



THE IMPORTANCE OF IRONY IN ERKIN AZAM'S JOURNALISM

Kocharova Dildora Karim kizi

Denau Entrepreneurship and Pedagogy Institute

Primary education and sports education

Student

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Received: 1 st February 2022	This article explores the importance of irony in Erkin Azam's journalism. The article provides information about the types of irony. The satirical points in the author's articles are analyzed and the author's hidden thoughts are clarified. The writer's skill in word use and word play is illustrated by examples.
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INTRODUCTION.

Just as each epoch has its own characteristics, so the writers of all epochs have much in common. The generation of the 70's, which entered our literature, was also a generation that had its own style, and today they are the pillars of Uzbek literature. N.Shukurov and I.Hasanov write in their article about this generation: Should be justifiably proud of the talented young people who have boldly entered with an "undirected" natural voice. Our prose is especially noteworthy for the research and aspirations of this younger generation to poeticize reality in a unique way. " The authors of the article focus on the peculiarities of the work of such prose writers as N.Kabul, Erkin Azam, M.M.Dost, T.Murad, H.Sultan, A.Dilmurod.

Among the listed writers, Erkin Azam is a creator with his own style and voice. Erkin Azam is an artist with his own style and voice. Erkin Azam's works are characterized by a unique style of humorous narration, ironic language and unexpected artistic solutions. The author's use of gestures to convey the most intricate aspects of a human being, without exposing them, enhances the effectiveness of his work. In his short stories and short stories, Erkin Azam created simple and complex artistic characters, which are different from others, clearly distinguished by their worries and personal experiences. The main features of Erkin Azam's artistic style are the coverage of the philosophy of characters, methodological tension, the strength of psychological analysis, the construction of the plot of the work on the basis of characters, the connection between events through images, details, the closeness of author and character speech.

LITERATURE REVIEW.

O.Shofiyev says about the irony of Erkin Azam's work: "Cinema has become a leading aesthetic phenomenon in the works of the literary generation of the 70s and 80s of the last century, especially some prose writers. This is especially true of Murad Muhammad Dost, Erkin Azam, Ahmad Azam." It is natural for a certain artist to create a work in different genres, in different literary genres, in different forms and in each of his works his unique features are reflected. In this article, we will discuss how Erkin Azam's fiction is reflected in journalism.

The literary dictionary defines two terms in terms of irony and the irony we are talking about is described as follows. "In modern literature, the term irony is actively used as an alternative. As a type of migration, irony is the use of a word or phrase in a reverse sense other than its original meaning. If we look at metaphor and metonymy as the main types of migration and assume that other types of migration are derived from them, we can say that cinema is a metaphor-type migration, that is, the transfer of meaning based on "inverse analogy". For example, A.Kodiri Kalvak, referring to the ugliness of Mahsum, calls him "Husni Yusuf", which is essentially the opposite. But it is arguable that intoxicants of choice runs the taste in cinema. For example, the fact that a migration can occur without an object of identification distinguishes it from other types of migration.

It is enough to simply change the tone to use the word "good" in the opposite sense, or in the novel "Lolazor" (M.Muhammad Dost) the former leader of the Union is called "The great cotton-grower", in which allusion is transferred to the meaning. Migration implies the use of a word or phrase in a figurative sense and irony can be expressed as a modal expression on all levels of language and through the elements of that level (sound, intonation, word, sentence, etc.). For example, a movie can be created not only by using the word in the opposite sense, but also by arranging the sentence in a way that represents the irony and the appropriate tone. In this case, we are talking about irony as a stylistic figure, which can be represented as an antiphrase."

The term cinema is synonymous with irony and antiphrase. However, the Uzbek language is used more often and its absolute mastery of the Uzbek language, its preservation of irony as a derivative and its low consumption of antiphrases ensure the survival of cinema as an absolute priority term. This issue is also addressed. M.Sheraliyeva concludes: "The term" irony" in Uzbek literature is used as an alternative to the term "irony" in Russian and other

world literature. Ironically, it expresses the subject's point of view based on the acquisition of ignorance. The narrow and the broad meanings of cinema are different. In the narrow sense, it means movement and antiphrase, in the broadest sense, it is an ideological and emotional response to reality or a part of it (for example, to some heroes).

Not only is the film comical or tragic, but it also draws on humor, sad crude jokes, or sad nonsense. With an interest in life, the film translates from frustration to aggression and rebellion, from tone to cheerfulness, from light humor to satire and sarcasm.

ANALYSIS AND RESULTS.

If we look closely, we can see that the author's work is really satirical. It is obvious that irony is also used in the names of ordinary works. In Erkin Azam's journalism, irony is mentioned in the title of the article, as mentioned above. For example, in the book "Morning Dreams", Part II is called "Shap-shap deguncha..." and from this section there are figures irrigated with a very strong critical and ironic power.

When you look at the content, it is impossible not to understand the bitter irony in the title of the figures. "To`ymas", "Zarchopon", "Yalash boshqa, siylash boshqa", "Andishasiz andishalar", "O`zingiz ham o`qiganmisiz", "Hoziriylar", "Ko'lankasi maydonlar", "Namkashlik", "Gar-gar"chilik", "Shirin zabonim mening", "Farqi bor! Bor!" When you read names like, it feels like it's being poisoned, it's being ridiculed.

