

The Expression of Irony through Speech Acts in J.Searle's Classification

TURSUNOVA SOJIDAKHON AKHMADJON KIZI
*Tashkent State University of Uzbek Language and Literature,
Uzbekistan*

ABSTRACT

This article analyzes speech acts according to J.Searle's classification and the ironies expressed through them. The article also provides information on irony, its types, and methods of expressing ironic content in the Uzbek language.

Introduction: *In irony, the speaker appears to describe an event seriously but uses linguistic devices in a figurative sense to ridicule a person or a situation. Speech act theory plays a significant role in conveying ironic content. This article analyzes ironies expressed through speech acts.* **Method:** *The article analyzes Erkin A'zam's novellas Otoyining tug'ilgan yili (The Year of Otoy's Birth) and Chapaklar yoki chalpaklar mamlakati (The Land of Claps or Flapjacks), employing statistical analysis and comparative methods.* **Results:** *In the novella Otoyining tug'ilgan yili, assertive and directive acts from speech act theory are observed, along with situational irony from the types of irony, and allusion, cutting remarks, spite, retort, sarcasm, cynical remarks, mockery, and banter from the methods of expressing ironic content. In the novella Chapaklar yoki chalpaklar mamlakati, commissive and expressive acts from speech act theory are found, along with situational and gradual irony from the types of irony, and cynical remarks, cutting remarks, banter, mockery, and laughter from the methods of expressing ironic content.* **Conclusion:** *Ironies expressed through speech acts are observed in greater numbers in the novella Otoyining tug'ilgan yili. It is evident from the analyzed works that ironies expressed through speech acts serve to reveal the characters' traits and to further enhance the artistic value of the work.*

Keywords: Irony, ironic content, methods of expressing ironic content in the Uzbek language, sarcasm, allusion, cynical remarks, cutting remarks, speech act theory, types of speech acts, assertives, directives, commissives, declaratives, expressives, etc.

INTRODUCTION

In speech, the method of using words and phrases with a meaning opposite to their literal one through cutting remarks or taunts is called irony.

Ironic content is the meaning of an entire text - a predicative-relative complex – which consists of a collection of contradictory ideas presented on the basis of a subjective evaluative modality that has a negative, negating character. Ironic content is expressed in a veiled form of the author's purpose and personal attitude [4].

The following can be identified as the primary methods of expressing ironic content in the Uzbek language: *kinoya* (innuendo), *kesatiq* (cutting remark), *piching* (taunt), *qochirim* (witty retort), *kulgi* (laughter/ridicule), *zaharxandalik* (bitter mockery), *istehzo* (scorn), *masxara* (mockery), *mazax* (derision), *ermak* (jest), *shama* (hint), *ilmoq* (hooked/barbed remark), *uchuruq* (quip), and *luqma* (interjection/aside). Additionally, the lexemes *tajohili orifona* and *ta'riz*, borrowed from the Arabic language, are also names for methods of expressing an opposite meaning; *ta'riz* is used as a synonym for *piching* (taunt), and *tajohili orifona* is used as a synonym for *qochirim* (witty retort).

In stylistics, the method of expressing ironic content that has been brought to its highest culminating point is called sarcasm. Sarcasm is a method of expressing an extremely negative attitude, in which bitter mockery, derision, ridicule, and anger are clearly perceptible [4].

MATERIALS AND METHODS

Speech acts, which are the main foundation of pragmatics, were classified by the linguist J. Austin. However, because J. Austin's classification was not based on any specific principle, it was not

free from a number of shortcomings and was repeatedly criticized by researchers. J. Searle recommends adhering to more than seven indicators when dividing speech acts into groups, but the most important of them are the illocutionary purpose, the method of achieving it, and the sincerity condition of the content: "I propose to take as the basis for a classificatory grouping the illocutionary purpose and the concepts that derive from it, such as adapting the sincerity condition and the mode of expression" (Searle 1986: 180). J. Searle also divides speech acts into 5 groups, but the groups he proposed differ in content from J. Austin's classification:

