Irony in Prose and Its Artistic Moduses (On the Example of the Creativity of Erkin Azam)

Abstract: In this article, irony and its artistic modes are drawn to an in-depth analysis on the example of the work of Erkin Azam. Writer’s prose works were taken as objects in it.

Key words: Prose, irony, grotesque, paradox, parody, narration.

Language: English

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Introduction

We are faced with a cynical style, even in the stories Erkin Azam, the next, more precisely, created at the beginning of 90th years. In particular, in the stories "Навоийни ўқиган болалар" ("Children who read Navoi") (1989) and "Гаёв" ("Condolences") (1991), it is not difficult to notice that cynicism in the image of the situations in which the people of the Soviet-era society fell is categorically integrated into them. In both stories, a sad and cynical style of sarcasm is leading.

In Erkin Azam's work, satire is evident even in the first works. We thought about this in one of our previous articles: "As we read this story, we are suddenly thinking of another work by Erkin A'zam “Отойининг тўғилган йилни” ("The year when the jacket, round galife trousers, boots from coarse dress. On the head is a Stalin hat, a turtleneck Stalin like this: " является объектом исследования. В статье мы вводим в анализ Irony in prose and its artistic modes (on the example of the creativity of Erkin Azam). In this article, irony and its artistic modes are drawn to an in-depth analysis on the example of the work of Erkin Azam. Writer's prose works were taken as objects in it.

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fabric. In winter-sommer. On one side is a large note, on the other side is a multicolored autochthonous magazine with a chest, on the landing of the label is a bouquet of gazettes-magazines. 

Apparantly, Salim decision, which reminds Stalin, as we said above, is a "tirik robot" ("live robot") that performs the party's commands without any words.

But this is not his original appearance. Salim Qaror, who served with loyalty to the party for a lifetime, makes the decision to reveal his "original image": "... Karasam... yivov erga muk tuvish ejtid. Usotizam, Salim Karor! Shapnani selib, u anil-anil erdan nimandiriq ilenititub olib, soli tavsga urib yuborid. Qionsamoliy? Kuyin belini uchlashla inqillaq urindr turdi-da, xadaxa stool ustida ejtid aellanimani xafshi bilan bodos va sanx buylub surub boriib, bilintirmaliga quytasliga solib kuyid. Xilol xarasa, xujqasylga yulmadi... [1,200].

The culmination of the story, the solution, the writer's goal at this point converge. To the whole world, history has shown that all the blatant rumors that communism was struck by circumstances, the social system, there is no doubt that in his inner world, in his mind, there were evolutions. As we have already said, in this story, The Writer's film in the sense of pity, it is focused on Salim Qaror. But in relation to Salim Qaror, which mimics Stalin, it is also used laughly sarcasm: "I saw the roe deer sitting above, Nazir Aka:

Ke, ke, Stalin boshomini negarasi, " – dedi darror yulga tasvinishi yuz berib. – Nima bukki sesga? Rang kур, хол сур. Уккараг Сталининг зулмидан бари. Қалай, ұтырдыдымы ұым? Уни өвез ұмрүмді, қаряқиянды қолдан-дай. Бери кел-э, укым-э, тоза тамом бұсан-а. Сени ұлым дәввозд құймасам... [1,197].

The writer does not go along the way of condemning Salim Qaror. During the disclosure of Salim Qaror's "secret" attitudes are changed towards him. That is, the mockery that the story appeared in relation to him in the beginning shifts cynicism to pity and cynicism. Through this image, the writer reveals the tragedy of those who were forced to go against his character in the period of despotism, the landscape of the era.

Analysis of Subject Matters

One of the aspects inherent in the creative works of Erkin Azam, in particular prose, is the reasonable used of various forms of cynicism – parody, grotesque and paradox.

