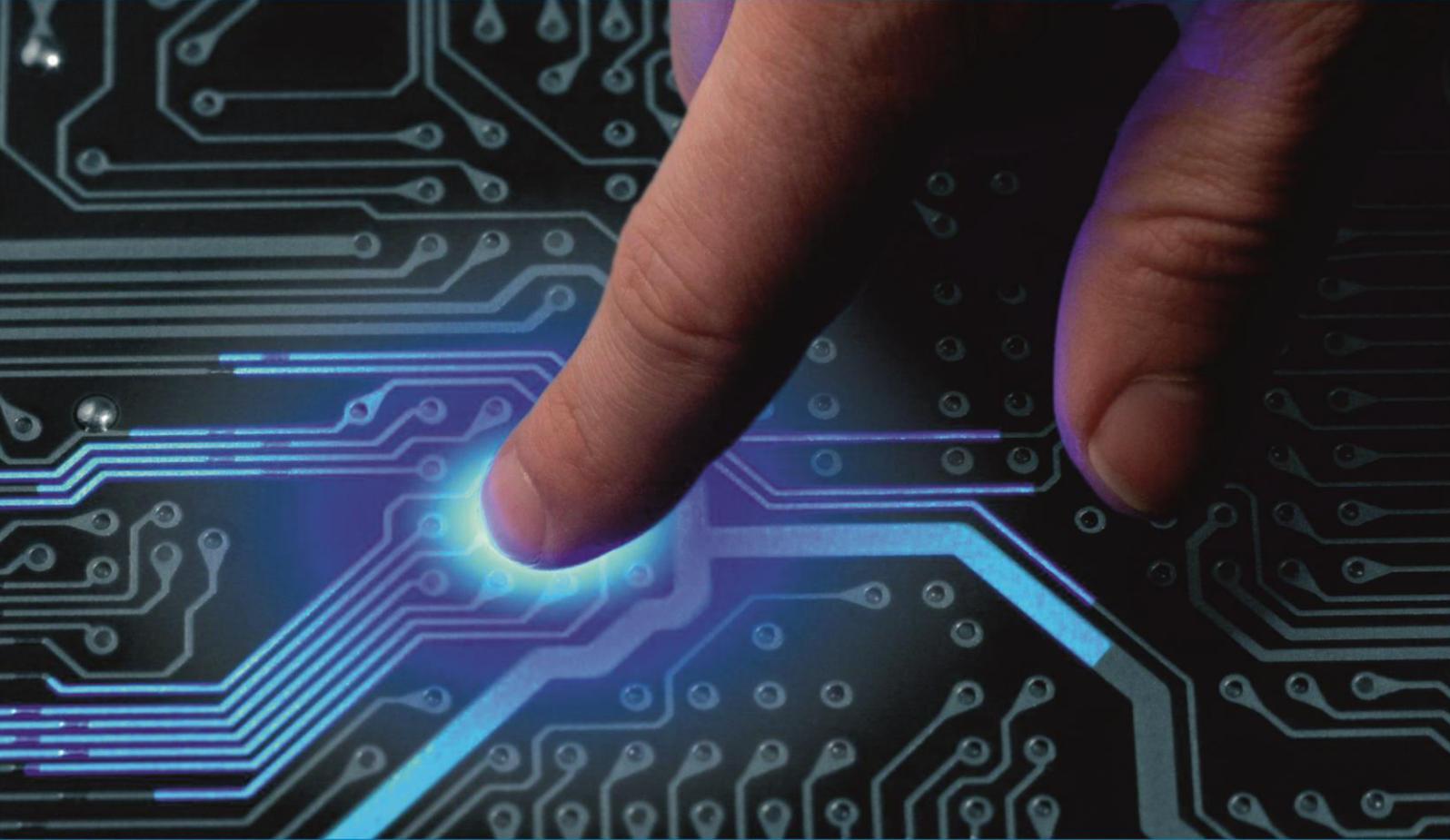




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Methods of Creating Satirical Image

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ANNOTATION: In this article, the caricature genre is talking about the harmonization of classical tradition and modern satirical properties. The comic tradition of the comedy is also given classical traditions and examples of modern satirical properties. They are drawn to analysis and determined combination features.