Sarcasm is common in Erkin Azam's journalism. For example, a new mayor (mayor) of London was recently elected. He was the son of a family that had once immigrated from Pakistan. But he was born and raised in England and at first glance, he is English. So, Mr. Sadiq Khan's Muslimness, his political and social views, everything was discussed by the whole world and I myself. "Here's a democracy, a Pakistani ruler was elected in the land of the British, if only we could achieve these stages of democracy on both sides," he said. What will the governors do if they are elected in our country? If a candidate for any government participates in elections, develops his / her program and presents it to the people...

Erkin Azam responded with an example that everyone could understand. "For example, three people from all over the world have been nominated for the post of governor, for example, obedience, wine and salt. In the election, believe me, the deputies of the subordination will vote for the candidate, the subordination will vote for the subordination and the subordination will, of course, favor the subordination. As a result, only Boysun, Sherabad, or Shurchi were elected governors, not the province. The people are divided, partisanship and localism are on the rise. So it's better to be patient for now. "

The article "Responsibility of the Motherland" also contains a lot of irony, one of which is: "Happy are those who live in a time of turmoil." It is true that this judgment, which I read somewhere, often seemed to me to be a melting pot. After all, in God's short life, man is not born with the inevitable covenant of capitalism or socialism, invented by creatures like himself, with the inevitable covenant that he will live in the age of "human" socialism!"

In this passage, irony is used in two places, the first being the use of the term creature in reference to man, the use of the term creature in relation to man is not constant and the word creature is often used in reference to an animal. The word being is used for man. In addition, the rulers of the great state called the USSR have killed many intellectuals, deprived themselves of their lives and spent their lives in the service of vain ideas. Maybe that's why the writer used the word creature in reference to man.

Applying the word "human" to the whole idea of a state is ridiculous, but also thought-provoking. Indeed, in pre-communist socialism, it became clear that people lived relatively well. The article, titled "The Pain of Genius," also uses irony, sarcasm and pitching. In the following passage, we will try to show that the most influential of the irony used is the widest. Dear people who still long for the past, but live with anxiety ("You know, time goes by again...")! Please know that time does not change. Turn around - not in the direction you think, in the direction you fear! Courageously clean our country from geniuses! Otherwise, if we continue to worship such big and small, friendly and hostile geniuses, we will not be independent, we will be "mustaqul" for a lifetime, alhazar! "

The first word highlighted here is used to describe cowards, or vice versa, which means you have no respect. The word "independent" is a testament to the writer's mastery of words. The author is careful in his choice of words, he creates a new word in the process of speech, which increases the artistic value of the spoken sentence, touches the point. The word "slave" in the last syllable of the melody is the main emphasis and fully expresses the point the author is trying to make.

Erkin Azam's work is full of different kinds of satire, some of which can be found in other places, in the works of other artists. In our study, we found that the writer also uses the words sheva in different places and thus can create different meanings. For example, in the article "Let it be in the heart, not in the language", the author always calls the speakers in the same style, in the same pattern, at least in the "second mother tongue". He takes the word "alcohol" from the circle of alcoholics and uses it here. It is a well-known name for those who always repeat a memorized phrase that touches everyone's stomach.

The title of Erkin Azam's article, "Mourning for a Sinking Ship," is ironic. The article criticizes the activities of the Writers' Union of Uzbekistan with laughter and sadness. The writer, the poets, tried to show that the writers were not doing their job, but doing other irrational things. "It simply came to our notice then. About the literature. When it comes to it, literature has been set aside and the tribune of the union has been turned into a tribune of strife, revenge and insult. In other words, it was not **"Борьба идей"** but, **"борьба людей"**. One of our teachers said,

"Are you going to speak at the convention, teacher?" "When I go out, I'll talk about literature" he said with a sigh. "No one will hear."

"The leitmotif of Erkin Azam's work of the 70s and 80s is a satirical style. In Erkin Azam's work, parody, paradox and grotesque, which are the means of satire and artistic conditionality are widely used. "

Well-known scholar Marhabo Kochkarova commented on the cinematic nature of Erkin Azam's work: The writer's sarcastic image, sarcastic plot device, sarcasm in the creation of satirical artistic image, rhetoric (grotesque, hyperbole), parody, paradox, laughter (its various types), word games (pun - homonymy, polysemy, tone of voice) absurd mood, nicknames, secrecy, self-analysis samoanalysis), self-critical eye (samoironia), trinity formula, dialogism and others. Erkin Azam is also on the path of creating the image of masked people and parody-satire in the art of sarcasm.

Turkish satirist Aziz Nesin's stories also have a motive to expose false cynicism. A comparative-typological study of the prose of these two creators provides the basis for interesting scientific observations. Images of this type are created in a typified state. Their names reflect the character, worldview and flaws of the masked men. Erkin Azam's prose provides a rich source of material for the study of satire and its artistic means in Uzbek literature."

CONCLUSIONS AND RECOMMENDATIONS.

According to the scholar, Erkin Azam's prose can be a great source for studying satire. There are a number of studies on the use of cinema in the prose works of the author - stories, short stories, movies, dramas and novels, which have been studied and researched by our literary critics, but we have not found any research on the use of cinema in his publicist works. We think that a good research can be done on the use of cinema in Erkin Azam's journalism.

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