



CERTIFICATE

of achievement

THIS CERTIFICATE IS PROUDLY
PRESENTED TO

Mavlonova Ugliy Khamdamovna

FOR PUBLICATION OF PAPER ENTITLED:
IRONY IN LYRICS

In volume 2, Issue 4 European Journal of Research
Development and Sustainability (EJRDS)
April 2021

IMPACT
FACTOR:
7.455

ISSN (E):
2660-5570



Google | COPE |  OPEN  ACCESS


Editor-in-chief



EUROPEAN JOURNAL OF RESEARCH DEVELOPMENT AND SUSTAINABILITY

<https://scholarzest.com/index.php/ejrds>

ISSN (E): 2660-5570

Journal Impact Factor: 7.455

**Editor In- Chief
Dr. E. A. Houda**

**Volume 2, Issue 4
April, 2021**

**AN OPEN ACCESS, PEER REVIEWED
MULTIDISCIPLINARY JOURNAL**

scholarzest.com

Calle Nelly, 4, 35240 Carrizal de Ingenio, Las Palmas, Spain



IRONY IN LYRICS

Mavlonova Ugiyoy Khamdamovna
Doctorate of the Bukhara State University
Bukhara, Uzbekistan
+998914038305
dagotys@mail.ru

Article history:	Abstract:
Received: March 28 th 2021 Accepted: April 6 th 2021 Published: April 26 th 2021	This article describes the works of the famous lyric poet and ghazal writer Atoi, a descendant of Yassavi. It is said that Atoi's poems were written mainly in the type of aruz "ramal bahr" (poetic breath meter), and that he also created visual means and methods, such as tajahuli orifona, rhetoric, and publication. In his poems, he showed a delicate imagination, a keen eye, and a high taste. The fact that almost all of Atoi's ghazals and rubais contain irony and sarcasm shows that he had a deep sense of the power of the Uzbek word, and that he put a lot of effort into showing his grace. The same thing testifies to the extremely high level of artistic skill of the writer.

Keywords: Lyrics, ghazal, sweetheart, love, flowers, affection, a confessional poem, verse, uncoupling

INTRODUCTION

Atoi is a ghazal writer and a lyric poet. In addition to the theme of love, wine is also sung in his poems. The joy of life, all its beauties and pleasures are described in wine. In Atoi's lyrics wine is a symbol of life, as in the rubai of Umar Khayyam and the ghazals of Hafiz. Atoi's lyrics are full of folk sayings, expressions, proverbs and words on fairy tales. He wrote his ghazals mainly in the type of aruz "ramal bahr" (poetic breath meter); light rhyme, short verses, simple words, simple and fluent style. That's why his poems have become folk songs. Atoi also created visual means and methods, such as tajahuli orifona, rhetoric, and publication. In his poems, he shows a delicate imagination, a keen eye, and a high taste; he creates beautiful, memorable metaphors, unexpectedly exaggerated images.

LITERATURE REVIEW

In his most verses he used enough satire, sarcasm and irony, simile and metaphors as well. He expresses the sweetheart's figure, love and wine that no one can even imagine, he finds so beautiful, unrepeatedly words to compare them and this shows that Atoi's language was full of literary devices [1]

In one of his poems, when a beautiful sweetheart steps on the face of a humble lover, her leg hurts and she flirts, "yuzing buncha bo'yradek dag'al bo'lmasa" ("Your face is so rough as a "Boyra"). "Boyra" is a thing made of reeds that looks like carpet woven. It is laid under the carpet and covered on the roof. A sweetheart's legs are so delicate and beautiful that the lover's face is like a "boyra" in front of her legs. In the second poem, the following scenery is drawn: it is not the tears that flow from the eyes of the lover who misses his sweetheart, but the fact that the river is flowing, he is making a raft out of his eyelashes and swimming in the river. The poet writes unique lines in which the lover glorifies his ladylove and shows devotion. For example, in the "radif" (meaning order) poem "Begim", the lover is ready to make his eyelashes a broom ("jorub"), to make his face a shovel, in order to be hired as a slave. Even if the sweetheart accepts him as a cleaner - a "slave", he considers himself happy. Atoi raises the ladylove to such a height.