1. **Assertives** (speech acts that confirm the truthfulness of information): "I finished writing the article"; "The train departs at 10 o'clock"; "Jamshid is a student" [5]. This type of speech act is also called a representative or informative act [3].
2. **Directives** (speech acts that prompt the listener to action, such as commands, questions, requests, and warnings) [5]. The term "directive" is defined in dictionaries with meanings such as giving instructions, guidance, or direction [3].
3. **Commissives** (corresponds to the group identified by J. Austin). Commissive acts are also referred to as acts of commitment. Acts of commitment also express meanings such as "promise", "affirmation", and "report" [3].
4. **Declaratives**: Speech acts about changing a state of affairs in reality, such as "I declare the meeting closed"; "I now pronounce you husband and wife" [5]. Declarative acts include such meanings as appointing, accusing, approving, opening, conducting, and closing a meeting, dismissing from a post, ordering, and recommending. "The basis for the manifestation of a declarative act is the possession of rules that constitute the linguistic competence of the speaker and listener, in which the speaker and listener occupy a certain social position", asserts J. R. Searle [3].
5. **Expressives** (speech acts such as offering congratulations or condolences) [5]. In speech acts of an expressive nature, the illocutionary content is expressed through meanings such as

“gratitude”, “congratulations”, “apology”, “empathy”, “regret”, and “greeting” [3].

RESULTS AND DISCUSSION

We analyzed ironies expressed through speech acts based on J. Searle’s classification, using examples from Erkin A’zam’s novellas *Otoyining tug’ilgan yili* (The Year of Otoy’s Birth) and *Chapaklar yoki chalpaklar mamlakati* (The Land of Claps or Flatbreads). In the course of our research, we determined the following:

1. *Bekatda turgan baq-baqaloq qizga yaqinlashib sekingina so’radim:*

– *Zerikmayapsizmi?*

– *Yo’q, tramvay kutyapman, – dedi u hayron bo’lib.*

– *Men esa zerikyapman, – dedim hasratli tovushda. – Yuring, aylanamiz. Men sizga bir qiz va bir aspirant fojiasini aytib beraman.*

Qiz fojia eshitgisi kelmadimi, “fojia” so’zidan cho’chidimi, bekatning narigi boshiga qarab yo’l oldi. Ergashmadim – nachora, o’zidan ko’rsin, ajoyib fojia edi-ya, bir kun asqatib qolardi, dunyoda aspirant kammi [1]!

In almost every part of the conversation between the young man and the girl from the novella *Otoyining tug’ilgan yili* there is a representative act. For example, the acts of the girl waiting for a tram, the young man being bored, a tragedy occurring between a girl and a young man, and the fact that there are not many postgraduate students in the world. The “plump girl” is an act of neutral assessment. The situational irony type is present, and types of ironic expression such as allusion (it was a great tragedy) and sarcasm (are postgraduate students so scarce in the world?!) are observed. By “tragedy” he means that the girl he loves is marrying someone else, and by questioning if postgraduate students are scarce, he is alluding to the fact that his beloved’s fiancé is a postgraduate student.

2. *Ko'rsangiz. tanimaysiz, og'zi to'la tilla tish! – deya u, hech kim so'ramagan bo'lsa-da, Matluba haqida axborot berishga tushdi.*
 – *Bundan chiqdi, eri aspirant emas, magazinchi yoki qassob ekan-da? dedim o'zimni loqayd ko'rsatishga tirishib.*
 – *Yo'q, nega, aspirant... dedi fe'linga xiylagina ko'nikib ketgan Akbarova xotirjam ohangda. Yaqinda mashina olisharmish... Surishtirib ko'radingizmi, qachon samolyot olisharkan? – dedim uning ko'ziga g'azab bilan tikilib va javob kutmay gapni kalta qildim: – Kechirasiz, siz bilan ortiqcha valaqlashib o'tirishga vaqtim yo'q. ilohim sizga ham birorta o'shanaqa magazinchi yoki qassob uchrasin! Bo'пти, xayr [1]*

All the ironies belong to the situational irony type, and among the methods of expressing ironic content, biting sarcasm (So it turns out her husband isn't a postgraduate student, but a shopkeeper or a butcher, then? I hope you meet a shopkeeper or a butcher just like that one!) and sarcasm (Didn't you inquire when they'll be buying a plane?) are observed. The acts of informing, questioning, and commanding are expressed overtly. From the young man's speech, it is apparent that the girl he is being told about is not a stranger to him, and moreover, he holds a strong sense of resentment in his heart towards her.