KEYWORDS: Satiric, classical tradition, modern trails of moral in children's literature, the features of harmonization.

There are many samples of comedy images in the history of Uzbek literature. The tradition of creating figurative and figurative-caricature images depends on the samples of folklore. Falance is described in the fairy tales and legends, narrators, objects, animal parts, and poultry image of the perishing. in the these lion is a animals kingphood, wolf is a bakul, tortoise is a scales, raven is a squirrel and a sparrow is a telltale. These images, found in the samples of folklore, is also an important source for children's literature.

The history of the XX-century Uzbek Children's Literature has been created in the history of the same types of figurative-images. In particular, Quddus Muhammadiy's "Qo'ng'izoy bilan Sichqonvoy", Qudrat Hikmat's "Ilon shoh haqida ertak", Shukur Sa'dulla's "Och bo'ri, sho'x ko'zi va qirchang'i", Adham Rahmat's "Qaldirg'och, ilon va beshik tebratar haqida ertak", Po'lat Mo'min's "Qovoqvoy va Chanoqvoy", "Suqatoy-konfetvoy", such as a number of works created on the basis of traditions of folklore can be found comedic images in a number of works created.

In the candidate's dissertation "Satire and humor in Uzbek children's poetry (60-70s)" of Z. odilova in that time a satirical and humorous spirit in the character of the children are mainly dirty walking, obscene it is pleased that it is depicted tied with shortcomings such as and that such an interpretation is actually a vital basis. At the

same time, the level and historical and social environment of children were unable to meet the excess demands. Changes in the socio-political environment in the mid-20th century have played new thinking in spiritual and educational transparency in spiritual and political literature, including children's literature. For the first time in children's poetry, that is, the response to the social system, is the figurative manifestation of the rebellion against human freedom is the product of this period. This period is a number of poems of inherent "silver house" of Anvar Obidjon, one of the leading representatives of children's poetry, is the evidence of our opinions. Because the "actually silver house" itself is a symbol of the Motherland. After all, the silkworm built a silver house which is without door and windows, in fact, a symbol of an imaginary dark socialist system, which actually spent our nation's 70 years." As we continued this idea again, the Soviet people built the false house like a "silver home" separated it from the world just like silkworm. The poet describes our peoples' short-term life in this short figurative poem that their life is wrapped in the curtains in that time. It is known that in the spring, the silkworm is butterfly, putting the seeds and pierces the coco. This satirical poem, in one way it reflects the poet's attitude emblematic toward the social environment, on the other hand hopefulense moves to the heart of the young reader. In these poems, you can see unique, new features to create figurative images. It is possible to compare the metaphor properties to a huge well, for to know what secrets are hidden on it, from the reader requires an attention. As an addition in these poems, the inclusion of comments, the bitter laughter oversakes the artistic value of the poem.

In Uzbek children's poetry, which until now dominated the role of praising the Soviet system, the above poems, which were the first examples of negative attitude to society in the second half of the 80s of the twentieth century, formed the spirituality of the younger generation. is notable as an example of a new approach to educating people.

H. Imonberdiyev's poem "Alla" creates a formal image of an eagle, which in his dreams fills the wide sky, and the feeling of being the ruler of this mountain and rock, the sky, never leaves his heart. His polaponi seems to be the logical conclusion of Anvar Abidjan's poems above. Because the Silk Worm in "Silver" and the sheep in "The Sheep Who Missed the Pasture" are members of the older generation accustomed to living in misery, while the eagle's polaponi

arises from the imperceptible sparks of protest in their hearts. or a representative of a new generation that appeared in the place of Qaqnus, who was burnt to ashes in the fire. Although the satirical spirit is not explicitly expressed in these poems, in essence, the satirical spirit is reflected in all of them.

