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IRONY IN PROSE AND ITS ARTISTIC MODUSES (ON THE EXAMPLE OF THE CREATIVITY OF ERKIN AZAM)

Abstract: In this article, irony and its artistic modes are drawn to an in-depth analysis on the example of the work of Erkin Azam. Writer's prose works were taken as objects in it.

Key words: Prose, irony, grotesque, paradox, parody, narration.

Language: English

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Introduction

We are faced with a cynical style, even in the stories Erkin Azam, the next, more precisely, created at the beginning of 90th years. In particular, in the stories "Навойни ўқиган болалар" ("Children who read Navoi") (1989) and "Таъзия" ("Condolences") (1991), it is not difficult to notice that cynicism in the image of the situations in which the people of the Soviet-era system society fell is categorically integrated into them. In both stories, a sad and cynical style of sarcasm is leading.

In Erkin Azam's work, satire is evident from his first works. We thought about this in one of our previous articles:

"As we read this story, we are suddenly thinking of another work by Erkin Azam "Отойининг туғилган йили". This story is a logical continuation of "Кечирасиз, ўртоқ муаллим!" The narrator becomes Ibrahim Normatov (reader) in the next story Askar Shodibek's son (student). Askar Shodibek's son grew up in Abraham's parochialism. Both characters do not sit well, they just tell the truth to their interlocutor. He does not even spare his teachers. Ibrahim says that the essay plan drawn up by the teacher of literature Hodzhikulov is illiterate, and Askar Shodibek ug'li is a master of literature history, saying that "дарсликда бор гапларни кўчириб

ўтиришга одатланмаганман". We also observe the language in the stories we compare. In the language of works, cynicism prevails. The comment "Саркаш боланинг кундалигидан саҳифалар" under the heading "Кечирасиз, ўртоқ муаллим!" is replaced by "Шартакилик қиссаси" in the next story" [7, 608].).

The hero of the story "Таъзия" ("Condolences") Salim Qaror is an image that reflects the typical representative of a whole deceived generation. Salim Qaror was watered down by communist ideas" tish-tirnog'igacha" ("covered with the whole body"). Handle of existing layout. This image, whose original name was Salim Safarov, received the nickname "Qaror" ("Decision") ("Salim was a decision because he brilliantly wrote the decisions of the Assembly in the secretariat of the Council. As a nickname, we call the nickname ""muxbir""(correspondent" [1,194].).

In the story, It is expressed about Salim Qaror by the father-son conversation, the memories of the storyteller, through the words of the niece, his, in principle, appearance and lifestyle. But his inner world-his inner experiences, thoughts, dreams, troubles remained secret.

In the story, a portrait of Salim Qaror is drawn like this: "make-up" ("sarupo") in a mungbean colour dress. On the head is a Stalin hat, a turtle-neck Stalin jacket, round galife trousers, boots from coarse

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fabric. In winter-summer. On one side is a large note, on the other side is a multicolored autochthonous magazine with a chest, on the landing of the label is a bouquet of gazettes-magazines " [1,196].

Apparently, Salim decision, which reminds Stalin, as we said above, is a "tirik robot" ("live robot") that performs the party's commands without any words.

But this is not his original appearance. Salim Qaror, who served with loyalty to the party for a lifetime, makes the decision to reveal his "original image: "... Қарасам... биров ерга мук тушиб ётибди. Устозим, Салим Қарор! Шарпани сезиб, у апил-тапил ердан ниманидир йиғиштириб олиб, столи тагига уриб юборди. Жойнаомзми? Кейин белини ушлаганча инқилаб ўрндан турди-да, ҳадаҳа стол устида ётган алланимани кафти билан босди ва сатҳ бўйлаб суриб бориб, билинтирмайгина чўнтагига солиб қўйди. Қизил нарса, ҳужжатга ўхшайди... [1,200].

