

THE ROLE OF IRONY IN UZBEK LITERATURE

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Abstract:

Introduction. *In world literature, a number of scientific investigations are being conducted on the classification of irony, its artistic manifestations, parody, paradox, grotesque and image. The role of irony and image in the structure of the work of art in the world literary science, in which the coverage and identification of the individual skills of the writer remains one of the urgent tasks.*

In modern Uzbek literature, there is an approach based on various research methods of world literature in the analysis of works of art, the coverage of the poetic skills of the author.

Research methods. *At the same time, as poetry and prose of the 1970s and 1980s emerged from ideological stereotypes, literary criticism seemed to lag behind. That is why determining the place of irony in the system of aesthetic categories, to determine its status in the Uzbek prose, to determine its place in the structure of the creative and literary work, its influence on the transformation of the romantic worldview, the receptive features of the satirical work, identification of national-psychological factors of satirical attitude to reality is one of the urgent tasks of modern Uzbek literature.*

Results and discussions. *This article identifies the methodological basis for the study of irony in modern national fiction for Uzbek literature; in the late 19th and early 20th centuries a holistic conceptual picture of the development of Uzbek prose was developed; the study of ghazals and poems by the great poet Muqimi and the Hero of Uzbekistan and the famous poet Erkin Vahidov has expanded the possibilities of analyzing modern Uzbek prose; the satires analyzed in the article have been found to serve as a valuable and rich source for future sociological, psychological, and philosophical research.*

Conclusion. *The irony expresses the subject's point of view based on the acquisition of ignorance. Irony means in the narrow sense of the word antiphrasis, in the broadest sense, an ideological-emotional response to reality. Irony is a special type of comic in which a positive attitude is expressed on the surface and a negative attitude in essence, or vice versa. Irony varies with the leadership of a subjective beginning from humor and satire, and sarcasm is the highest stage of irony. The irony is not limited to capture the essence of reality as in satire and humor, but it also examines the principles of reality assessment itself.*

Keywords: *Uzbek literature, Uzbek satire, ghazals, Muqimi's lyrics, comics, satires of 1970s and 1980s.*

Introduction. The most lively, the most sensitive children of our century are stricken with a disease unfamiliar to bodily and spiritual physicians. This disease is akin to mental ailments and can be called "irony". Its manifestations are bouts of exhausting laughter, which begins with a devilishly mocking, provocative smile, and ends with violence and blasphemy.

I know people who are ready to choke with laughter, reporting that their mother is dying, that they are dying of hunger that the bride has changed. The man laughs - and you do not know, he will drink now, after parting with me, vinegar essence, will I see him again? And I myself find it funny that this very man, tormented by laughter, who tells that he has been humiliated by everyone and abandoned by everyone, is, as it were, absent; as if I'm not talking to him, as if this person is not there, only his mouth laughs in front of me. I want to shake him by the shoulders, grab his hands, scream so that he stops laughing at what is dearer to him than life - and I can't. The demon of laughter breaks me myself; and I myself am no longer. Both of us are gone. Each of us is only laughter; both of us are only insolently laughing mouths.

This is not fiction. Many of you, having delved into yourself without false shame and guilt, will discover the signs of the same disease in yourself.

The epidemic is raging; whoever is not sick with this disease is sick with the opposite: he does not know how to smile at all, nothing is funny to him. And, in today's times, it is no less scary, no less painful; Are there not many phenomena in life now that cannot be treated otherwise than with a smile?

How much do we know and see examples of constructive, "sonorous" laughter, about which Vladimir Solovyev spoke, alas! - Himself who, apparently, did not know how to laugh with "ringing laughter", himself infected with the disease of insane laughter? No, we see always and everywhere - either faces, shackled with seriousness, unable to smile, now faces - convulsively twitching from inner laughter, which is ready to flood the whole human soul, all its good impulses, sweep a person away, destroy him; we see people possessed by a decomposing laughter in which they drown, like in vodka, their joy and their despair, themselves and their loved ones, their creativity, their life and, finally, their death.

