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## The use of Irony in Uzbek Poems as a Speech Decoration

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**Abstract:** In the given article, we have considered mainly lexical stylistic irony and its use in the text as a decoration of speech on the basis of examples in English and Uzbek. Lexical stylistic devices play an important role in making the author's speech, that is, the work and the course of events in it, interesting and understandable to the reader.

**Key words:** portable meaning, ridicule, irony, sarcasm, antiphrasis, bitter laugh

**Introduction.** Portability means "transferring the name, symbol of one thing to another, or using words in a generally figurative sense to enhance the artistic value, expressiveness of a literary work". The processes of transferring the meaning of the word occur in different forms, these processes and the events that occur as a result of them, the types of these phenomena, their specific features have been studied in more detail in Uzbek linguistics. Portability has been studied under the term 'tropes' in almost all literature. In the manual "Linguistic Analysis of the Literary Text" the movements are classified as follows:

Tropes based on the quantitative transfer of word meaning:

a) hyperbola; b) meiosis.

Tropes based on qualitative transfer of word meaning:

a) metaphor; b) metonymy; c) irony.

The rest of the visual aids are given as a view of these transfers: "symbol, animation, epithet, apostrophe - metaphor; periphrase, synecdoche, allegory, epithet - metonymy; antiphrase, sarcasm - irony; litota is a manifestation of meiosis". When drawing a literary text into a lingvo-poetic analysis, it should not be forgotten that on the base of almost all of the pictorial means called portability lies the logical notion of analogy, and comparison. Irony is said to be "a transfer that uses the language means in the opposite sense of its true meaning, with sarcasm". Irony has long been used in our literature to create impressive expressions. In European literature, this phenomenon is generalized under the term 'irony'. T. Boboyev described the irony as follows. Irony (Greek, eironeio - to take for granted) - is a form of denial, laughing over the object of the image, secret laughter, sarcasm. "The use of words and phrases with irony and sarcasm in the opposite sense to their meaning is called the irony style".

**The main part.** The emphasis is not on the original meaning of the word or combination of words, which has become a metaphor, but on the figurative meaning. For example, in "Sinchalak" (squirrel) Arslonbek Kalandarov likens Saida Alieva to "sinchalak", and Saida Alieva secretly likens Arslonbek Kalandarov to a "kho'roz" (rooster):

"Sinchalak" refers to Saida's subtlety and weakness, "kho'roz" refers to Arslonbek Kalandarov's arrogance and shouting, and both contain sarcasm,

irony and secret laughter. So "sinchalak" and "rooster" are allusions to allegory. There are two kinds of irony (revealing and just ridiculous, light laughter). While the revealing sarcasm in the comedy is allusive, in the humorous works there is cheerful laughter, irony, just light jokes. The allegorical nature of the images is mainly characteristic of parables.

Let's take an excerpt from the poem "Zaynab va Omon" by the poet Hamid Olimjon:

Qancha *yakhshi*, *barno* bo'lsa ham,

Qancha *olim*, *dono* bo'lsa ham,

Sobir uchun qiynama meni,

Meni o'tga tashlama yana.

Menga yolg'iz *Omonimni* qo'y.

Menga o'sha *yomonimni* qo'y.

U kam emas hech bir odamdan,

Men ul bilan uzoqman g'amdan.

In this poetic passage, while by the adjectives "yakhshi" (good), "барно" (handsome), "olim" (scholar), "dono" (wise) are lightly sneered at Sabir, a strong-sharp satire is used through the rhyming words "Omonim" (my Omon) – "yomonim" (my evil). Yes, in Aunt Anor's view, Oman is a bad, "inferior" person, but for Zaynab, he is the only one in the world who is "no less than anyone", even no less than a person whom aunt Anor described as "barno" (handsome), "olim" (scientist) Sabir. Here is an irony! The satire, sarcasm, sneer, sometimes the rest of the secret and sometimes the rest of the open laughter enhanced the impact of the poem, helping to uncover the sharp edges of the characters of Zaynab and Aunt Anor [2, 28).

As described in the poem "Semurg yoki Parizod va Bunyod", the arrogant Parizod, the khan's daughter, responds to Bunyod, who uprooted a huge plane tree and killed an evil giant:

Cho'ponni sevolmadim,

Hech ko'ngil qo'yolmadim.

Qancha botir bo'lsang ham,

Zo'r bahodir bo'lsang ham

To'shaging khas deb bildim

Aslingni past deb bildim

Sevolmadim seni men,

Chunki men ham khon qiziman.