3. *Kibernetikaning falsafaga nima aloqasi bor?! – deya luqma tashladi kimdir. Oldingi qatorda o'tirgan Yunus ekan. Darslarni qiyinchilik bilan o'zlashtiradigan, lekin bilimga, bilishga ishtiyoqi zo'r, “otam meni o'qishga yuborgan!” deb mashg'ulotlarga muntazam qatnaydigan, hatto paxtaga ham bir chamadon kitob ko'tarib borgan Yunus – “Tirishqoq Yun-su” [1].*

The excerpt contains an interjection as a method of expressing ironic content, which belongs to the situational irony type. The representative act is expressed in the description given to Yunus in this sentence, which is considered an act of positive evaluation.

4. *Hmm... Nima deymiz – yaxshi qiz, odobli qiz, onasi ham tuzuk ayol. Tag'in o'ylab ko'rish kerak. Qani, yangang bilan kengashaylik-chi. Bunday masalalarda uning didi o'tkir. Ho'v,*

Zubay, bu yoqqa kel, zo'r gap! Darvoqe, bunchalik tez? Ilgari hech gap yo'q edi shekilli? Ko'ngil, de? Ishni zimdan pishirib yurgan ekansan-da, hah, shayton [1]!

In our previous research, we mentioned that it is incorrect to define irony solely as the contextual negativization of a lexeme that originally has a positive meaning, as the opposite can sometimes be observed. We can see this very situation in this passage. Among the people, and in our religion, the devil is always used in a negative sense. Those who have entered the path of crime say, “the devil led me astray” or “I listened to the devil's words”, while people who are not afraid to commit evil deeds are described with the saying, “the devil is riding on their shoulder”. For cunning and malicious individuals, the phrase “could teach the devil a lesson” is used. However, in the excerpt above, “devil” is used not in a negative sense, but in a positive, affectionate one. Representative acts are used in the form of an affirmation (“So you've been secretly cooking this up”) and in the context of a positive assessment (“Hmm... What can we say - she's a good girl, a well-mannered girl, and her mother is a decent woman. In such matters, her taste is sharp”).

5. – *Nega unaqa qildingiz? – dedi hansirab. – Domlamiz...*
- *Domlangizni qo'ying! – dedim zarda bilan. – Dugonangizdan gapiring!*
- *Nimasini gapiray? – dedi yaltiragan bechora Akbarova og'ir ahvolda qolgandek jonsaraklanib. – Taqdir ekan... Xafa bo'lmang, yaxshi qizlar ko'p... – U hamdardlik bildirib, kaftini mehribonlarcha qo'limga qo'ydi.*
- *Ta'ziyaga muhtoj emasman! Ayting, kim ekan u vallamat?*
- *Sizga baribir emasmi?*
- *Axir, u sevmasdi-ku!*
- *To'g'ri, o'zining unchalik ko'ngli yo'q edi. Oraga nozikroq odamlar tushibdi. Tog'asi. Kuyov aspirant ekan. Har holda, kelajagi bor deb...*
- *Shoshmng-shoshmang, shunisiga uchibmi?..*
- *Nachora, shunaqa, – dedi u battar g'ashimga tegmoqchidek.*
- *Ilohim yo'lingizni berib, sizga ham birorta o'shanaqa chalasavod tepakal uchrasin! Chapaklar! Davomli! – dedim jazavam tutib zaharxanda bilan.*

- *O‘zingizni bosing.*
- *Aytib qo‘ying, dugonangizni ko‘rgani ko‘zim yo‘q!*
- *Xo‘p, aytib qo‘yaman, – dedi Akbarova mendan tezroq qutilishning evini qilolmay. Sizni ham [1]!*

The following methods of expressing ironic meaning are observed in this speech excerpt: sarcasm. (*Ta‘ziyaga muhtoj emasman! Ilohim yo‘lingizni berib, sizga ham birorta o‘shanaqa chalasavod tepakal uchrasin! Chapaklar! Davomli! – dedim jazavam tutib zaharxanda bilan.*), kesatiq (*Ayting, kim ekan u vallamat?*). These are examples of situational irony. In the passage, we primarily encounter the speech act of inducement. For instance, by stating he does not need condolences, the young man prompts the girl not to express sympathy for him, while by interrogating her with “tell me, who is that big shot,” he urges her to provide information about the future groom. The conceptual image of the graduate student is conveyed through linguistic means using the lexemes “semi-literate” and “balding.”