Shout in their ears, shake them by the shoulders, call them a dear name - nothing will help. In the face of damned irony, it is all the same for them: good and evil, a clear sky and a stinking pit, Beatrice Dante and Nedotykomka Sologub. Everything is mixed, as in a tavern and darkness. Wine truth, "in vine Veritas" - is revealed to the world, everything is one, one - is the world; I'm drunk; ergo - I want - I will "accept" the whole world, fall on my knees before Nedotykomka, seduce Beatrice; floundering in a ditch, I will believe that I am soaring in the sky; if I want - "I will not accept" the world: I will prove that Beatrice and Nedotzhomka are one and the same. It pleases me so, for I am drunk. And what is asked a drunken person? Drunk with irony, laughter like vodka; just as everything is impersonal, everything is "dishonored", everything is all the same.

What kind of life, what kind of creativity, what kind of work can arise among people who are sick with "irony", an ancient disease, more and more contagious? Without knowing it, a person becomes infected with it; it's like a ghoulish bite; a

person himself becomes a bloodsucker, his lips swell and bloodshot, his face turns white, and his fangs grow back.

This is how the "irony" disease manifests itself. And how can we not be infected with it when we have just lived through the terrifying nineteenth century...

As noted by our President, "Literature, the art of speech have always been the expression of the people's heart, the herald of truth and justice." Therefore, during the years of independence, our country has paid more attention to literature and spirituality. This can be seen in the work being done in our country to develop literature, which is a very important and integral part of our spirituality, to appreciate and encourage the noble work of our poets and writers. Most importantly, our fiction is becoming more diverse, both in terms of topics and genres. Works are being created that can be considered as masterpieces of world literature.

The selfless work of today's poets, writers and playwrights, the creative potential of today's generations, the spiritual world of our contemporaries, the pure aspirations of our young people entering life and becoming a decisive force are delighting our people with their new works.

In other words, the works of Uzbek literature smell with the breath of time. Uzbek literature is becoming the most vibrant and influential, advanced, sharp, highly artistic literature. Undoubtedly, satirical works also play an important role in this.

Illusive perceptions in the works of M. Muhammad Dost, A. Azam and E. Azam, ideals and ideological-emotional relations detached from reality have become the object of irony. The generation of Uzbek literature of the 70s felt the need to update the socio-philosophical, artistic and aesthetic views, and under the influence of this need began the process of changing the concept of the world and man in the work of young writers. In this, the ironic attitude to reality played a special role.

It is well known that satire makes a significant contribution in exposing and combating all evils, shortcomings and defects, as well as in glorifying the good.

Materials and methods. In turn, the roots of Uzbek satire go back to the distant past. The first examples of satire and humor in the Uzbek people appeared in folklore, and later developed and came into the written literature. Thus, satire was created and developed in the works of Navoi, Turdi, Makhmur, Gulkhani, Haziq, Muqimi and Zavqi, passing through folklore, the first literary heritage.

Now let's discuss Muqimi's rubais and ghazals expressed in the genre of satire.

He traveled to Tashkent several times (1887-88, 1892) and got acquainted with the news in Tashkent. He studied the cultural and literary life of Tashkent. Muqimi collaborated with progressive artists such as Nodim, Almai.

The literary life of the period in which Muqimi lived and worked was complex. This environment strongly influenced Muqimi's work. In the first period of his work, there is a partial devotion to the elements of form and artistic tendencies. But he quickly abandoned these traditions and became critical of the evils of society and antiquated beliefs. He learned from Navoi, Jami, Nizami and Fuzuli, who wrote mukhammas to their ghazals. He considered Jami as his mentor, and continued the traditions of Uzbek and Persian classical poets. The emergence and formation of a democratic trend in Uzbek literature is associated with the name of Muqimi.