The poet portrays the height, face, eyes, eyebrows, hair, eyelashes, mouth, lips and cheeks. By characterizing them, he draws an unparalleled image of the beauty of the ladylove. Every minute he expresses his love and devotion to his beloved. By imaging himself as a "slave" and his ladylove as a "king", he expresses his love and devotion to the beautiful sweetheart, but also emphasizes the inequality of love ("king" - "slave"). His beloved appears flawless in beauty and perfect in every way.

Yes, a ladylove is infinite in beauty. Even Joseph, described in many stories as a symbol of beauty, cannot be compared to her:

*Gar husn budurkim, sanga bor, kes bu tilimni,
Yusuf so'zidin qilsam agar zarra hikoyat [2].*

(If I tell you about the beauty of Joseph, cut my tongue, because you have uncomparable beauty).

RESEARCH METHODOLOGY

In a number of the poet's poems one can see a real lover, metaphorical love, that is, man's love for man. In the verses as

*Ul sanamkim, suv yaqosinda paritek o'tturing,
Goyati nozikligindin suv bila yutsa bo'lar, – [3]*

there is no doubt that a delicate girl is depicted. In the poem, the ladylove is described as so delicate, so beautiful, that as if she could be swallowed with a spoonful of water. Atoi knows folk expressions very well and can use them appropriately. The same can be seen in the text of the ghazal.

The poet gives another analogy. The arrival of the ladylove at the stream in the garden is like the arrival of a fairy near the water of Kavsar Lake in the garden of Paradise:

*To magarkim salsabil obina javlari qila,
Keldi jannat ravzasindin obi Kavsar sori hur.*

The beauty, clarity, and purity of the girl are such high that she does not wash her hands in water to clean them, but cleanses the water by washing her hands:

*Ul ilkkim suvdin oriqtur, yumas oni suvda,
Balki suvni pok bo'lsin deb iligi birla yur.*

Looking at the incomparable beauty sitting by the water like a fairy, the lover is amazed and believes in the "occasional appearance" of the mermaid. In the ghazal, the poet states that his prayer is also a plea to see her beauty. Until this ghazal of Atoi, the image of the fairy that had stirred the heart of the lover was not described so vivid, showy, and at the same time divine.

*Jamoling vasfini qildim chamanda,
Qizardi gul uyottin anjumanda, –*

Intruductional ghazal is one of the poet's masterpieces. The first verse depicts a wonderful scene: the lyrical protagonist - the poet enters the flower garden. The unusual and various flowers are blooming. No, it's not just a flower garden, it's a conference of flowers – gathering of flowers, and each flower shows itself, flaunts. The poet described the beauty of the ladylove at this conference. The flowers blushed with embarrassment and shame. In fact, they weren't red; they blushed because they were uglier than their mistress. In the poem, the original and figurative meanings of redness are used effectively.

Second, the flower is given human qualities, personalized. For example, the flower garden looks like a conference, the flower blushes with shame. This is a characteristic of the art of diagnosis. The first byte was on the definition of the ladylove's beauty. The second byte describes her lips and mouth:

*Tamanno qilg'ali la'lingni ko'nglum,
Kishi bilmas oni kim, qoldi qanda.*

This verse says that my heart longed for your ruby lips and could not find them. "La'l" is also a warm word that comes from the lips of a ladylove. Because of the lips of the sweetheart is as red as blood, it is assimilated to a precious stone – ruby. According to classical literature, girls with small mouths are considered beautiful. The lover wanted to see the mouth of his ladylove. But it was so small that no one knew where it was! The image changes in the following bytes. Definitions are replaced by confessions and complaints. The lyrical protagonist goes on to express his love and devotion:

*Chu jonimdin aziz jonona sensen,
Kerakmas jon manga sensiz badarida.
Manga ul dunyoda jannat ne hojat,
Eshiging tuprog'i basdur kafanda.*

The lyrical protagonist cherishes his sweetheart than his soul. He prefers the soil of his sweetheart's gate to the paradise of the world. The fifth byte contains hint. The poet describes his ladylove as "Yusufi Husn" (the beauty of Joseph) and worries about falling into Jacob's situation. According to a legend, he was the beloved son of Jacob. Envy to this, his brothers deceived their father and took him out to the field and threw him into a well. Then saying "The wolf ate him!" they spread false information. Jacob's eyes were blinded by weeping for his son's dumps. In our classical literature, the life of Jacob in separation is referred to as the Bayt ul-Hazan (House of Sorrow). And the well where Joseph was cast was shining because of his beauty. The "chohi zaqan" (pit under the chin), which is often used in our classical poetry, indicates this:

*Solib borma meni, ey Yusufi husn,
Bukun Ya'qubtek bayt ul-hazanda.*

In the sixth byte, there a streak, where the consonantal "uz" in the words "uzun" (long) and "uzmasman" (I will not rip) is repeated. This is called the art of etymology of word building. In addition, it is understood that the lover has fallen into the trap of a hairy made of hairs. The lover is so humble and naked that the "head of the lover is in the place where the feet of his sweetheart are." That is, he put his head on the place taken by footprint of his beloved. Here the poet uses the art of contradiction:

*Uzun sochingdin uzmasmen ko'ngulni, (I will not rip my soul from your long hair)
Ayog'ing qanda bo'lsa boshim anda. (My head is there where your footprint is)*

The piece of the poem ends with a very sincere feeling: people wish the lover a high position, but Atoi calls him as a slave to "sarvi azod" (free cypress). He wants it himself. Here you can see that the girl's beautiful figure,

stature was given through the "sarvi ozod". In classical literature, stature has always been likened to a cypress. The word "free" is used in dictionaries to describe a tall, beautiful cypress. The general meaning is equal to a beautiful lady. But it doesn't matter; the important thing is that the "freedom" of the cypress is contrasted with the "slavery" of the lover:

*Tilar el mansabi oliy va lekin (People wish the lover a high position, but)
Atoi sarvi ozodimg'a banda. (Atoi is the slave of his sweetheart)*

In his poems, Atoi skillfully uses the art of contrast (Arab. *ta'rod*). For example, we can see in his ghazal, which begins with the verse "Soching chun laylat ul-qadr-u yuzing chun subhi sodiqdur" the poet also uses this art with mastery and achieves an impressive artistic effect. The two mutually exclusive concepts are skillfully used to complement the unparalleled beauty of the fairy.

*Manga sensiz tingandin o'lim yuz qatla ortuqdur,
(I'd better die than being live without you)*

*Bu so'zda, haq bilur, ko'nglum bilim birla muvofiqdur,
(I am telling the truth, my tongue and soul are congruous) –*

says the poet in the third verse of this ghazal. A sincere confession increases the impact of the poem. The poet's love is in such level that he prefers death to life without his ladylove, and he expresses this sincerely. In the following verse of the ghazal:

*Bu kun vaslingni tark aylab, tilar jannatni zohidlar,
(On this day, leaving your face, the hermits wish a Paradise)*

*Berurlar nasyag'a raqdri, bu ne nodon xaloyiqdur?
(They give cash to the creditors, what an ignorant people they are?)*

the Sufi spirit is evident. This is because the Sufis believe that it is necessary to love Allah not to enter Paradise, but to see the beauty of the Creator of eighteen thousand worlds, the essence of all beings. They believe that in order to have a good destiny on the Day of Resurrection, praying is like finishing a job in exchange for a bribe; true love must be impartial, that is, the lover must devote himself to the Creator without tasting anything.