V.Pigulevski's description says that "mocking something, laughing at defects is a sign that summarizes irony and parody. If the analogy of cynicism, forgery prevail, then things begin to shift from place to place, and cynicism begins to parody. The difference between them is that the imitation of the parody does not need much to be hint. In addition, irony raises the subject to Capricorn, sometimes irony can go to euphoria or disgust – this is a intellektual, deeply meaningful cynicism. The most important thing in parody is that the emotional state is considered a komism, the mimic state is relatively deviated and has less meaning.

Parody as a type of analogy is often manifested in the form of a burlaxe, that is, an exaggeration or a transvestite (the role of women in men, the role of men in women). The type of parody emulation can be different – from coexistence to contamination (addition of events) – but in the parody, inversion of elevation and miscarriage prevails. Burlex (exaggeration) is seen as mocking the upper style, making the elevated feeling as usual.

Romantic, classic styles or beautiful mythological images can be mocked. Burlex heroism (B.Brext) or exposes romance (disrepute) (P.Merime). Travestia, on the contrary, is a method of expressing a radical theme with a high style and hyperbole (hyperbole) style of the negative sides of the object, or rather a way of showing the usual phenomena in life (in life). The irony through which the parody passes or is expressed is determined (by analogy) in...
The parody in the "Lovely heart of the Dwarf" is actually referring to the dwarf of Lenin, Stalin, Hitler, who gained a name in the history of the world with aggression, tyranny. According to V.Pigulevski, when the irony gives an appearance as a magnanimity, falsification, the style becomes and he seeks parody or goes to it. The essence of the parody consists in imitating the original, changing a certain style. Appeal to a historical person, a conventional system is combined in a strange, strange way. Unlike other types of artistic conditional, grotesque is always characterized by demonstrative transparency. The artistic reality created on the basis of grotesque, no matter how unusual, illogical, strange, its logical justification is not required, after all, it reflects the reality in the imagination of the creator, and not the real reality in it" [4,86]. Exaggeration in the image of turning a dumpling into a bar in the story recalls the grotesque style, in which the elements of fiction are understood from the above description: "Хитлер наневамошё мошё кэйси, тайпік, ана кейтин кэйси кэйси тайпік бошлади, ниҳоят, анананы кэйси кэйси, сиғозиқ, ишқоқ, анананы таъзиямати, таъзиямати, ананананы кэйси, тайпік, ана кейтин кэйси жогироти, ананананы кэйси, тайпік, ана кейтин. Эялгизни кўзингда чакнай бошлайди, ниҳоят, анананы кэйси жогироти, ананананы кэйси, тайпік, ана кейтин кэйси жогироти, ананананы кэйси, тайпік, ана кейтин. Бу таъзиямати, таъзиямати, ананананы кэйси, тайпік, ана кейтин кэйси жогироти, ананананы кэйси, тайпік, ана кейтин. Бу таъзиямати..."[1,49].

It is known that F.Rable's work "Таргантува ва Пантгрюэль" ("Gargantua and Pantagruel") is considered the most vivid, classical example of the grotesque style in world literature. In this style J.Swift, Gofman, N.Gogol, M.Bulgakov, F.Kafka, F.Iskandar were effectively creative, and my free member took advantage of the wide possibilities of this style.

Research Methodology

The parody in the "Lovely heart of the Dwarf" is actually referring to the dwarf of Lenin, Stalin, Hitler, who gained a name in the history of the world with aggression, tyranny. According to V.Pigulevski, when the irony gives an appearance as a magnanimity, falsification, the style becomes and he seeks parody or goes to it. The essence of the parody consists in imitating the original, changing a certain style. Appeal to a certain image, a historical person, a conventional system is conditional for parody, and the prototype is always relied on a conditioned (friendly joke) and an embossed object (person). Behind the false similarity in the parody opens up differences that do not fit into...
the object, this cunning and cunning repetitive analogy preserves the initial characters and reflects the embodiment of a different world. Distortion of the style or the usual features is aimed at discrediting the object, as opposed to raising the subject to the chest, aiming to laugh. Unlike satire, parody does not seek to change the world. It is known that both Lenin and Stalin, and Hitler, were stunted. But in the XX century it is not necessary to explain how these three persons left a mark in the history of world politics. The prototype of these historical figures was conditionally obtained in "Пакананинг ошиқ кўнгли" ("Lovely heart of the Dwarf") and was shown to be Lenin, Stalin, Hitler's dwarf. And this is one of the main features of the parody. From the story it is possible to recognize these prototypes, in the text of the work it is given signs: "Танба! Дунёда донгист кетган не- не улуғдор, не-не ахолдулар паст бўлған бўлган. Ана – Наполеоннын олии, Неронни олии, Пушкин, Ганин, Ленин, Сталин...[1,7-8]."

