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ABSTRACT

This article gives a number of examples of the skillful use of irony in the dramas of Abdurauf Fitrat, one of the great representatives of 20th century dramaturgy. In his dramas, Fitrat was able to convey the life of the rich and the poor of his time by giving the irony mainly through proverbs. The given article selects and analyzes examples from Fitrat's dramas "Arslon" (The Lion) and "Chin sevish" (True Love), as well as the influence of irony is evident in Fitrat's dramas.

Key words: irony, a satirical approach, a drama, a proverb, a methodological tool, idioms, mythological images.

INTRODUCTION

Abdurauf Fitrat is one of the great representatives of the Uzbek literature of the XX century. He was known to the public not only as a poet, prose writer, playwright and publicist, but also as a great literary and linguistic scholar. People loved to read Fitrat's works. One of the means by which his works became so popular is irony.

MAIN PART

One can witness that Fitrat skillfully used irony in all his works. Because, in the social environment of the early twentieth century, in which Fitrat lived, most writers and poets in their works preferred a satirical approach to reality. This was due to the people's dissatisfaction with the policies pursued by the rulers. The creators tried to express this through irony. The role of irony is especially evident in the works depicting khans and tyrant rich men. In this regard, the works of Bukharian Abdurauf Fitrat, who lived and worked at that time, also attract special attention. For example, in the author's drama "Arslon" (The Lion) you can see different scenes of the irony.

For example, in the drama, the following sentences from the rich man's language to the protagonist, the Lion, are vividly portrayed: "Бой (сўз бермайини гапура берадир). Қишлоқ болаларини менинг ёмонлигимдан сақлар эканлар. Сен ўт ишингни кўра бер, бошқаларга қотишма, ўғлим, оғир юкларни кўтаролмайсан, белниг синиб қолади" (The rich (he speaks not giving a word to others). They are protecting the village children from my evil. Do your job, don't do it for others, my son, you can't lift heavy loads; your waist will be fractured)[1]. " Or the rich continues to mock Lion: "(қаттиқ қулиб) Бу қишлоқда ниманг бор сенинг! Бу қишлоқнинг ерлари, уйлари – ҳаммаси меники. Суфрам қокилганда, ерга тушган нон ушқлари онанг қабн ўн кампирни тўйдирадир. Қишлоқнинг буткул одамлари – менинг тиланчиларим, хизматчиларим ё ўртоқларим. Сен қимсан! Сичқон сизмаган бир йиқик уй билан қамиш қўжарган тўрт таноб еринг бор, уни ҳам эрта-ниддин менга сотмасанг, очликдан ўласан..." ((laughs out loud) What do you have in this village! The lands and houses of this village are all mine. When my tablecloth stumbles, the loaves of bread that fall to the ground feed ten old women like your mother. The whole people of the village are my beggars, servants or friends. Who are you! You have a dilapidated house that doesn't fit a mouse and four tanabs (1 tanab=39.9 meters) of land of reeds, and if you don't sell it to me sooner or later, you will starve to death ...) [2].

Apparently, in these passages, the writer used the irony as a methodological tool, incorporating it into the speech communication process of the leading characters. In this case, the irony is reflected in the language level of the literary work (drama). At the same time, such ironies can also express the reader's or audience's reaction to the reality being portrayed. It also covers the ideological-thematic, plot-compositional aspects of the work of art and becomes a determining factor in its overall artistic structure.

Irony is one of the categories that provide an ideological-emotional response to reality. It also has the ability to give the work a unique comic. Because of this feature irony is often given a special place in stage productions.

In the dramas of Fitrat, irony is sounded primarily against social injustice. Through it, the writer tries to express the need to change and renew social life. There were two main socio-psychological factors that led to the intensification of irony in Fitrat's dramas. The first was the social conditions of the time, the difficult way of life of the people that was, the objective factor, and the second was the social mood, which was manifested in the same conditions and appeared in the creative person, that was, the subjective factor.

In theatrical works, the satirical approach to reality leads to a further increase in drama, in which they complement each other. According to I. Manannikov, *irony precedes the dialogue of the characters*[3]. Indeed, if this theory is approached in the example of the drama "Arslon" (The Lion), the irony expressed through the cut-and-paste in the dialogue between the rich and the Lion was in fact the result of a relationship formed so far.

In Fitrat's dramas, proverbs, idioms, mythological images, and curses have become a means of ironic speech. It can be said here that when folk proverbs are turned into a means of satire, it is often observed that they are quoted in a modified form. For example, in the drama "Arslon" (The Lion), the rich man distorts the proverb "Биринки минга, мингинки оламга" (One's is to thousand, the thousand's are to the world) by saying "Биринки минга, мингинки оламга бўлмаган" (One's is not to thousand, the thousand's are not to the world). This shows that he does not follow the path of the people and does not help the people. That is, the rich's personality is revealed through his speech.

The proverb "Сичконнинг ўлими мушукнинг тўйи" (The death of a mouse is the wedding of a cat) used by the protagonist in the drama "Arslon" (Lion) is a version of the popular proverb "Отининг ўлими итнинг байрами" (The death of a horse is the feast of a dog") [4] which served to strengthen the irony in the play. In Rahimbakhsh's speech in the drama "Ҳинд ихтилочилари" (Indian Controversy) including proverbs such as "Бурга учун кўрпани ўтга солмам" (I will not burn a blanket for a flea), "Эл бирлашса, мулла оч қолур" (If the people unite, the mullah will be hungry); in the proverb which Abdusubbuh said "Кўп сўз тугага юқдир" (Many words are a burden on a camel), in the proverbs which used in Dinavoz's speech "Эски ҳаммом, эски тос" (An old bathhouse, an old washbowl) and "Чумчуқдан қўрққан, тарик экмас" (Who is afraid of sparrows does not sow millet), and in the proverbs which one can notices in Badrinat language such as "Оч ҳолини тўқ билмас" (The well fed doesn't know the hungry's condition) speaking sarcastically about current situation and estimating it is observed.

In the drama "Чин севиниш" (True Love), Rahimbakhsh says, "Англинни Ҳиндистондан қувмоқ ер юзини ўз қора қанотлари остига олган бир олбостини йўқ этмоқдир" (To banish the British out of India is to destroy a monster that has taken the earth under its black wings). Or again he says to Marling Mawlana: "Бу кун ҳинд мусулмонларини икки олбости қўрқутиб турадир. Биринчиси – Олмония, иккинчиси – мусулмон бўлмаган ҳиндлар. Биз мана шу икки олбостидан сизни бутунлай қутқариб, Ҳиндистонни ўзингизга топшурурми?" (This day Indian Muslims have being threatened by two monsters. The first is

Germany, the second is non-Muslim Indians. We will completely free you from these two monsters and hand over India to you) [5]. It is understood that the behavior of the invaders is being ridiculed through the mythological character - the image of a monster.

CONCLUSION

So, irony has become one of the important factors that ensure not only the high ideological and artistic quality of Fitrat's dramas, but, most importantly, their popularity and impact.

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