The culmination of the story, the solution, the writer's goal at this point converge. To the whole world, history has shown that all the blatant rumors that communism was struck by bong as a noble idea, that Soviet people all live happily, are actually false. Truly, a whole generation was brought up under this idea, grew up. This means that the life span of a generation has found its way. People who looked like Salim Qaror even lived in fear of his own ghost. Because he knows perfectly well what his condition will be if he makes any "Nojo'ya" ("wrong") actions or says a word. Salim decision has also seen "Totib" ("taste") the sufferings of this regime ("...Сталин замонида юрак олдириб қўйгани рост. Уни Термиз турмасида бир ҳафта кизизга ўраб жабрлаганлар. "Кизиз жазоси" деган шундай бир қийноқ усули бўлар экан. Ўз оғзидан эшитганман. Колхоз даврида бир кеча хирмонжойда ётиб қолиб, мастлик билан йиглаб ҳасрат қилган эди. Биласанми, уни нимада айлаганлар? "Сталин"га "бетайин"ни қофия қилгани учун") [1,204].

Salim Qaror did not betray his conscience, his Islamism, although the decision seemed in absentia loyal to this party, the system. How difficult it is to live with two different beliefs. Salim Qaror lived among those two flames that decided. What did not happen in his inner world? Does not the repentance of the "Crimson Communist" in front of Creator (God), the laying of his head on Sajda(praying land) actually mean that the existing system has gone from the hollow? An example of such an image is the Salim Qaror, in which the system of councils, which performs each task without words, aims to "create" a person loyal to him for a lifetime, does not achieve his goal.

Salim realized that he understood the "original image" of the system in which he served faithfully. Although he lived in harmony with the external

circumstances, the social system, there is no doubt that in his inner world, in his mind, there were evolutions. As we have already said, in this story, The Writer's film in the sense of pity, it is focused on Salim Qaror. But in relation to Salim Qaror, which mimics Stalin, it is also used **laughly sarcasm** : "I saw the roe deer sitting above, Nazir Aka:

Ке, ке, Сталин бобомнинг невараси, " – дейди дарров юзига ташивили тус бериб. – Нима бўлди сенга? Ранг кўр, ҳол сўр. Уккагар Сталиннинг зулмидан бари. Қалай, ўтирибдими ўзи? Уни дев ҳам урмайди, қиргиндан қолган-да. Бери кел-э, укам-э, тоза тамом бўнсан-а. Сени ўзим даволаб қўймасам..."[1,197].

The writer does not go along the way of condemning Salim Qaror. During the disclosure of Salim Qaror's "secret" attitudes are changed towards him. That is, the mockery that the story appeared in relation to him in the beginning shifts cynicism to pity and cynicism. Through this image, the writer reveals the tragedy of those who were forced to go against his character in the period of despotism, the landscape of the era.

Analysis of Subject Matters

One of the aspects inherent in the creative works of Erkin Azam, in particular prose, is the reasonable used of various forms of cynicism – parody, grotesque and paradox.

V.Pigulevski's description says that "mocking something, laughing at defects is a sign that summarizes irony and parody. If the analogy of cynicism, forgery prevail, then things begin to shift from place to place, and cynicism begins to parody. The difference between them is that the imitation of the parody does not need much to be hint. In addition, irony raises the subject to Capricorn, sometimes irony can go to euphoria or disgust – this is a intellektual, deeply meaningful cynicism. The most important thing in parody is that the emotional state is considered a komism, the mimic state is relatively devalued and has less meaning.

Parody as a type of analogy is often manifested in the form of a burlexe, that is, an exaggeration or a transvestite (the role of women in men, the role of men in women). The type of parody emulation can be different – from coexistence to contamination (addition of events) – but in the parody, inversion of elevation and miscarriage prevails. Burlex (exaggeration) is seen as mocking the upper style, making the elevated feeling as usual.