Let us turn to more examples: "Тимошевич муаллум беришча, курича салони билан ҳиндивча салонни ҳаққатиришан бу эъти Ким Ир Сенгинг ғозланиши эми, вақти-замиондан Ҳан Кайишни, Мао Цзедунни, ҳатто Сталинни даволаган. Хитлерни ҳаққи, Наполеонни олайлик, Неронни олайлик, Пушкин, Сталинни дунёда қадар бўйинчи ғояни кўтариб чиққан "бепоён юртим"нинг ўшаги, "Корсунчи, демак, бошидан ҳам ҳаёнча, мен ҳам ҳаёнча"[5,194-195]. It can be argued that this place was pointed to the chief Tsar of that time Nikita Khrushchev.

There is an image of Natalia Dmitrievna in the "Гули-гули"("Flower"). He is called the poet Natasha Rostova. And Natasha Rostova is familiar to all of us. Tolstoy is considered a literary hero of the work "Уруш ва тинчлик"("War and peace"). Natasha Rostova came to teach the Russian language from Poltava as opposed to the policy of the era of the tyrannical system. In the name of this image in the story follows a parody, that is, a parody type to a literary hero.

In the "Гули-гули"("Flower"), the unfavorable circumstances of the Society of the tyrannical system of that period, the falsification of relations between people and the increasing outbreak of ill-deeds, etc., is shown in a cynical manner. This work is one of the most vivid examples of the allegorical style in the creativity of the writer.

M.Kuchkarova pointed out that "ўтмини саркити – қаллик" ("past remnant- bald-headed"), "қалликка маҳкум этилганлар"("sentenced to being bald-headed"), "қалхона"("the room of bald-headed"), "собик каллар" ("The former bald-headed"), "қатта ёпили каллар" ("Old bald-headed"), "қатта каллар" ("Big bald-headed"), "қаллик иллати" ("baldness discomfort"), "қал подшо" ("Bald King"), "Мўмини кал" ("Mumin bald"), which were thought up by the writer, connected with each other to the example of the people and brought into existence in the story symbolic-folk-cynicism" [3,87]. In general, under symbolism, cynicism in the work are described bitter truths about yesterday's day of society, nationality.

In the creative work of Erkin Azam the paradox is also encountered widely. Paradox is one of the tools of cynical artistic conditionality, which is poorly observed in Uzbek literature, "contrary to the idea that has traditionally reigned in society, accepted by the majority, and sometimes seemingly healthy logic. The paradox is that the aphoristic will have a laconic and sharp form of expression and the inability to believe in the contradictions of thought, which he denies, attracts attention with originality regardless of the degree of correctness" [4,213].

We face a paradox in the story of Erkin Azam "Байрамдан бошқа қўпшар" ("The other days from Holiday"). The protagonist of the work Bakir works as an ordinary bus driver. Bakir , who married the artist girl Bargida, falls into another circumstance.
Because with the family atmosphere of Bakir, the family atmosphere of Bargida is against each other. The life of Bakir, brought up in an ordinary family for a while, was spent every day in the company of junket, feast, forgery, masks made of deception – Mimo, Afroza Kamolovna, Mishla Tog’a (Muftilla), Bano, Bargida, Basira, Chinnibek, Ukkiboev, Safura. By nature, a simple, unsuspecting Bakir realized that her life passes in deception. In this sense, Safura, a member of the mask circle, plays a big role. Safura, whose fate was associated with The Masquerade society as a result of deception, does not see Bakir in this circle. Found the moment he tried to perceive to Bakir it with gestures, mysterious bites. He told her openly while the time comes: "... – У ҳам юқисиз қиз. Барғида – просто красивка! (У кимса ўхшарки?) Лекин, барғида, сени ташкиб кетади, мана кўрсак!"