As a leading poet Muqimi with Furkat, Zavqiy, Avaz, Kamil opened a new page in the history of Uzbek literature. Muqimi's lyrics are imbued with deep optimism, and vitality is one of the main and leading features of this lyric. Muqimi sang real love, man. The essence of his poems is human experiences, joys and sorrows, desires and aspirations, struggles. They glorified friendship, loyalty, sincerity, patience and perseverance, through which the poet sought to cultivate good qualities in people. He dreamed of a just and happy time, he believed that such days would come («Kelur oxir seni ham yo'qlag'udek bir zamon yaxshi»-"It will be a good time to see you finally" and so on). His poems, which are full of grief, grievances and protests, also reflect his dreams of confidence in the future and a prosperous life. The contradiction between his stable worldview and aspirations and the environment has created a critical trend in his work. It's more reflected in his comic works. His comic works are divided into satire and humor. His satires such as ("Land surveyors" - "Tanobchilar", etc.), "Saylov" ("Election"), "Dar Mazammati Zamona" ("Evils of the Time") explored the intrigues of tsarist officials, some of the local rich and other capitalist and immoral relations entering the country and their consequences.

Sometimes, following the prevailing views of the time, he wrote comics about Dukchi Eshan ("Hajvi Khalifa Mingtepa"- "Comic about Mingtepa Caliph"). He created about 30 comics on topics such as horses, carts, mud, mosquitoes, malaria. In those comics, the poet laughed at the backwardness and ugliness of life, the shortcomings of social consciousness, he described the pain of colonialism, poverty with causticity ("Devonamen"- "I am Dotty", "Ko'samen"- "I am Beardless", "Hayron qildi loy"- "The Mud Surprised me", "Pashshalar"- "Flies", "Shikoyati bezak"- "Complaint of ornament" and others). A number of other comedies reflect a new approach to changes in society ("Ta'rifi pech"- "Definition of the oven", "Aroba qursin"- "Let the Cart Disappear", "Loy"- "Mud", etc.). Muqimi introduced the theme of workers into Uzbek literature and created a gallery of types ("Maskovchi boy ta'rifida"- "The Muscovite Rich Description", "Voqeai Viktor"- "The Story of Victor", etc.). Based on his impressions of his travels to different cities and villages, he wrote a 4-part work "Sayohatnoma" ("Travelogue"). The work is written in a light, playful weight and consists of 4 lines. It realistically depicts the hardships of people's lives, the destruction of villages. The poet praised the good, eulogized the beauty, laughed at the shortcomings, rebuked, and criticized the evil and various vices. Muqimi's letters in prose and poetry are an example of epistolary literature. His 10 poetic and about 20 prose letters have been preserved. His poems survived in manuscripts, collection of poems (bayoz), books published in lithography in the early twentieth century, and in periodicals published in Tashkent and St. Petersburg have reached us.

Results. The peculiarities of irony as a comic appearance are related to its subjective nature, which Aristotle also drew attention to in his time. The predominance of irony in reality in world literature during the twentieth century has created a need for researchers to study irony and its essence, functions, means and methods of expression.

The transformation of irony into a structure-defining type of relationship in modernist and postmodernist literature and through this the need arose to reveal the essence of the achievements of recent world literature.

In the late 70s and early 80s of the last century such an intermediate situation has arisen in the life of our society. The waking representatives of the intelligentsia began to realize that the foundations on which the existing system was based were incompatible with communist ideas. As it turns out, serving the existing policy is not to serve at the same time to society as a whole, but to serve the strata of society concerned with social injustice. Realizing this raises the question of redefining one's social position. It is a privilege for the intelligentsia of this period to rise to the highest levels of the social hierarchy by serving the system and politics; on the contrary, if he does not want to contribute to social injustice, he will be left in the farthest corners of social life. Choosing the second path in terms of sticking to values is a matter of conscience. Therefore inactivity was preferred rather than activity that contributes to social injustice. But it soon became clear that this path was wrong, that narrowing the choice was nothing more than justifying one's inaction. This case led the young intelligentsia to an understanding of the limited aspects of their position and self-deprecating attitudes.

During the years of independence, the opportunity to objectively evaluate our national literature, to study it from the point of view of true art, laid the foundation for the scientific and theoretical study of modern Uzbek prose in accordance with the standards of world literature. At the same time in the twentieth century of Uzbek Literature there was an opportunity to clarify the innovations, in particular, in artistic thinking of Uzbek prose in the 70s and 80s, the roots and poetic functions of the satirical attitude to reality in the prose of the period.