The ambages, sarcasm – the irony in this passage could vividly express the whole existence of Parizod. Now let's take examples on irony taken from some literatures used by English writers:

1. Stoney smiled the sweet smile of an alligator. (St.)
2. Henry could get gloriously tipsy on tea and conversation. (A. H.)
3. Even at this affair, which brought out the young smart set, the hunting squire set, the respectable intellectual set, they sat up with gaiety as with a corpse. (S. L.)
4. Try this one, "The Eye of Osiris." Great stuff. All about a mummy. Or Kennedy's "Corpse on the Mat" that's nice and light and cheerful, like its title. (D.S.)

Let us now discuss the types of irony. Antiphrase – irony is a type of irony, the denial of a feature of a person or object by the intonation of laughter. An antiphrase occurs if the word or phrase in the text implies an inverse meaning rather than the original meaning. For example, in the ballad "Jangchi Tursun" Hamid Olimjon used the following antiphrase:

*Erkalanib yotadi*, u Vatan tuprog'ida.

*Yosh bola yotganiday*, *onaning quchog'ida*.

The phrases "erkalanib yotadi" (lies down), "yosh bola yotganiday" (like a young child lying down) and "onaning quchog'ida" (in the arms of a mother) are antiphrasis. After all, the phrases "erkalanib yotadi" and "yosh bola yotganiday" actually have positive

meanings, while in this case they have a negative meaning, expressing that Tursun is dead.

Sarcasm (Greek. *sarkasmos* - torture, harassment) – bitter venom, mocking, ridicule. Bitter laughter and mocking are the basis of sarcasm; a method of depiction widely used in lyrical, epic, and dramatic works, especially in comedy. Sarcasm comes from a portable meaning that contradicts the original meaning of the word. In sarcasm, intonation and the author's attitude to the object of the image play an important role. Usually, sarcasm reveals the negative aspects of a person, thing, or event. Example:

Aylanaman nozigim, o'rgilaman nozigim,

Gapda tamanno, tarang, "men o'laman" nozigim.

Ko'z suzilib qoshgacha, olifalik boshqacha

Uyda eri osh qilib, uxladi u tushgacha.

Aylanaman nozigim, o'rgilaman nozigim,

Uy ishidan so'z ochmang, men o'laman nozigim.

Bittasi bitmay hali, yangisining janjali

Yozda ko'ngil qor tilab, qish kuni mirsanjali.

\* \* \*

Do'ppi qo'lida, kayfi taralla takasaltang,

Doim ko'chada, safsata, yallo takasaltang.

Ulfatlari ishga ketib, kunduz ko'rsam,

Uxlab o'tirar o'rnida goho takasaltang. (Sobir Abdulla)

There are so-called types of irony antiphrase (mockery, denial of this or that positive feature through laughter) and sarcasm (bitter sneering, sarcastic mocking, hinting) differs from each other. Rare examples of irony can be found in the works of Abdullah Qahhor, a master of words and a respected writer of our people. In his comic stories and feuilletons, such as "Mayiz yemagan khotin" (The Woman Who Didn't Eat Raisins), "Adabiyot muallimi" (The Teacher of Literature) and "Nutq" (Speech) he created unique images using various

forms of irony. For example, the image of Mulla Norkuzi, depicted in ironic colors in the author's story "Mayiz yemagan khotin", is one of such characters: "Ayol kishi erkakka qo'l berib so'rashdimi, bas!.. Ro'za tutgan kishi og'zini chayqasa, suv tomog'iga ketmasa hamki, ro'zasi ochiladi – shu og'iz chayqashdan bahra oladi-da! Abdulhakimning qiziga usta Mavlonning o'g'li bir hovuch mayiz berganini o'z ko'zim bilan ko'rganman. Hayo bormi shularda? Shariat yo'li – xo'p yo'l. O'n bir yasharida paranji yopinmagan qizdan qo'lni yuvib qo'ltiqqa ura bering. Paranji hayoning pardasida!"

1. When the war broke out she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her one combative action. (E. W.)

2. "I had a plot, a scheme, a little quiet piece of enjoyment afoot, of which the very cream and essence was that this old man and grandchild should be as poor as frozen rats," and Mr. Brass revealed the whole story, making himself out to be rather a saint like holy character. (D.)

3. "She's a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term, I'll eat my spare tire, rim and all." (R. Ch.)

**Conclusion.** As proof of our word, we can see the examples in English and Uzbek given in the article. It is not difficult to understand from the article that a work created without means of expression and stylistic methods will remain as a simple text. But even if the means of expression and stylistic methods are not used in a proper way, the literary work loses its meaning. Of course, the writer's writing style and ability to use stylistic colors in a proper way play an important role in this. Concluding the article here, we think that in the future the sources we have collected will be useful for disciplines such as stylistics and text commentary analysis.

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