6. *Keyingi bekatta tramvaydan tushib, sochini hurpaytirib turmaklagan qizdan telbalik bilan ahvol so‘radim:*
- *Hayajonlanmayapsizmi, yaxshi qiz?*
 - *Nima-a? – dedi u ensasi qotib. – Nega hayajonlanishim kerak ekan?*
- Tili achchiqqina ko‘rinadi kasofatning.*
- *To‘g‘ri qilasiz. Ko‘p hayajonlanish yurakka zarar. To‘ngakdek bo‘lib yashayvering! – dedim men ham achitib.*
- Ah-mo-oq! – dedi u ketimdan. Javob qaytarib o‘tirmadim: bari bir hayajonlanmaydi, to‘yguncha hayajonlanib bo‘lgan, ortiqchasi yurakka ziyon ekanini yaxshi biladi [1].*

In this passage, methods of expressing ironic content such as vitriol (The wretch seems to have a sharp tongue) and sarcasm are used (*Ko‘p hayajonlanish yurakka zarar. To‘ngakdek bo‘lib yashayvering!*). This irony is considered a type of situational irony. The examples provided express the speech acts of informing (affirmation), evaluating (negatively), and offering sarcastic advice.

7. *Qarasam, hafsala bilan shildiroq qog'ozga o'ralgan sinov daftarcham ostonada – oyoq ostida yotibdi. Xuddi birov o'zimni shunday itqitib yuborgandek bo'ldiyu titrab Ahmadxonovga yuzlandim.*
- *Shunga loyiq, – dedi u kinoyador bosh irg'ab.*
 - *Kechirasiz, domla, olib bering! – dedim lovillab.*
 - *Nima-nima?! Nima deyapsan?*
 - *Men sizning plashingizni olib berdim-ku!..*
- Ahmadxonov ko'zlari baqraygan ko'yi angrayib qoldi. Rahmatilla daftarchamni olib kelib qo'limga tutqazdi-da, tirsagimdan chimdigancha eshik tomon boshladi.*
- *Vot geroy! Vat qahramon! – dedi Ahmadxonov orqamdan.*
- Imtihondan yiqilib chiqdim, biroq shu tobda yengilgan odamga o'xshasdim [1].*

In the passage above, we can also encounter several methods of expressing ironic meaning. All of them belong to situational irony. These include: sarcasm (*Shunga loyiq, – dedi u kinoyador bosh irg'ab.*), zaharxandalik (*Kechirasiz, domla, olib bering!*), kesatiq (*Men sizning plashingizni olib berdim-ku!..*), Mockery (*Vot geroy! Vat qahramon! – dedi Ahmadxonov orqamdan.*). Acts of judgment, command, and emphasis were expressed through irony.

8. *Naqadar olijanobmiz-a! Ko'chada qolgan bir kampirni mehmonxonaga joylashirdik! Rostdan ham shunaga olijanobmizmi? Boshda uni tilanchi deb o'yladik, gumonsiradik, hatto irgandik ham, to'g'rimi? Keyin bo'lsa, birdan mehribonlikka o'tib, yugur-yugurga tushdik. Bir-birimizdan uyalganimizdan, ha, xo'jako'rsinga! Shunday emasmi? Naqadar olijanobmiz-a! Anov qorovul bizdan ming karra odamiyroq ekan. Bizga o'xshab muhokama qilib o'tirmadi, gumonsiramadi ham, hujjat ham so'ramadi. Olijanob pastkashlar! Olijanoblik ham xo'jako'rsinga! Sen, Suvon, uni hech qachon uyingga yo'latmasding. Uyingga, to'rt xonali, parket poli yaraqlab turgan uyingga, kimligi noma'lum isqirt bir kampirni qanday olib borasan?! Kim ko'radi buni, kim biladi? Aytsang, shunday qildim, deb jar solib aytsang ham hech kim ishonmaydi-ku! To'g'ri qilasan, oborma! Sharmanda olijanoblar! Biz nuqul gapiramiz, ha, gap sotishdan boshqasiga yaramaymiz. Endi, o'zimizni olijanob chog'lab, shinam nomerda yalpayib muzdek pivo ichamiz. Yo'q, men ketdim [1]!*