Romantic, classic styles or beautiful mythological images can be mocked. Burlex heroism (B.Brext) or exposes romance (disrepute) (P.Merime). Travestia, on the contrary, is a method of expressing a radical theme with a high style and hyperbole (hyperbole) style of the negative sides of the object, or rather a way of showing the usual phenomena in life (in life). The irony through which the parody passes or is expressed is determined (by analogy) in

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imitation, repetition, quotation and stylization of well-known images."

In the prose of a free member, the story "Пақананинг ошиқ кўнгли" ("Lovely heart of the Dwarf") is distinguished separately. People's writer of Uzbekistan Shukur Kholmiraev touched upon this story in his essay "Ўттиз беш ёшда ҳам" ("Even at the age of thirty-five"), which ended in the form of a letter to my free member, including says: "I was crumpled by reading the title. Although they did not bring the flawed sides of people to the corner of this, usually! Do you know yourself? After all, you are a young man who does not want to give offence to someone else's heart. But on paper... While lifting the paper. Both a burden and an insult... True, you do not "insult" the dumpling. On the contrary, on each page you can boast of it and rub its shoulders. After... although you will laugh without saying salty: "A, now though stunted! Stunted!" you repeat. By the way, you can glue the quality mark again, which you discovered yourself in poor... Believe Me, Erkin, your label will not stick. On top of this, the term "Pakana" ("the Dwarf") in this case of quality does not mean any. After all, the pakana is also a man, only the lower the height, no more. Well, the lowdown in height determines its character? Not at all... His character could have been determined by some kind of bitterness caused by such a stupidity, jealousy to the tall figure, as Napoleon said to the general – the desire to put the rod "head slowed down". This was an aspect that the public would understand and recognize, that there would be no doubt ... But even "love", as if "stupidity" is not a decisive aspect of the character – can not be a decisive aspect of the character. This is a feeling of charm, as you describe in the game, ecstasy the owner. And then it will be extinguished by itself..."[2,177-178].

Apparently, our notorious writer is evaluating the story from the point of view of traditional realism. In this respect Sh.Kholmiraev's honors are appropriate. But the story of "Пақананинг ошиқ кўнгли" ("Lovely heart of the Dwarf") is built on artistic conditional means, such as irony, parody, exaggeration and grotesque, in this respect the above excerpts do not justify itself. Because in the story "Пақананинг ошиқ кўнгли" ("Lovely heart of the Dwarf"), the dumpling irony and parody are brought to the level.

M.Kuchkarova noted, in the work of Erkin Azam, the image of "dwarf" people is more encountered [3,85-86]. For example, Ўрмон калта, Эгамбой ("Гули-гули" ("Flower"), Салим Қарор ("Таъзия" ("Condolences")) and others. In such images as this is not accepted as a stupidity defect. And in "Пақананинг ошиқ кўнгли" ("Lovely heart of the Dwarf") we observe a different situation. His hero is ashamed that the Pakana is his dwarf. This resets the chances you have while to eliminate the defect. The way all know: pull on a tourniquet, eat carrots, put on

a high poshna. The Pakana, who has not seen any of this, goes to the old man of the Koran to grow his neck. And the physician turns the dumpling into a bar with the help of equipment. In this case, E.Azam uses the grotesque method productively. "Grotesk (ital. grotta-a house under the ground) - a kind, style, artistic method, based on fiction, laughter and exaggeration of fiction in artistic literature and art. In grotesque, such contradictory aspects as reality and imagination, beauty and dullness, tragedies and comedies are combined in a strange, strange way. Unlike other types of artistic conditional, grotesque is always characterized by demonstrative transparency. The artistic reality created on the basis of grotesque, no matter how unusual, illogical, strange, its logical justification is not required, after all, it reflects the reality in the imagination of the creator, and not the real reality in it" [4,86]. Exaggeration in the image of turning a dumpling into a bar in the story recalls the grotesque style, in which the elements of fiction are understood from the above description: "Хитлерни даволамоққа собиқ даъвогар оёғи остига таккурси қўйиб олади-да, бош тарафда туриб, қудуқдан сув тортғич усқунага десакмикан, хуллас, шунга ўхшаши бир ҳалложисимон пишаннинг чамбарагини секин-аста айлантира бошлайди..."

