



THE EVOLUTION OF THE IRONIC-PARODIC METHOD IN ENGLISH AND UZBEK NOVELLAS

Khdirova Umida Islom kizi

Karshi state technical university, Senior teacher

<https://doi.org/10.5281/zenodo.21620910>

Abstract: This article examines the criteria regarding the approach to irony in the literary works of George Orwell and Luqmon Bo'rixon. In particular, it presents a detailed discussion on how writers from both nations expose ideologies rooted in totalitarian sentiment, as well as the approaches taken to address this issue and the consistency of the criteria employed.

Keywords: irony, metamorphosis, mode, style, comparison, philosophy, ethics, writer, ideal.

English prose has undergone significant exploration—not only regarding the distinctiveness of its artistic and descriptive devices but also in the way it reveals socio-cultural and political spheres through light humor, parody, and figurative representation. Consequently, when discussing irony within the art of the novella, it is appropriate to focus on the following aspects.

Regarding the "renewed metamorphosis" in English prose—encompassing themes such as disillusionment, the universalization of art, codes, and nuances—extensive research and creative exploration have been conducted. These efforts aimed to reveal the reality of life through the formula of artistic irony and to fully expose the human personality by examining the true essence of any given era. For instance, the proliferation of adventure narratives in Europe—driven by the need to depict the true face of the times, the human psyche, deep-seated problems, the lack of official accountability to the common people, and the diversity of moods and perspectives—resulted in a highly productive body of work dedicated to deeply portraying the lives of various peoples.

According to the *Dictionary of Literary Studies*: “*Kinoya* (allusion/innuendo) is a type of *majoz* (figurative transfer of meaning) in classical literary theory. Ataullah Husayni defines the literal meaning of *kinoya* as ‘saying one thing but intending something else,’ a definition that closely aligns with the concept of figurative transfer. However, elsewhere he clarifies the idea: ‘It consists of expressing a meaning through a phrase originally coined for a literal, natural sense—in such a way that it remains valid even if one were to intend the literal meaning of that phrase itself...’” The inclusion of the example—where the act of frequently visiting a Bedouin’s dwelling is expressed through the phrase “wearing out many pairs of shoes” (an action naturally associated with such visits)—indicates that *kinoya* is understood as a form of figurative transfer





based on association [Quronov D., Mamajonov Z., Sheralieva M. *Dictionary of Literary Studies*. – Tashkent: “Akademnashr”, 2013. – P. 132]. Indeed, since *kinoya* and figurative transfer involve expressing a subject—or a person’s character, lineage, or image—in a meaningful way, the function of *kinoya* is not merely to provoke laughter. It also serves to reveal the tragic nature or critical importance of an issue, or the high stakes of certain political “games,” through artistic and descriptive means. In this sense, irony approaches every issue in life with a sense of deep anguish. Through this approach, the writer demonstrates a commitment to articulating their purpose and creative vision—a concept that advocates for integrity, the cultivation of the self, and the fostering of human unity—in a highly concentrated manner. It is worth noting that irony is employed in life for two primary purposes: first, to bring people joy and enthusiasm and help them overcome despondency; and second, to expose societal vices through humor while encouraging the adoption of positive qualities. This very principle and concept provide a framework for understanding the nature of irony in both English and Uzbek prose. When looking back at the history of English literature, the novels *Robinson Crusoe* by Daniel Defoe and *Gulliver’s Travels* by Jonathan Swift come to mind. Each of them embodies a vast world of history. Through the skillful depiction of adventure, they address societal stratification, officials indifferent to the people’s hardships and concerns, and offer satirical critiques of those in power. The characters live with a deep sense of pride in their history and statehood. Yet, the author also realizes that society cannot be reformed through these means alone. Furthermore, the narrative reflects on how every individual seeks to find their place in life and realize their aspirations. In exploring these themes, the author demonstrates that humanity can never achieve absolute happiness and that, should power fall into the hands of unscrupulous opportunists, the common people are inevitably condemned to suffering and hardship. While the mode of irony was present in anecdotes and folk fables, this tradition later took on a distinct character. For instance, M.M. Do’sť defined the object of this approach in his novels and novellas. In this structure, the author’s artistry became prominent through works built entirely upon irony—works that offered a means to reflect the life of an entire nation. In the 20th century, the ironic mode manifested along two distinct trajectories: the first emerged during the years of the First World War, while the second was defined by its focus on reflecting the lives of peoples and nations in the post-World War II era. Concurrently, the content, essence, form, and superstructure of expression became stabilized in terms of their potential. Irony also found expression in lyrical





works; for example, we see the ironic mode fully realized in Erkin Vohidov's *Donishqishloq Taltifalari* (Whimsies of Donishqishloq), Anvar Obidjon's *Shoir Kulkiy Hayoti va Ijodi* (The Life and Work of Poet Kulkiy), and certain anecdote-style poems by Abdulla Oripov. Furthermore, in interpretive elements adopted from English literature, irony assumes a unique significance akin to that found in Aesop's fables—demonstrating how, even in Aesop's fables, irony transcends time and space as a stylistic device. Even today, it opens a wide door to understanding the mindset of people possessing certain traits.

References:

1. Quronov D., Mamajonov Z., Sheraliyeva M. Dictionary of Literary Studies. – Tashkent: “Akademnashr”, 2013. – P. 132.