The ironies employed in the passage are a form of situational irony. The following types of ironic expression are found: sarcasm (*Naqadar olijanobmiz-a!*), irony (*Ko'chada qolgan bir kampirni mehmonxonaga joylashtirdik!*), sarcasm (*Rostdan ham shunaqa olijanobmizmi? Endi, o'zimizni olijanob chog'lab, shinam nomerda yalpayib muzdek pivo ichamiz.*), shama (*Olijanob pastkashlar!*), malicious delight (*Sen, Suvon, uni hech qachon uyingga yo'latmasding. Uyingga, to'rt xonali, parket poli yaraqlab turgan uyingga, kimligi noma'lum isqirt bir kampirni qanday olib borasan?! Kim ko'radi buni, kim biladi? Aytsang, shunday qildim, deb jar solib aytsang ham hech kim ishonmaydiku! To'g'ri qilasan, oborma!*), derision (*Sharmanda olijanoblar!*). The acts of questioning, informing, commanding, vowing, affirming, denying, and confessing within the passage serve to reveal the character's personality.

9. – *Aspirant bo'lmoqchiman! – deb jarilladim kechqurun akamga. Tomdan tarasha tushdi qabilidagi gaplarimga o'rganib ketgan akamni bu yangilik u qadar hayron qoldirmadi.*
 – *Aspirant?! – dedi u ensasi qotibroq. – Marhamat, bo'lg'in, kim bo'lma, deyapti?*
 – *Ilmiy ish qilaman, dissertatsiya yozaman! – dedim uning pichingiga beparvo.*
 – *Avval diplom ishi yozgin, o'qishni bitir, ha, keyin bir gap bo'lar: Qolaversa, bu sen o'ylaganchalik oson ish emas, – deya akam meni insofu andishaga chaqirmoqchi bo'ldi.*
 – *Nimasi qiyin ekan? Yozaman desam, ba'zi bir chalasavod lapashanglaringizga o'xshab olti-yetti yilga cho'zib yurmay, ikki yilda bitirib tashlayman!*
Oh-oh, u sizga bo'yoqchining nili ekan-da! – deb shashtimdan qaytarishga urindi akam [1].

The following type of irony is found in this conversation between the brothers: biting sarcasm (*Marhamat, bo'lg'in, kim bo'lma, deyapti?*), shama (*Yozaman desam, ba'zi bir chalasavod lapashanglaringizga o'xshab olti-yetti yilga cho'zib yurmay, ikki yilda bitirib tashlayman!*), kinoya (*Oh-oh, u sizga bo'yoqchining nili ekan-da!*). These are examples of situational irony. In the passage, the act of obligation reflects the meanings of a promise,

a vow, and a warning. For example, while Askar's claim that he will finish his dissertation in two years reveals his vow, his older brother's statement that "this work is not a painter's dye" serves as a warning that every task has its own inherent difficulties. The communicative goal of the dialogue involves the younger brother's hidden intention: to get revenge on his beloved, who married a postgraduate student, by becoming a postgraduate himself and doing scientific work. In contrast, the older brother's communicative intention - to warn his younger brother about the hardships awaiting him on this path - is expressed openly.

10. *Osmonni suyab turganiga ham dunyoni xatlab bermas ekan. Bu orada yuz yoshlarga yaqinlashib qolgan ulug' dohiy tovarish Xon Man Men olamdan o'tib, mamalakat xalqi yetim qoldi. Yurtda bir necha yillik motam e'lon qilindi. Motamga ham, yetim xalqqa ham birov bosh bo'lmog'i lozim. Kutilganidek, "Sen yetim emassan!" deya xalqning boshiga "sevimli rahbar" tovarish Men Xon Man chiqdi. Ulug' og'asining shon-sharaflarga burkangan tarixiy yo'lini og'ishmay, fidokorona davom ettirmoqqa qasamyod qildi [2].*

Chapaklar yoki chalpaklar mamlakati The excerpt from the story features situational irony, with innuendo used as a method of expressing ironic content. (*Osmonni suyab turganiga ham dunyoni xatlab bermas ekan.*), sarcastic (*Kutilganidek, "Sen yetim emassan!" deya xalqning boshiga "sevimli rahbar" tovarish Men Xon Man chiqdi.*), irony (*Ulug' og'asining shon-sharaflarga burkangan tarixiy yo'lini og'ishmay, fidokorona davom ettirmoqqa qasamyod qildi.*) ...and others are noticeable. Taking an oath is also considered a commissive act. Khan Mann's communicative goal - to use the masses for his own benefit as much as possible - is expressed implicitly. A hint about the strength of the hero's inner self is also made in his name.