Аваллига қоматингиз тортилади, чўзилади, таранглашади, сўнг нимадир қисир-қисир қилади – суяклар, бўгинлар, қовурга, бел чаноғи, тиззанинг кўзи, тўпик; ана кейин кўзингда чақмоқ чақнай бошлайди, ниҳоят, энангизни кўрасиз – сизни шундай ит азобига гирифторман этган энангизни! Энг охирида – пакана эмас, жимит – лилпунт бўлиб ўлиб кетмоққа ҳам розиман дейсизу бақириб юборасиз..."[1,49].

It is known that F.Rable's work "Гаргантюа ва Пантагрюэль" ("Gargantua and Pantagruel") is considered the most vivid, classical example of the grotesque style in world literature. In this style J.Swift, Gofman, N.Gogol, M.Bulgakov, F.Kafka, F.Iskandar were effectively creative, and my free member took advantage of the wide possibilities of this style.

Research Methodology

The parody in the "Пақананинг ошиқ кўнгли" ("Lovely heart of the Dwarf") is actually referring to the dwarf of Lenin, Stalin, Hitler, who gained a name in the history of the world with aggression, tyranny. According to V.Pigulevski, when the irony gives an appearance as a magnanimity, falsification, the style becomes and he seeks parody or goes to it. The essence of the parody consists in imitating the original, changing a certain style. Appeal to a certain image, a historical person, a conventional system is conditional for parody, and the prototype is always relied on a conditioned (friendly joke) and an embossed object (person). Behind the false similarity in the parody opens up differences that do not fit into

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the object, this cunning and cunning repetitive analogy preserves the initial characters and reflects the embodiment of a different world. Distortion of the style or the usual features is aimed at discrediting the object, as opposed to raising the subject to the chest, aiming to laugh. Unlike satire, parody does not seek to change the world. It is known that both Lenin and Stalin, and Hitler, were stunted. But in the XX century it is not necessary to explain how these three persons left a mark in the history of world politics. The prototype of these historical figures was conditionally obtained in "Пақананинг ошиқ кўнгли" ("Lovely heart of the Dwarf") and was shown to be Lenin, Stalin, Hitler's dwarf. And this is one of the main features of the parody. From the story it is possible to recognize these prototypes, in the text of the work it is given signs: "Тавба! Дунёга донги кетган не-не улуглар, не-не алломалар наст бўйли бўлган. Ана – Наполеонни олайлик, Неронни олайлик, Пушкин, Ганди, Ленин, Сталин..." [1,7-8].

Let us turn to more examples: "Тилмочнинг маълумот беришича, қурияча салом билан ҳиндийча саломни чалкаштирган бу зот Ким Ир Сеннинг холаваччаси эмиш, вақти-замонида Чан Кайшини, Мао Цзедунни, ҳатто Сталинни даволаган. Ҳитлерни ҳам даволамоқчи бўлган-у, самолётга патта тополмаган.

... Шахсан ўртоқ Сталинни даволаган (қизиқ, нимасини даволаган экан – қоқшол қўлиним, бужур бетиними, пакана бўйиними ё бедаво миясиними?) табиби калоннинг амри (таржима орқали, албатта) билан бемор, яъни Пакана шу ернинг ўзида, йўлакда қип-яланғоч бўлиб ечинади" [1,48-49].

Ёки "... дафъатан миясига бир фикр урилади: не-не зотларни таъмирлаган бу мўъжизакорнинг (қуриялик табиб – О.Ш.) ўзи пакана, собиқ Паканадан ҳам пакана-ку!" [1,53].

The conclusion from the story is that the physical defect of a person is not important, no matter how much we try to change it, no soul will come out, because man is a miracle of the Creator. Create an attempt to change it fold with shaper equally. The main thing is that the soul of a person is pure, in a state of pure heart.

