



## **Irony in poetry and its social foundations**

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**Abstract:** The use of such attitudes as irony, sarcasm, and irony in poetry, the presentation of the spoken word in the form of "half a cup under a cup" can be interpreted as a specific manifestation of the poet's rebellion against social and or political injustice. The ironic attitude is created through the use of various conventional means characteristic of it: for example, exaggeration and its exaggerated and diminished forms - grotesque, hyperbole; in addition, there are elements of paradox, parody, contrast, responsiveness, wit, laughter (types of laughter: cheerful, venomous, humorous, mocking, half-smiling, in a trance...), pun (word plays - homonymy, polysemy, assonance), dialogism, self-mockery, absurd mood, satire, humor. **Keywords:** Irony, sarcasm, A. Oripov's poetry, nationalist poetry, national consciousness, emotional experience, poetic courage, ironic lyrics.



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**Introduction.** Poetry is an extremely personal phenomenon in fact. However, it is a personal phenomenon that acquires a social relationship and embodies socio-historical truthfulness by its very existence. The higher the personality of the poet, the higher his ability to perceive events, the more courageous and rebellious his poetry will be. A poet may live as a human being, but he can rise above human nature due to the miracle of the nature of inspiration, the record of the crisis of feelings. The strong desire to rebel and the spiritual explosion born of the attitude of the oppressive regime and the oppressed people quickly transferred to the national language and remained in the heart of the poet, and the combination of the processes of national self-awareness and the courage of the nationalist poet also plays an important role in the reason why poetry, born of a strong desire to rebel and a spiritual explosion, quickly transferred to the national language and remained in the heart.

**Research Methodology.** From Abdulla Aripov's first poems to his astonishing creative works with conclusions that are a synthesis of world philosophy and folk wisdom, he captivates with his ability to feel the pain of the nation, to transform the pain of the heart into his own pain, and to be a unique example of word art in its time and place. In his poems written in the early period of his work, there is a sense of longing for national awakening, a longing with a heart burning with the hope of national independence, and a faith that has turned into love for the homeland.

**Analysis and results.** A. Aripov's lyrical hero is a restless, restless person. His feelings and experiences are stirred by the realization of tyranny and slavery in the background of small life events that are not so noticeable to the eye, he sees the tragedies of the people behind the events of general interest, he observes every event in the life of the nation from the point of view of the interests of the nation. He is worried about the socio-economic contradictions that worry him, the injustices that occur under the guise of friendship between peoples. These are the aspects that are highlighted in the poet's poem "The Gift" and deeply touch the reader's heart. This poem is actually a poem born from the deep longing of an Uzbek who "gives his life to a guest when he asks for a place." The poem was written in connection with the arrival of Bukhara gas to Moscow. This news itself opens the poet's eyes to the source of longing. The lyrical hero, who is handing over his underground wealth to his brother in Moscow, introduces himself with irony:

Until he finds happiness in its entirety,  
I am an Uzbek who has seen many troubles.  
When a guest asks for a place, I even spare him,  
I am an Uzbek who gave him my life.

"Irony" is a Greek word, which when translated literally means "irony, a person's self-deception"[1]. In Uzbek literary criticism, the term "Kinoya" is also used as an alternative version of "Irony". We can divide the heroes of such works into such types as romantic irony and realistic irony. Irony is created through the use of various conventional means inherent to it: for example, exaggeration and its exaggerated and diminished forms - grotesque, hyperbole; In addition, there are elements of paradox, parody, contrast, responsiveness, wit, laughter (types of laughter: cheerful, poisonous, humorous, mocking, half-smiling, in a dream...), pun (word plays - homonymy, polysemy, assonance), dialogism, self-mockery, absurd mood, satire, humor. Adding to the above points regarding the prose ages, it should be noted that in a lyrical work, irony is the direct attitude of the poet's personal "I" to the event and incident. It is not difficult to notice the poet's absurd mood and irony in this poem. Is it necessary to give your life "if a guest asks for a place"? Will the soul of this nation be spared? What kind of nation does not know its own worth comes to our minds. Not pride, but disgust strikes the heart. The irony intensifies in the dynamics of the poem:

The hospitable people of the beautiful Fergana  
Every year they bring tons of fruit,  
Perhaps they have never seen such a feast,  
Millions of camels that have gone to Mecca,  
An innocent lamb in the pasture of Tomdi,  
A human being who gives his soul without blinking,  
This is too much to count  
The flood of light flowing from Muruntov.  
Perhaps they have never seen such a feast,  
Millions of camels that have gone to Mecca...