11. – *Ho' uka, qanday tushlar ko'ryapsiz? – deb qoldi bir vaqt domla. – Biz ham bilib qo'yaylik, agar mumkin bo'lsa... Cho'chib boshimni ko'tardim.*
– *Ha-ha, siz! – dedi u menga qo'lini bigiz qilib. – Nega leksiyani yozmayapsiz?*

Eran-qaran joyimdan turdim. Nihoyat, ko'pdan beri chog'lanib yurganim – bu odanning no'noq basharasiga “ko'zgu tutish” mavridi kelgan edi.

– Kechirasiz, domla, – dedim sovuqqon ohangda, – darslikda bor gaplarni ko'chirib o'tirishga odatlanmaganman.

– Nima?! Shundaymi, hmm... – Ahmadxonov kutilmaganda bo'shshib, shashtidan tushdi va bir lahzadan so'ng bosiq, nasihat maromida dedi: – Leksiyani yozmas ekansiz, bu yerda o'tirishingizga hojat yo'q, meningcha.

– Meningcha ham shunday. Ruxsat etsangiz...

Marhamat, marhamat, – dedi Ahmadxonov shubhali muloyimlik bilan [1].

The passage above presents a conversation between a professor and a student, framed in a dominant-subordinate relationship. The following methods of expressing ironic content are observed in the passage: kinoya (*Ho' uka, qanday tushlar ko'ryapsiz? – deb qoldi bir vaqt domla. Nihoyat, ko'pdan beri chog'lanib yurganim – bu odanning no'noq basharasiga “ko'zgu tutish” mavridi kelgan edi. Ruxsat etsangiz...*), piching (*Biz ham bilib qo'yaylik, agar mumkin bo'lsa...*), zaharxandalik (*Kechirasiz, domla, – dedim sovuqqon ohangda, – darslikda bor gaplarni ko'chirib o'tirishga odatlanmaganman.*). All of these belong to the category of situational irony. The declarative acts contain meanings such as command, confirmation, and permission.

12. *O'zi osongina savol. Har uchala qismidan bo'lsa ham mayli-ya? Axir, siz butun adabiyot tarixini o'rganayotgan ekansiz-ku, shundaymi?*

– Kechirasiz, domla, men Bo'ston emasman!

Bo'ston?! Qanaqa Bo'ston? – Ahmadxonov sapchib turdi. Kursi suyanchig'iga tashlab qo'ygan plashi ohista sirg'alib yerga tushdi. Men stolni aylanib o'tib uni yerdan oldim-da, bir-ikki silkib qo'liga tutqazdim. U plashini shartta-shartta qoqarkan, tutaqib o'shqira ketdi: – Nima deyapti bu bola? Qanaqa odam o'zi bu? Men bunga yaxshilik qilmoqchi bo'lsam [1]...

In the excerpt, there are methods of expressing ironic meaning such as kesatiq (*Axir, siz butun adabiyot tarixini o'rganayotgan ekansiz-ku, shundaymi?*), zaharxandalik (*Kechirasiz, domla, men*

Bo'ston emasman!). They belong to the situational irony type of irony. The declarative acts used in the passage serve to reveal the psychological state of the characters. The dialogue contains acts of affirmation, command, and accusation.

13. *Buuning biz bilan so'nggi ko'rishuvi emas edi. Aslida biz xayrlashmagan ekanmiz. Bu mamlakatda necha kun yashagan bo'lsak, u hamisha biz bilan yurdi, ya'ni hamisha ko'z o'ngimizda turdi: ko'cha-ko'yda ham, majlis-mashvaratlarda ham, devor-u peshtoqlarda ham, katta-kichikning ko'kragi-yu gap-so'zida ham... Bu zotning soxt-sumbati-yu yurish-turishi menga ilgaridan tanish kimlardir eslatdi. Deylik, aft-angori o'z zamonasida yoshlarga qarshi tish tirnog'i bilan kurashib, "adabiyotning jallodi" sifatida nom chiqargan bir oqsoqolimizga o'xshasa, loqaydgina, behafsala qo'l silkib qo'yishi esa yana bir dovdirroq ustozimizni yodga solardi. Qabullar toloridan chiqqanimni bilaman – eshik og'zida poylab turgan g'amxo'r tovarish Mayda Xon-u jonsarak tovarish Yak va yana allaqanday tovarishlar guvva yopishib, qo'llarimni talasha-tortisha siqib, "ulug' dohiyani ko'rmoq sharafiga, qo'l olishib salomlashmoq baxtiga muyassar bo'lib, tarixga kirganim" bilan meni qutlay, olqishlay ketishdi-ku! Agar bu sho'rliklar musulmon qavmidan bo'lganida bormi, meni shu tobda aziz-avliyoga aylantirib, barmoqlarimni yuz-ko'zlariga surtib tavof qilishlari ham turgan gap edi. Shaxsga sig'inish deganlarining chek-chegarasi yo'q ekan-da. Bu borada, tavba qildim-u, xudoyim ham yarim yo'lda qolib ketar ekan [2]!*