Another story of Erkin Azam "Гули-гули" ("Flower") full of irony, parody, paradox, folk words and phrases, escapades. In this story, the parody is a kind of parody in historical figures and literary heroes encountered. While in the "Пақананинг ошиқ кўнгли" "parody of the former" geniuses "was parody, the thickness of the" geniuses "in the "Гули-гули" ("Flower") was taken under parody: "Ялтир кал, чўтир кал, қўтир кал – шуларнинг бариға қирон келди. Калларга, умуман, ўтмиш сарқити ҳисобланган калликка қарши ётпасига қураш бошланди. Коммунистик жамият қурувчиси ҳар жиҳатдан тўқис, соғлом, иложини топса,

жингалаксоч бўлмоғи лозим эди. (Дарвоқе, шу гоёни кўтариб чиққан "бепоён юртим"нинг ўша кезлардаги бош подшоши ўзи шақ-шақ кал эди, ялтир кал! Бироқ унга қарши, йўқ-йўқ, унинг кал калласига қарши қурашмоқ, яъни бошини даволамоқ ҳеч кимнинг ҳаёлига келмасди. Бунинг иложи ҳам йўқ эди-да. Биринчидан, подшо жуда қари, демак, бошидаги иллат ҳам шунга яраша эски, маддалаб кетган – бедаво...)" [5,194-195]. It can be argued that this place was pointed to the chief Tsar of that time Nikita Khrushchev.

There is an image of Natalia Dmitrievna in the "Гули-гули" ("Flower"). He is called the poet Natasha Rostova. And Natasha Rostova is familiar to all of us L. Tolstoy is considered a literary hero of the work "Уруш ва тинчлик" ("War and peace"). Natasha Rostova came to teach the Russian language from Poltava as opposed to the policy of the era of the tyrannical system. In the name of this image in the story follows a parody, that is, a parody type to a literary hero.

In the "Гули-гули" ("Flower"), the unfavorable circumstances of the Society of the tyrannical system of that period, the falsification of relations between people and the increasing outbreak of ill-deeds, etc., is shown in a cynical manner. This work is one of the most vivid examples of the allegorical style in the creativity of the writer.

M. Kuchkarova pointed out that "ўтмиш сарқити – каллик" ("past remnant- bald-headed"), "каликка маҳкум этилганлар" ("sentenced to being bald-headed"), "калхона" ("the room of bald-headed"), "собиқ каллар" ("The former bald-headed"), "қатта ёшли каллар" ("Old bald-headed"), "қатта каллар" ("Big bald-headed"), "калик иллоти" ("baldness discomfort"), "кал подшо" ("Bald King"), "Мўмин кал" ("Mumin bald"), which were thought up by the writer, connected with each other to the example of the people and brought into existence in the story **symbolic-folk-cynicism** [3,87]. In general, under symbolism, cynicism in the work are described bitter truths about yesterday's day of society, nationality.

In the creative work of Erkin Azam the paradox is also encountered widely. Paradox is one of the tools of cynical artistic conditionality, which is poorly observed in Uzbek literature, "contrary to the idea that has traditionally reigned in society, accepted by the majority, and sometimes seemingly healthy logic. The paradox is that the aphoristic will have a laconic and sharp form of expression and the inability to believe in the contradictions of thought, which he denies, attracts attention with originality regardless of the degree of correctness" [4,213].

We face a paradox in the story of Erkin Azam "Байрамдан бошқа кунлар" ("The other days from Holiday"). The protagonist of the work Bakir works as an ordinary bus driver. Bakir, who married the artist girl Bargida, falls into another circumstance.