According to Atoi, he who loves Allah in order to enter Paradise is like a fool who exchanges cash for a loan. The beauty of Paradise is nothing compared to the beauty of Allah. This byte itself can be interpreted figuratively. The classicism of our classical poets is that they can express several meanings in one word.

Atoi's ghazal, which begins with "Hayringda, begim, oh degumdur dag'i o'lgum," is also romantic, expressing the state of lover for his beloved above all else in the world. For the poet, his beloved is not only a girl, but also his faith. Because the lyrical protagonist says: "Imonim o'shal moh degumdur dag'i o'lgum" (My faith is that Moh (Allah), I can die for him). In this regard, Islam considers that every Muslim must repeat "kalimai shahodat" (to witness the oneness of Allah) his death. He agrees to die. So he is also ready to believe. He does not wants to say, "Lo ilaha illalloh" (There is no god but Allah), - but "Imonim o'sha Moh (Allah)" (My faith is that Moh (Allah)). But he can't bear to part with his beloved. Because even the paradise where a man lives in eternal bliss becomes a "sorrow" room without his beloved. The poet describes it as follows:

*Jannatdakim, el onda bo'ur zindai jovid,
Sensiz oni g'amgoh degumdur dag'i o'lgum.*

The love of the lover is so deep and eternal that even if he dies from the sorrow of his beloved, his soul will accompany his beloved until the Day of Judgment.

Atoi's ghazal, which begins with the verse "Mengiz yo ravzayi rizvonmudur bu?" also describes the feeling of love. At the same time, the poet marvels at the beauty of the fairy-imagined girl. She is so perfect that if the lover the more pays attention to her qualities the more his love grows. The ladylove's face (mengiz) is reminiscent of a garden of paradise, and her mouth is reminiscent of a "smiling buds." Her black eyes are reminiscent of a pirate, and her beauty is reminiscent of a Turkestan fairy:

*Qaroqchi ko'zlarin kim ko'rsa ayur (If someone sees a pirate's eyes says):
"Ajab, ayyori Turkistonimdur bu?" (May be, it is my carry Turkistan)*

Just as a pirate takes both wealth and life, so a ladylove also takes the life of a lover with playful eyes. A ladylove is good at showing herself in unusual situations. Therefore, she also appears to be an angel of good qualities. The soft feathers on the lips of the sweetheart who is the unparalleled in beauty smell like basil. So, the ghazal is entirely devoted to the portrait of the angel visage. But the poet was not sufficed with showing the girl's face. In the last byte, he manages to describe a grim inner world of his beloved by telling his poor and wandering plight.

ANALYSIS AND RESULTS

Atoi is a poet who is good at portraying his beloved in different situations and describing his suffering from different points of view. You can see this in the example by analyzing the following introductory ghazal as well:

*Qon bo'ldi ko'ngul firoqi birla (The soul became bloody with the separation),
Kuydi jonim ishtiyogi birla (My soul burned with passion).*

In this extremely simple and playful poem, the girl's unparalleled ringlet, heart-warming eyes, and arrow-shaped eyelashes are not portrayed in its own way, but side by side with the rarest and most beautiful things in nature:

*G'uncha sevunub to'ng'a sig'inas (The bud does not fit in its coat from a ton of joy),
O'xshatsam, o'qing bashedqi birla (If I assimilate your arrow with its ears).*

According to the poet, the eyelash of the ladylove is like the tip of an arrow of the bow. Because the eyelash is similar to the axis in two ways: first of all, the eyelash is as straight as an arrow. Second, if a bullet hits a beast, the lashes will target the lover's heart. Therefore, when the unopened rose heard that it resembled the beloved's eyelashes, it "could not fit in its coat," that is, it opened.