Creators such as Hamza, S. Ayni, A. Qodiri, G. Gulyam such as Gulom, A. Qahhor, Sufizoda, A. Majidi, Said Ahmad, Kh. Tukhtaboyev started a new stage in Uzbek satire.

Satire can't be denied. Abdullah Qahhor wrote of those who denied satire: "A person, who is caught in the fire of satire, if he has a conscience, cannot look at people's faces, if he does not have a conscience, foaming at the mouth he runs after the writer with an ax". However, people love satire, read, enjoy, relax and laugh at real satirical works. There are probably no people who do not want to read satirical stories, feuilletons, parables and parodies and satirical novels. Hamza's "Maysaraning ishi" ("Maysara's Work"), G. Gulom's "Tirilgan murda" ("A Resurrected Corpse"), "Shum bola" ("A Mischievous Child"), E. Vahidov's "Oltin devor" ("A Golden Wall"), H. Tokhtaboyev's "Sariq devning o'limi" ("The Death of the Yellow Giant") are among such works.

Discussions. Usually, not only the whole work of great and talented artists, but each work is studied in detail by dozens and hundreds of scientists. When they come together, a wonderful way of thinking is born. Each flower in it, which is completely different from each other, calms the heart with its color and freshness, and becomes a quality that reflects the diversity of the creator's flower garden. For example, the work of the great Alisher Navoi has been studied for 500 years and will continue to be studied. This does not mean that there is no opinion left about Navoi's work. On

the contrary, as the saying goes, a thought evokes thoughts, new aspects of the creator's skill and style will open, because the creative legacy of a truly talented artist is like an ocean. The diver who dives into it will pick up the pearls according to his share, and they will never run out. The work of the talented contemporary poet Erkin Vahidov is also one of such oceans. If we take into account that the first articles about the poet's work have been published in the press for more than half a century, it is clear that it is still difficult to reach the account of the treasure trove of jewelry collected from this ocean. Since then, there has not been a single Uzbek literary critic who has not mentioned the name of Erkin Vahidov in his research work, at least once, and has not discovered a new quality in the poet's work! However, there are still many undiscovered layers of this artist's work. I also wanted to dive into the depths of these layers with all my strength and breath and think about some of the qualities of Erkin Vahidov's poetry that I have learned.

The Hero of Uzbekistan, the well-known poet Erkin Vahidov is one of the artists who has created great examples in the field of satire and made people laugh. Let's take, for example, the series of poems "Donishqishloq latifalari" ("Anecdotes of Donishqishloq") and "Kulgi mushoiralari" ("Poems of Laughter"), written inspired by people's plot and examples of folklore. These poems are distinguished by their deep meaning, wide observation, and richness of life wisdom and laughter.

It's easy to laugh; it's hard to understand the meaning of laughter. Nasriddin Afandi took the mirror lying on the ground and saw his reflection. "Hey, is this yours?" He said, putting it back in its place. Most of us laugh at Afandi's simplicity. In fact, very few people realize that at the root of this there is a great tragedy, in which the sad state of a person who has lost his identity and lives without recognizing himself is described.

Erkin Vahidov in his work paid special attention to satire because the poet could never remain indifferent to the shortcomings encountered in life. This can be seen in his poem "Ko'chaman" ("I am a Street") in the series "Kulgi mushoiralari" ("Poems of Laughter"). The poem is written in the language of a neglected street where people and traffic are difficult. In the poem, such flaws as the Soviet-style indifference are strongly criticized.