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Because with the family atmosphere of Bakir, the family atmosphere of Bargida is against each other. The life of Bakir, brought up in an ordinary family for a while, was spent every day in the company of junket, feast, forgery, masks made of deception – Mimo, Afroza Kamolovna, Misha Tog'a (Muftilla), Barno, Bargida, Basira, Chinnibek, Ukkiboev, Safura. By nature, a simple, unsuspecting Bakir realized that her life passes in deception. In this sense, Safura, a member of the mask circle, plays a big role. Safura, whose fate was associated with The Masquerade society as a result of deception, does not see Bakir in this circle. Found the moment he tried to perceive to Bakir it with gestures, mysterious bites. He told her openly while the time comes: "... – У ҳам яхши қиз. Баргиши – просто красotka! (У кимга ўхшаркин?) Лекин, барибир, сени ташлаб кетади, мана кўрасан!

– Нега? Ким айтди?

– Мен айтдим! По секрету. Сизлар бошқа-бошқа одамсизлар, вот в чём суть! Сен бахтли йигитсан, дўстим. Буларга ўхшайман, ўхшаймайсан ҳам – бахтинг шунда!

– Нега?! – Бакирнинг тилида ҳам, дилида ҳам шундан ўзга сўз йўқ эди. – Хўп, мен нима қилишим керак энди?

– Так что подумай, голубчик! – Сафура тагин шумлик аралаш, йўқ, шафқатсизларча кулимсиради. – Или – или... " [6,240].

So the fact that Safura, a member of the masquerade circle, is afraid of this, also encourages Bakir to get out of it, can be a vivid example of the paradox.

Analysis and results

Erkin Azam also widely used the paradox in the story "Гули-гули" ("Flower"). It can be said that the believer in the work is a paradox that Mumin kal's turns from the image of man into an animal, that is, a monkey. Because, M.Kuchkarova noted, "... according to the theory of the Russian scientist Darwin, the monkey became a man as a result of labor activity. In contrast to this theory, the writer Erkin Azam described the idea which lived for many years in science, "Маймундан пайдо бўлган одам" ("A man appeared from a monkey") (Darwin's theory)-

"Жаҳолатга ботса, одам яна қайтиб Маймунга ҳам айланиши мумкин" ("A person can also turn into a monkey again if he falls into ignorance ") (an artistic philosophy of Erkin Azam), as an example of the life of Muminvoy-Maymunvoy"[3,89].

Mumin-Maymun -one of the main heroes of the work. His father is imprisoned by his wife, that is, his mother. Mumin grows up without parents, finds "upbringing". Mumin-Maymun goes to root the image of humanity. Breaks the peace of the village people, openly "monkey" with the Russian teacher Natasha Rostova. The writer on the example of this image shows the spoilage, spoilage of the nation. In order to show this, the writer uses the appropriate allegorical style, symbol, exaggeration, parody and paradox. The language of the work is simple, rich in folk phrases, proverbs and sayings.

At the end of the work, Mumin-Maymun steals the village coffin and enters it, that is, condemns himself to death. On this place also used paradox.

In summary, irony is one of the broad-layered and complex categories of fiction. Irony is an object of study not only in literature or linguistics, but also in such areas as philosophy, psychology, sociology.

In the 70-80th years, the work of Erkin Azam, belonging to the literary generation, is organized by the film style. In Erkin Azam's creative works, irony and its artistic conditional means are considered three of a wide range of types, such as parody, paradox, grotesque. In particular, the story of his "Совук" ("Cold"), the story of "Жавоб" ("Answer") etc. cynicism in the relationship between the author and the views of the hero and reality is noticeable, and in the "Отыйнинг туғилган йили" ("Atai's birthyear") the irony rises to the level of sarcasm. In the "Таъзия" ("Condolences"), too, cynicism is observed in situations in which people of the social environment of the despotic regime fall. In the stories of "Байрамдан бошқа кунлар" ("The other days from Holiday"), "Пақананинг ошиқ кўнгли" ("Lovely heart of the Dwarf") and "Гули-гули" ("Flower"), artistic means of conditional cynicism were widely used parody, paradox, grotesque, exaggeration. And if this is the writer's own method of approach to reality, then in another way it demonstrates the wide edge of its artistic world.

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