Atoi in his ghazal "Netti, ne bo'ldi?" (What's happened?), expresses the state of lover, who is amazed by his beloved's bitterness and flirt. He faced to his beloved's anger, but did not know what was wrong. That is why he is troubled by questions. Atoi is a poet who was able to add a special image of the human psyche to our classical poetry:

*Ey orazi shams-u qamarim, netti, ne bo'ldi? (What's happened my sunny-moon face?)
Ve, tishlari durr-u guharim, netti, ne bo'ldi? (What's happened my pearl teeth?) [3]*

The lover considers himself a sinner. But he does not know what his fault is. He wonders if his beloved is jealous of him:

*Sen bor ekan o'zga kishiga nazar etsam
(There are You, if I look at someone else),
Chiqsun bu mening diydalarim, netti, ne bo'ldi
(Let my eyes come down, what's happened)?*

The lyrical protagonist is helpless, ready to sacrifice in the way of love. Therefore, he does not care much about how he was killed. He does not want to leave his beloved to save his life:

*Gah javr bilan o'tur meni, gah noz ila sendin
(Sometimes kill me with a spear, sometimes with your flirtation),
Haqqoki, mening yo'q guzarim, netti, ne bo'ldi
(It's true I have not a quarter, what's happened)?*

Atoi is a poet who beautifully and impressively introduced the image of soul grief, emotional turmoil and heart complaints into Turkish poetry. It still touches the hearts of poem-readers because of its high artistic expression of sincere feelings in it.

The ghazal with the redif "Ey do'st" (Oh, friend) is remarkable for its multimeanings. The word "friend" in it can be described and interpreted in different ways.

*Sensiz bu jahon ayshi alamdur manga, ey do'st
(Without you this world is a troubling life for me, Oh friend),
Shodligi ham mehnat-u g'amdur manga, ey do'st [4]
(Jubilation is also work and grief for me, Oh friend).*

The ghazal continued from head to toe as an appeal to a friend. The first verse contains the lyrical protagonist's love for a friend. He tried to express that he was so attached to his friend that he could not imagine life without him. Simple contradictory expressions of madness and anguish show both the nature and the degree of the lover's suffering. This image method is also repeated in the next line of the byte. As a result, the suffering of the person in the image of the lover is appeared as more vivid and impressive in the eyes of the reader.

*Lutf-u karamingni sen agar mendin ayasang
(If you scant your kindness from me),
Javr-u sitaming lutf-u karamdur manga, ey do'st
(Your given suffering is kindness for me, Oh friend).*

In the next byte, contrast is also used as an active image. Only here the contradiction of two words at once in the first verse is used in opposition to another pair in the next verse. At the same time, the repetition of the words in the previous verse also served to reinforce the poet's intended meaning.

*Diydor ila qorni emas erdim esa, hajring
(I was suffered a lot by not your face with your blood)
Bisyor jaf o ayladi, kamdur manga, ey do'st.
(but your estrangement, it is little for me, Oh friend).*

The use of a series of contrasts will continue in the next paragraph as well. Here the words "bisyor" (a lot) and "kam" (little) perform the same function. If we look at it, we can see that the first verse of the byte also contains words with opposite meanings. This was done through the words "diydor" (face) and hajr (estrangement). In fact, the words "hajr" and "hijron" (estrangement) have opposite meanings to the words "vasil" and "visol" (face). The word "diydor" here means "visol". This means that here, too, a slightly more subtle contrast is used.

*Ko'nglum yuzini javr ila chun sendin uyurmon,
(To forsake you with suffer in my heart),
Oxir necha bu javr-u sitamdur manga, ey do'st.
(Finally it is a lot of oppression for me, Oh friend).*

The contrast in the fourth byte is expressed by the pronouns you and me. However, the emphasis seems to be on expressing the lover's devotion to his beloved and complaining that he is facing endless oppression in return.

Odang'a seni o'xshata bilmonki, parisen

(I can't compare you to a man, you are a faerie),
Nortek *yanoging bog'i Iramdur manga, ey do'st.*
(Your cheeks as pomegranat are the Garden of Edem for me, oh, friend).
All this is aimed at showing the beauty, the uniqueness of the beloved.

