socio -spiritual content. Because in the individual style of the writer, the means of sarcastic images expound the idea not in vulgar, rough form, but in some smooth, madany

dress. Through this tool in the works of ADIB, poisonfulness, piching, bitter laughter and even painful sensations are reflected in a certain crust. For Example, Then... there was a little conflict – to the name, as a result - a small wedding in the city, a small one in the village. Then the eldest daughter was born. Shiringina, talpincha. Then-again, again. Well, Once Upon a time, the foolish girl predicted that “it was because we were happy.” (Love of pakana,18) in this passage, the irony of pakana's wife expressing “ignorant” negative content is done in a progressive way. At the end of the story, it is revealed that pakana's past, the negative qualities given to her as a result of the glimpses of life drawings, were used in the opposite sense by the way of irony, and in the reader's senses of consciousness this state begins to act regressive. In this, the real “smart” Uzbek woman satisfied with what the reader has before her eyes, thought about the future of three children, becomes real.

In the stories of the writer of a humorous nature, more often used the associative method of irony. For example, the sarcastic content of words with short names such as” Otoy's year of birth“,” pakana's love interest“,” pakana“,” Guli-Guli ” clearly demonstrated the originality of the writer's style. This irony, cited as a biblionym, alludes to the spiritual and physical appearance of characters such as Pacana in the stories” the lover of Pacana “and” Pacana“, Asqar in the story” The Year of Otoy's birth“, and Cal the believer in the story” Guli - Guli “-” the monkey”. Especially in the writer's story” The Lover's heart of pakana”, pakana's appearance, the description given to her appearance, is described extremely original in a means of irony: all the trouble is that she thought about herself differently. Although he did not see himself as barvastayu Basali, harqalay was considered a cunning Noble. When he walked, he did not walk like a Juss, but with a swing, as if ripping off his idol, and when he spoke, mavrid-bemavrid took a fade and strove for impressionability with a swing, or whispered as if to draw attention. (Love of pakana, 4) The Writer's use of the ironic method as early as the exposition of the narrative was able to clearly demonstrate his artistry in the efficient and appropriate use of this tool in the creation of humorous works.

The way in which ironic content is conveyed to the highest culmination point of expression is called sarcasm in methodological studies. Sarcasm is a way of expressing an extremely negative attitude, in which bitter venerealism, ridicule, anger are clearly felt. The writer's story” The Year of the birth of Otoy ” is built on the basis of sarcasm from beginning to end. Because the main character of the work, Asqar Shodybek, is clearly reflected in the development of events in the narrative, which is told in his own language, “stubbornness”, “stubbornness”, “innocence”. That is why the writer calls this verse “the verse of the condition”. The excerpts below prove our opinion: I went home during the winter holidays and heard that my uncle drove his wife. When he drove away his wife, he shaved his mustache early on and began to make a habit of walking around the street as a man until he put on a GARCH boot. When I look, it turns out that his hand is behind him, pouring a basket in the Cinema SquareThe next day I saw and saluted again in the same place, in the same Vajahat, Alik did not receive. I hear my mother say, ' your son will not be a man in this departure.' “While the erraim man who chirped the five blackbirds and chased his wife from the house is dated, May he Live-e!”I said. (The year of otoy's birth,12); at the next stop I madly asked the girl who fell from the tram and stood with her hair barking:

- Don't you get excited, good girl?
- What-a? he said, " he added. - why should I get excited?
The tongue looks bittersweet.

- Do it right. A lot of excitement damage the heart. Live like a collar! "I said," I'm sorry too. (Otoy's year of Birth,24) < BR >

In the writer's works, irony is given more from the hero's language. In this, the subject stands in a higher social position, mainly in the situation of speech communication, during the course of speech activity it becomes clear that he has intellectual and emotional superiority. It seems that the ability to use the means of expression of the language system in compliance with the rules of communication and Ethics in the speech of the subject of irony depends on the skill of the writer.

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