- Нега? Ким айтди?
- Мен айтдиға! По секрету. Сизлар бошқа бошқа өдамсизлар, вот в чём суть! Сен бахтли ёилсизсан, дўстим. Буларга ўхшамайсан, ўхшамайсан ҳам – бахтинг шунда!

- Нега?! – Бакирниги тилдасидан ҳам, дўйнодан ҳам шундан ўлға сўй ىўқ ғоҳ. – Хўп, мен нима қилишни керак энди?
- Так что подумай, голубчик! – Сафура талги ўшлик аралаш, ىўқ, шафқатсизларча кулисиради. – Или – ила..." [6,240].

So the fact that Safura, a member of the masquerade circle, is afraid of this, also encourages Bakir to get out of it, can be a vivid example of the paradox.

**Analysis and results**

Erkin Azam also widely used the paradox in the story "Гули" ("Flower"). It can be said that the believer in the work is a paradox that Munim kal's turns from the image of man into an animal, that is, a monkey. Because, M.Kuchkarova noted, "... according to the theory of the Russian scientist Darwin, the monkey became a man as a result of labor activity. In contrast to this theory, the writer Erkin Azam described the idea which lived for many years in science, "Маймундан пайдо бўлган одам" ("A man appeared from a monkey") (Darwin's theory).

"Жахолатга ботса, одам яна қайтиб Маймунга ҳам айланши мумкин" ("A person can also turn into a monkey again if he falls into ignorance") (an artistic philosophy of Erkin Azam), as an example of the life of Muminvoy-Maymunvoy’[3,89].

Mumin-Maymun –one of the main heroes of the work. His father is imprisoned by his wife, that is, his mother. Munim grows up without parents, finds "upbringing". Mumin-Maymun goes to root the image of humanity. Breaks the peace of the village people, openly "monkey" with the Russian teacher Natasha Rostova. The writer on the example of this image shows the spoilage, spoilage of the nation. In order to show this, the writer uses the appropriate allegorical style, symbol, exaggeration, parody and paradox. The language of the work is simple, rich in folk phrases, proverbs and sayings.

At the end of the work, Mumin-Maymun steals the village coffin and enters it, that is, condemns himself to death. On this place also used paradox.

In summary, irony is one of the broad-layered and complex categories of fiction. Irony is an object of study not only in literature or linguistics, but also in such areas as philosophy, psychology, sociology.

In the 70-80th years, the work of Erkin Azam, belonging to the literary generation, is organized by the film style. Erkin Azam's creative works, irony and its artistic conditional means are considered three of a wide range of types, such as parody, paradox, grotesque. In particular, the story of his "Совык" ("Cold"), the story of "Жавоб" ("Answer") etc. cynicism in the relationship between the author and the views of the hero and reality is noticeable, and in the "Отойининг туғилган йили" ("Atai's birthyear") the irony rises to the level of sarcasm. In the "Таклия" ("Condolences"), too, cynicism is observed in situations in which people of the social environment of the despotic regime fall. In the stories of "Байрамдан бошқа кунлар" ("The other days from Holiday"), "Пакананинг ошиқ кўнгли" ("Lovely heart of the Dwarf") and "Гули-гули" ("Flower"), artistic means of conditional cynicism were widely used parody, paradox, grotesque, exaggeration. And if this is the writer's own method of approach to reality, then in another way it demonstrates the wide edge of its artistic world.

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