Unfortunately, there is no one in charge of this street, which is "dusting the eyes of many" and "pulling the shoes of many". Because this street located between the two districts, has been neglected due to neglect of well-being. The poet regrets this and writes in the language of street:

Har ko'cha obod, hamon men Turfa vayron ko'chamen.
(Every street is flourishing, but I am still a ruined street.)
Yozda changiston-u qishda Balchig'iston ko'chamen.
(In summer I am dusty and in winter I am a mud street.)
Ko'chamen der bo'lsam, e-voh, Ko'plar aylar ishtiboh,
(If I say I am a street, oh, many people think that it is a simile,)
Bilmadim, rost ko'chadurmen, Yoki yolg'on ko'chamen.
(I don't know, whether I am really a street or not.)
Qanchalarning ko'zlariga Chang-g'uborim to'ldirib,

(I am a street which filled the eyes of many people with my dust,)
Qanchalarning etigini Tortib olg'on ko'chamen.
(and pulled the shoes of many people.)
Bir tomonim u tumandur, Bir tomonim bu tuman,
(One of my side is that district and the other is this one,)
Boshlig'im ko'p, ko'p arosat – Ichra qolg'on ko'chamen.
(There are many of my chiefs, I am a street who is among purgatory.)
Ayladi jarrohi gorgaz, Vohki, ko'ksim chok-chok,
(The surgeon of gas cut my soul to pieces,)
Kim qachon tikkay bu zahmim, Mangu hayron ko'chamen.
(Who will sew my these pain, I am always wondering.)
Ikki boshliqdin men endi Kinga faryod aylayin?
(To whom of the two chiefs, shall I now cry?)
Yo u tomon ko'chgum endi, Yo bu tomon ko'chamen.
(Or I will move to that side, or I am a street of this side.)

The poet pays special attention to the behavior of young people. He sharply criticizes those who have forgotten their nationality imitating European culture. E.Vahidov's satirical poem “Boshindadur” (“In a Head”) is a proof of our opinion. The poem begins with the following lines:

O'n sakkiz ming olam oshubi Padar boshindadir,
(The father has columns of eighteen thousand worlds in his head,)
Ne ajab, chun o'g'li oning O'n sakkiz yoshindadir.
(Surprisingly, because his son is 18 years old.)
Nay misol shim kiygan ul Sandiqdayin tufli bilan,
(He wore trousers like a flute with shoes like chest,)
Hurpayib turgan savatdek Soch aning boshindadir.
(He has hair like a crumbling basket in his head.)

The poet then laughs at the casual fashion victim, who “wore trousers like a flute”, with shoes like chest, and who had hair “like a crumbling basket”. A father who once laughed at the children of others is now bowed and ashamed of his son's actions. The father, who heard the taunts instead of thanks, doesn't know to tell about his pain to anybody.

The poet concludes that:

No wonder, when he was young, his father honored and loved him and put him on his head, and he is still on his head.

Do you really think that there are no such naughty and obscene young people who are ridiculed as European culture, who have forgotten their identity, who have not acted in a way that is typical of our nation? It all depends on family upbringing. Hence our people say, “A bird does what it sees in its nest”, “If a mother pampers her child, he will be torn (spoiled)”. That is why E. Vahidov focuses his satire on such flaws and urges parents to be vigilant.

E.Vahidov's poems such as “Nasihat” (“Admonition”), “Manfaat falsafasi” (“Philosophy of Interest”), “Eski hammom, eski tos” (“Old Bath, Old Pan”),

“Keksalik gashti” (“The Period of Old Age”) are also masterpieces of Uzbek comic poetry due to the urgency of the subject.

Erkin Vahidov's series “Donishqishloq latifalari” (“Anecdotes of Donishqishloq” (Wise Village)) is also notable for its relevance and richness of humor. Matmusa from Donishqishloq is quick-witted and at the same time very cunning. E. Vahidov writes about this series: “Everyone laughs when they read “Donishqishloq latifalari”. However, I wrote them with pain. It is not a secret that our irrational actions are causing trouble for the people! Are there few water wheels constructed with opposite bowls? Aren't there times when we wear our own molds like ovens and go looking at the sky without seeing the way?”

If we read “Anecdotes of Donishqishloq” and think broadly, we are all like thousands of Matmusas of the great Donishqishloq. Matmusa's Village, Matmusa's Hat, Matmusa's Interest in Painting, so no matter which poem in the “Anecdotes of Donishqishloq” series, you will see that each of them has a very relevant theme.