The slave's pleasure in giving gifts to his master is only a manifestation of the "spirit of a nation accustomed to the shackles of slavery." The poet's lyrical hero, under the guise of flattery, makes a bitter joke. The sharp sarcasm and irony in the poem become more intense with each line. The poet's angry claim takes on a frank and merciless tone. You can imagine the colorful fruits and cotton being brought to the tyrant's table, the lambs' coats being torn from their mothers' wombs before they are born to adorn his ladies, and thousands of tons of gold flowing westward. You can't help but remember the faces of the heads of state who smiled contentedly, saying, "Our faces are bright before the Russian agha." Even if they haven't yet begun to rebel with all their might in the consciousness of nationalism, you can feel the bitter smoke before it is chosen to burn: "The kindness of the tyrant, the master of his enslaved nation, has exceeded the kindness of the servant in the way of Allah." You have the intelligence to notice the candle that was lit, saying, "The world is watching us share... How can I express my thoughts,

Here, we have brought our fire too.

What does courage mean? What does it look like? It is easy to stretch your throat when the flag of freedom is waving above your head. In order to be able to speak the truth at the cost of your soul when the nation's thinking is shackled, its tongue tied, and its feet are tied, it takes not just courage, but courage that relies on divine help. An Uzbek woman blows wet wood under her hearth in the dark of evening to prepare a spoonful of heat for her children. The Uzbek gas flows towards Moscow. The woman of the nation sacrifices her withered and crushed body to every corner of the fields, the intellectuals of the nation are silent as if they had swallowed their tongues. And finally, only in the late 80s did she shout that the cotton we raised to the skies as "our national pride" is causing our "national tragedy" - The nation that destroyed gardens and dried up the Aral Sea for cotton has no business with nightingales and flowers. The Uzbek people worked hard for cotton. The chemicals sprayed on cotton poisoned the body of the nation. "When women from two cotton-growing regions of Kashkadarya - Kamashi and Guzar - underwent a medical examination, only 27.3% of young women were healthy"[2].

My friends called gas, what happened,  
Our souls are a gift to you from the beginning.  
The world is seeing the truth,  
We were like this, we are like this

A. Aripov wrote this poem in 1967. The irony-severity in the poem is mixed with the pain of the regime's prohibitions and repressions. In this, the rebellion of dissatisfied feelings takes precedence over reflection. "True talent cannot be hindered by the repressions and restrictions of the era. Talent is talent in that it does not expect blessings from the time or situation, and can overcome any obstacle. The ability to express what is in the heart in extremely unfavorable conditions is considered the first sign of talent. It can be said that the poetry of Abdulla Orif shaped the spiritual world of the thinking part of the Uzbeks who lived in the period before independence, because it penetrated deeply into the inner world of each Uzbek" [3].

If the summer heats up, then love, In general, the ability to embody the pain born of deep social injustice in a "calendar" poem written with high artistic ingenuity is a blessing that only a unique talent can give.

You are a soul that has placed blood in your heart  
in a pomegranate seed in order to be a blessing.  
If it lets go, you will also  
wrap the wide world in gold.

Pay attention to the phrase "If it lets go, you will also wrap the wide world in gold": The nation, the hardworking people, do not have the will to do so. "If it lets go..." Is it possible to point out the invisible shackles of slavery more than this?! In the poet's irony, we find not only the oppression of the oppressive regime, but also a rare example of irony towards himself.

The worries of my country have fallen from my shoulders  
If he starts to Russia,  
My friend Sasha, I will go to you from my country  
Again with a gift, then.

**Conclusion/Recommendations.** Although the poet refers to the era called "communism" by saying "All eyes are on a bright future, Ahead is a sign of the future," the Uzbek wishes his people "bright future" – days that will be theirs, days that will not give gifts to anyone, and days that will not serve anyone – a "bright future." The lightning-bright thought, the harmony of thoughts and feelings, the poignant color of personal thoughts and reflections with a social burden vividly demonstrate the sense of responsibility for the fate of the homeland and the future of the people in A. Aripov's lyrics. "The poet tries to awaken the consciousness of his contemporaries with images. In each poem, A. Aripov strives to penetrate deeper into the spiritual world of his contemporary, to understand his

rich and complex feelings and thoughts, and thereby express his own attitude to life” [4]. Indeed, the poet seeks not only images, but also any political events and incidents, which are related to the interests of the nation, and when he fails to find them, he strives to awaken the people and express the essence of tyrannical politics with a poem created from a mixture of bitter ironic reflection and painful feelings. This feeling has revealed an observation imbued with deep lyricism, bitter irony.

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