By the eighties of the twentieth century, children's poetry began to pay more attention to conditional-based metaphors in the creation of humorous images. The art of disclosure is based on metaphorical interpretation. Because "the first reason for the relatively large number of figurative poems and figurative characters in the literature of this period is the nature of young readers, curiosity in character, passion for things, and the second - the factor of time and circumstances. 'lanadi. It is well-known that fiction is more figurative in times when human freedom is limited, when it is difficult to say the right word directly and openly, when it is impossible. "

That is why writers such as T. Adashbaev, Anvar Obidjon, K. Utaev, H. Imonberdiyev were effective in creating figurative images in children's poetry of the 80s and 90s. In particular, in the poems of T. Adashbaev, such as "The boastful ant", "Punishment of the slanderer", the flaws of boasting and slander are satirically ridiculed through figurative images.

In recent years, children's satirical poetry has become increasingly important not only for its enlightenment and moral content, but also for its social content. This change in artistic thinking is a testament to the fact that children's poets are setting great goals in line with the times. This is especially evident in the works of K. Otayev and Anvar Obidjon. In K. Otayev's poem "Behemoth's Throat" the vices of greed are ridiculed. The elephant, who came to the elephant's reception with a sore throat, put his trunk in the hunt and examined the elephant:

*Nafs hatto
Unutib jonni.
Teskari yutibsiz
Tipratikonni*

(“Shirinso‘z”, 21).

The real detail in exposing the poet Behemoth's awkwardness is that he creates a poisonous laugh through the news that hedgehogs have been swallowed upside down. It is natural for a student who has a certain understanding of hunger and malnutrition to avoid such defects. The educational value, artistic and aesthetic value of the poem is determined by it. The poem "Horse in a Carriage" is about friendship. The mistake that can easily get your claim denied is to fail. A horse that is in a hurry to choose a friend will eventually become a captive. In the poem, the image of a chariot is indifferent, a figurative symbol of those who carelessly throw ashes on the horse's shoulders and load their weight on it, no matter how much it is loaded, and portray it as a humorous image of those who make a living. It is also important that children's literature be replaced by metaphors, and that children's works may not reach their original content as children and young children read them. It is this point that suggests that poems with figurative images should be written not only for children, but also for adults.

It should be noted that many other poems by K. Otayev contain similar content not only for children's poetry, but also for current issues of general poetry.

Anwar Abidjan's metaphorical poems are characterized by a tendency to focus criticism on social and spiritual vices through an active approach to daily life. A series of figurative poems included in the collection of the poet's first works "Stories of Bahrom" are distinguished by a similar humorous role. Importantly, even during the Soviet occupation, the poet wrote many figurative works about freedom and injustice, national pride and subsistence. Poems and fairy tales of the poet, such as "Obbo kalamush-ey", "Tekinkhor", "Echki echkida", "Yirtuvchi", "The wolf is a doctor" are artistically simple, sincere and concise. as well as its poetic maturity, remarkable for its weight of social content. The extreme conciseness of the verses, the simplicity of the content, the use of details that are suitable for children's imagination are the main features that determine the poetic perfection of these poems. Therefore, it can be said that in recent years, children's poetry pays special attention to figurative images in exposing various vices. In particular, rats, sparrows, ants, spiders, wolves, goats and many other figurative images are created on the basis of motifs typical of folklore. The wolf is portrayed as evil, greedy, the rat as greedy, the sparrow as cunning and greedy, and the ant as industrious and sometimes boastful. This creative tradition has two bases, firstly, that little ones are very curious about the animal world, and various creatures in general, and secondly, because the human flaws are similar to the behaviors of those creatures, the little reader it will be convenient for him to draw his own conclusions.

Observations show that in recent years, the creation of humorous images in children's poetry has been carried out in three ways:

1. By drawing children's direct humorous images, they are ridiculed for their vices, such as gossip, laziness, and lying.
2. Along with the creation of a humorous image of children, important socio-spiritual, moral problems and vices in life are exposed in a humorous way, so that the young reader has an attitude to the humorous image, its philosophy of life.
3. Figurative images and details, conditional images are widely used to reveal the spiritual and moral world of children, the shortcomings of their nature. The creators are trying to uncover the root causes of important social and spiritual problems while exposing various defects through images of animals, birds and mammals. Such effective creative research is becoming one of the guiding principles of Uzbek children's literature. These principles testify to the fact that creators demonstrate their skills through a deeper insight into life events, the human person and the psyche.

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