The next byte continues the same spirit. This intention is achieved by bringing about the contradiction between man and fairy. Now the art of tanosib (using the words which are connected to each other) is used. The essence of this art is the use of logically related words in the text.

Note: A man has a face (cheek-*yanog*). The color of this face or cheek is like a pomegranate. This means that there are signs of a garden on the face of his beloved. But the poet does not call his beloved a category of people, but a fairy. Fairy lives in Edem, more precisely in the garden of Edem. The poet used these logical series to say that the beauty of his beloved is embodied in her face.

Qo'y qissayi Jamshedni jomi ilqingdin
(Put your mazer full of legends from your hand).
Gar bo'lsa dame mulkati Jamdur manga, ey do'st
(If it is possible, it would be a real life for me, oh, friend).

In the sixth verse, the contradiction is revealed through the symbolic representation of absence and existence. The absence is the Qissai Jamshed, that is to say, the world of fairy tales and legends, and the existence is the Mulkati Jam, the real life that is imagined by the hand of his beloved.

Og'zing'a fido jonki, tabassum qilib aytur
(I sacrifice my life to your mouth, telling with smile):
"Har lahza Atoi ne adamdur manga, ey do'st"
(Every moment Atoi is transient for me, oh, friend).

In the last byte, the queue is given to the lover. Every word of his beloved, every appeal to the lover is enough for the lyrical hero to have a feeling of satisfaction and contentment. However, these words are more of irony and sarcasm than praise. Note that "*ne adam*" can be interpreted in the sense of "non-existent or transient", as well as in the sense of "what kind of a person", "not human".

CONCLUSION

All this shows that Atoi had a deep sense of the power of the Uzbek word, and that he put a lot of effort and force into showing its charm. He could use irony and sarcasm in each of his bytes to show his feelings for his beloved through metaphors. But not everyone understands his beautiful Turkish language full of irony. The same shows the truth of the writer's extremely high level of artistic skill.

In short, Atoi's lyrics express sincere feelings with high artistry, and therefore the poet's poems still have a great impact on the hearts of all fans of literature, lovers of classical literature and poets. It is especially gratifying to note that at a time when the onslaught of popular culture is taking over the world today, the study and scientific analysis of the masterpieces of our classical literature has become one of the most pressing issues.

REFERENCES:

1. Boqijon To'xliyev, Bahodir Karimov, Komila Usmonova. Adabiyot. O'rta ta'lim muassasalarining 10-sinfi va o'rta maxsus, kasb-hunar ta'limi muassasalarining o'quvchilari uchun darslik-majmua. "O'zbekiston milliy ensiklopediyasi" davlat ilmiy nashriyoti, Toshkent-2017) darsligidan.
2. <http://library.ziyounet.uz/uz/book/download/61016>
3. <https://kh-davron.uz/kutubxona/alisher-navoiy/atoiy-gazallar-tuyuqlar-devon.html>
4. <https://saviya.uz/ijod/nazm/saqladim-sirringni-yillar-jonu-konglumda/>
5. Mavlonova Ugiyoy Khamdamovna. Similarities and Differences between types of Comic // International Journal on Integrated Education. September 2020, Volume 3, Issue IX. <https://doi.org/10.31149/ijie.v3i9.596>
6. Ugiyoy Khamdamovna Mavlonova, Dilfuza Salimboyevna Ruziyeva. THE USE OF IRONY IN LITERATURE // International Scientific Journal Theoretical & Applied Science. – 2020. – Issue 04, Volume 84. SOI: 1.1/TAS DOI: 10.15863/TAS
7. Mavlonova Ugiyoy Khamdamovna, Makhmurova Mavjuda Khalimovna. ANALYSIS OF SITUATIONAL IRONY IN LITERATURE. ЖУРНАЛ «ACADEMY» © ИЗДАТЕЛЬСТВО «ПРОБЛЕМЫ НАУКИ». Том 62, номер 11, ст. 26-27.