The poet describes the village of Matmusa as follows:
Donishqishloq degan joy Bordir bizning tomonda.
(There is a place called Donishqishloq on our side.)
O'sha qishloq ahlidek Dono xalq yo'q jahonda.
(There are no wiser people in the world than the people of that village.)
Jo'yak tortib tomiga Makka ekkan o'shalar.
(They are the ones who made furrows and planted corn on the roof.)
Kalishini perronga yechib ketgan o'shalar.
(The ones who put off and left their shoes on the platform.)
Qop ganchni bir yo'la Suvga qorgan u yerlik.
(The ones who stirred a sack of alabaster with water at once.)
Echkini sartaroshga Olib borgan u yerlik.
(The ones who took a goat to a barber.)
Ko'rib minoralarni O'sha yerlik ulug'lar.
(When the great people of that village saw the towers)
Degan: “Bular teskari Turib qolgan quduqlar”.
(Said: “These are inverted standing wells”)
Tomdan boshlab uy qurmoq bo'lib tikkan havoza,
(To build houses they restored scaffolds to begin from the roof,)
Devori yo'q hovliga O'rnatgan ham darvoza.
(They also installed the gate in the house where no walls.)
Oyga chiqmoq yo'li bor, Juda oson degan ham,
(They told there was a way to go to the moon and it was very easy.)
Temir yo'lni ko'tarsa, Tayyor narvon degan ham.
(They told if you raised the railway, it would be a ready ladder.)
Mashinasi bor turib Minib yurgan xachirga,
(Though they had own cars, they rode the mules,)
Xizmat qilgan «Volga»si Eshakka yem tashirga...
(Their “Volga” served to carry feed for mules...)

Conclusion. All in all, in each of the poems in the series “Donishqishloq latifalari” (“Anecdotes of Donishqishloq”), which is based on a popular plot and humor, serious problems hearts of readers not only with his priceless lyrics, gut dramas such as “Golden Wall”, but also with his satirical poems, and with his humorous works he is actively fighting against the evils of our society.

The predominance of irony in the development of world artistic thought in the next hundred years, its leadership in postmodernist literary works, had a significant impact on Uzbek literature. As a result, in the 70s and 80s, Uzbek prose was entrusted with very complex and controversial ideological tasks, and it became an important feature of the literature of the period.

Scholar M. Sheraliyeva points out that the reason for the increase in the tendency to satire in Uzbek prose in the 70s and 80s was the social conditions of the time, i.e. the objective factor and the subjective factors, which are personalized by our creators. Thus, there was a need to study irony from a scientific and theoretical point of view and to study irony in Uzbek prose of the 70s and 80s. However, despite this, this problem still remains relevant in our literature. Although irony has been widely studied in the world, especially in Russian literature, by the twentieth century, this problem has not been sufficiently studied in Uzbek literature. Today, in the fields of literature, linguistics, philosophy, sociology and aesthetics, the problem of irony is being studied extensively and a number of researches are being created. It should be noted that the recognition and study of irony as a special scientific phenomenon in world science is mainly taking place at the end of the last century and the beginning of the new century closely related to the process of globalization.

Observations show that studying irony hard was determined only in the latter stages from levels of classical (Socrates), Romanticism, Modernism, and Postmodernism, if the interpretation is permissible an area of irony emerged. According to V. Pigulevsky, irony in the general sense means deception (fraud), slander or insult. One of the features of irony is that it consists of expositions double, in contrast to the usual and deceptive: affirmative and negative. Irony as sham is ambiguous, it is considered an insult in the form of praise or blame in the form of flattery: blame-by-praise and praise-by-blame (Knox N.).

The essence of irony is aesthetic - it is the opposite method of expression, the logical paradox and emotional evaluation are combined. The aesthetic scope of irony is wide enough. It covers the state of the subject and the attitude to the object. The irony is not only comical or tragic, but also draws towards humor, so rude humor, or sad nonsense. Irony with an interest in life replacing the tone with cheerfulness from curiosity to aggression and rebellion conveys a light humor to satire and sarcasm.

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