In this excerpt from the writer's story "Chapaklar yoki chalpaklar mamlakati", the political system, rulers who prioritize their own interests above all else, and societal vices are satirized. The passage features gradual irony, and the following forms of ironic expression are found: kinoya (*Aslida biz xayrlashmagan ekanmiz. Agar bu sho'rliklar musulmon qavmidan bo'lganida bormi, meni shu tobda aziz-avliyoga aylantirib, barmoqlarimni yuz-ko'zlariga surtib tavof qilishlari ham turgan gap edi.*), mazax (*Deylik, aft-angori o'z zamonasida yoshlarga qarshi tish tirnog'i bilan kurashib, "adabiyotning jallodi" sifatida nom chiqargan bir oqsoqolimizga o'xshasa, loqaydgina, behafsala qo'l silkib qo'yishi esa yana bir dovdirroq ustozimizni yodga*

solardi.), kulgi (*Qabullar toloridan chiqqanimni bilaman – eshik og‘zida poylab turgan g‘amxo‘r tovarish Mayda Xon-u jonsarak tovarish Yak va yana allaqanday tovarishlar guvva yopishib, qo‘llarimni talasha-tortisha siqib, “ulug‘ dohiyni ko‘rmoq sharafiga, qo‘l olishib salomlashmoq baxtiga muyassar bo‘lib, tarixga kirganim” bilan meni qutlay, olqishlay ketishdi-ku!*), piching (*Shaxsga sig‘inish deganlarining chek-chegarasi yo‘q ekan-da.*). Expressive acts serve to reveal the characters' emotional states. They can be conveyed through verbal and nonverbal means. In the excerpt above, expressive acts conveying congratulations, greetings, anxiety, disbelief, pride, and arrogance are observed. These acts serve to reveal the characters' traits.

CONCLUSION

Based on our research, we have come to the following conclusions:

1. The classification within speech act theory is based on illocutionary purpose. J.Searle’s classification is distinguished from others by its completeness and its foundation in linguistic principles.
2. Irony expressed through speech acts is observed more frequently in the short story “The Year of Otoy’s Birth”.
3. In the works analyzed above, the ironies expressed through speech acts served to reveal the characters' traits and further enhance the artistic value of the work.
4. We have presented the final conclusion in the following table:

	Assertives	Directives	Commissives	Declaratives	Expressives	Types of Irony		Methods of Expressing Ironic Content
						Situational	Gradual	
“The Year of Otoy’s Birth”	4	4	1	2	-	10	-	Allusion, caustic remark, bitter sarcasm, quip.

								sarcasm, verbal irony, taunt, gibe.
“Land of Applause or Flapjacks”	-	-	1	-	1	1	1	Verbal irony, caustic remark, gibe, taunt, laughter.

REFERENCES

1. Erkin A'zam. 2025. *The Year of Otoy's Birth*. Tashkent. - 126 p.
2. Erkin A'zam. 2023. *Land of Applause or Flapjacks*. Tashkent. - 158 p.
3. Hakimov, M. 2020. *The Theory of Speech Acts*. Fergana. - 172 p.
4. Ibragimova, E. 2001. *Methods and Means of Expressing Irony and Ironic Content in the Uzbek Language*. PhD Dissertation in Philology.
5. Safarov, Sh. 2018. *Pragmalinguistics*. Tashkent. - 320 p.

TURSUNOVA SOJIDAKHON AKHMADJON KIZI
 BASIC DOCTORAL STUDENT,
 TASHKENT STATE UNIVERSITY OF
 UZBEK LANGUAGE AND LITERATURE
 UZBEKISTAN,
 E-MAIL: <SOJIDATURSUNOVA0525@GMAIL.COM>