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Irony in Poetry

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ANNOTATION

The 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 primarily in the aruz "ramal bahr" (poetic breath counter) style, and that he also created visual aids and techniques such as orifon's tajahuli, rhetoric, and publications. In his poems, he showed a subtle imagination, a keen eye and high taste. The fact that almost all the ghazals and rubais of Atoi contain irony and sarcasm shows that he deeply understood the power of the Uzbek word and put a lot of effort into showing his mercy. The same testifies to the extremely high level of artistic skill of the writer.

KEYWORDS: lyrics, gazelle, beloved, love, flowers, affection, beauty, verse.

Main part. Atoi is a ghazal writer and lyric poet. In addition to the theme of love, wine is sung in his poems. The joy of life, all its beauties and pleasures are described in wine. In the lyrics of Atoi, wine is a symbol of life, as in the rubaiyat of Umar Khayyam and in the gazelles of Hafiz. Atoi's lyrics are full of folk sayings, expressions, proverbs and fairy tales. He wrote his ghazals mainly in the style of aruz "ramal bahr" (poetic counter of breath); light rhyme, short poems, simple words, simple and free style. Therefore, his poems became folk songs. Atoi also created visual aids and techniques such as orifona tajahuli, rhetoric, and publications.

In his poems, he shows a subtle imagination, a keen eye and high taste; he creates beautiful memorable metaphors, unexpectedly exaggerated images.

In most of his poems, he used enough satire, sarcasm and irony, as well as comparisons and metaphors. He expresses the figure of the beloved, love and wine that no one can even imagine, he finds such beautiful, unique 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 lover steps on the face of a modest lover, her leg hurts and she flirts: «yuzing buncha bo'yradek dag'al bo'lmasa» ("Your face is as rough as "boira"). "Boyra" is a thing made of reed, similar to a woven carpet. She lays under the carpet and covers the roof. The beloved's legs are so tender and beautiful that the lover's face is like a "boira" in front of her feet. In the second poem, the following landscape is drawn: it is not tears flowing from the eyes of a lover who misses his beloved, but that the river flows, he makes a raft of eyelashes and swims in the river. The poet writes unique lines in which the beloved glorifies his beloved and shows devotion. For example, in the "radif" (which means order) of the poem "Begim" the

lover is ready to make his eyelashes with a broom ("jorub"), to make his face with a shovel in order to be hired as a slave. Even if the beloved accepts him as a cleaner - a "slave", he considers himself happy. Atoi raises his beloved to such a height.

The poet depicts height, face, eyes, eyebrows, hair, eyelashes, mouth, lips and cheeks. Describing them, he draws an incomparable image of the beauty of his beloved. Every minute he expresses his love and devotion to his beloved. By portraying himself as a "slave" and his beloved as a "queen", he expresses his love and devotion to a beautiful beloved, but also emphasizes the inequality of love ("queen" – "slave"). His beloved seems impeccable in beauty and perfect in every way.

Yes, the beloved is boundless in beauty. Even Joseph, who in many stories is called a symbol of beauty, cannot be compared with 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 off my tongue, because your beauty is incomparable.).

In a number of poems of the poet, one can see a real lover, metaphorical love, that is, the love of a person for a person. In verses like

Ul sanamkim, suv yaqosinda paritek o 'lturur,

G'oyati nozikligindin suv bila yutsa bo 'lur, – [3]

there is no doubt that a fragile girl is depicted. In the poem, the beloved is described as so tender, so beautiful, that she can be swallowed with water. Atoi knows folk expressions very well and knows how to use them correctly. The same can be seen in the text of the ghazal.

The poet gives another analogy. The arrival of a beloved to a stream in a garden is similar to the arrival of a fairy by the waters of Lake Kavsar in the Garden of Eden: *To magarkim salsabil obina javloni qila,*

Keldi jannat ravzasindin obi Kavsar sori hur.

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

Ul ilikkim 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 "accidental appearance" of the mermaid. In the ghazal, the poet states that his prayer is also a call to see its beauty. Before this gazelle of Atoi, the image of a fairy, which excited the heart of a lover, was not described so vividly, spectacularly and at the same time divinely.

Jamoling vasfini qildim chamanda,

Qizardi gul uyottin anjumanda, –

The induction gazelle is one of the poet's masterpieces. The first verse depicts a wonderful scene: the lyrical protagonist, the poet, enters the flower garden. Unusual and varied flowers bloom. No, this is not just a flower garden, this is a conference of flowers - a collection of flowers, and each flower shows itself, flaunts. At this

conference, the poet described the beauty of his beloved. Flowers blushed with embarrassment and shame. They were not actually red; they blushed because they were uglier than his beloved. The poem effectively uses the original and figurative meanings of redness.

Secondly, the flower is endowed with human qualities, individualized. For example, a flower garden looks like a conference, the flower blushes with shame. This is a feature of the art of diagnosis. The first byte concerned the definition of the beauty of the beloved. The second byte describes her lips and mouth:

Tamanno qilg'ali la'lingni ko'nglum,

Kishi bilmas oni kim, goldi 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 the beloved. Since the lips of the beloved are red, like blood, they are likened to a precious stone - a ruby. According to classical literature, girls with small mouths are considered beautiful. The lover wanted to see the mouth of his beloved. But it was so small that no one knew where it was!

All this shows that Atoi deeply understood the power of the Uzbek word and that he put a lot of effort and effort to show its charm. He could use irony and sarcasm in each of his bytes to express his feelings for his beloved through metaphors. But not everyone understands his beautiful Turkic language, full of irony. This also testifies to the truth of the exceptionally high level of artistic skill of the writer. In a word, Atoi's lyrics express sincere feelings with high artistry, and therefore the poet's poems still have a huge influence on the hearts of all lovers of literature, lovers of classical literature and poets. It is especially gratifying to note that at a time when today the world is under the onslaught of mass culture, the study and scientific analysis of the masterpieces of our classical literature has become one of the most urgent problems.

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