

Advanced Characteristics of the Tradition of Using Uzbek Folk Humor Art in Written Literature

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ABSTRACT: In this article, a scientific theoretical analysis of the aesthetic expression of the art of folk field laughter, which has its historical roots, in written literature is made.

KEYWORD: Art of folk square laughter, written literature, folklore, tradition, anecdote, Muhammad Avfi, "Latofatnama", "Qisasi Rabguzi", "Nasayim ul-muhabbat", "Majolis un-nafais", "Miftah ul-adl", genre, lof, askiya.

The tradition of using examples of folk laughter and oral performance art as an artistic-aesthetic experience in written literature continues successfully in the work of contemporary writers from classical literature. In this regard, the elements of anecdote, praise, askiya found in the works of artists of the past attract special attention.

Anecdotes from separate, independent, ancient and traditional genres of Uzbek folklore are often performed in field comedy shows due to their popularity, relevance, and indiscriminate laughter. The term anecdote, derived from the Arabic words "latifah", meaning "flattering and grace", is essentially applied to small funny episodic stories with subtle humor and mild irony. In 1223, Muhammad Avfi Bukhari (1172/1176 - 1233/1242) made a special collection of funny stories in the Persian-Tajik language under the name "Javame'ul-hikayot wa lavome'ur-rivoyat" ("Collection of stories and collection of narrations"). , in 1532-33 Fakhriddin Ali Safi arranged and published a collection of anecdotes called "Latoyif ut-tawayif" (or "Latoyifuz-zarayif", "Latofatnama". "Anecdotes of different categories"). It was translated into Uzbek by Haji Sotimkhan Khoja In'om Munavvar.

It can be seen that in Muhammad Awfi Bukhari's book anecdotes are referred to as "hikayat", while Fakhriddin Ali Safi used the term "latayif". But according to folklorist O. Safarov, although the word "latoyif" is the plural of the word anecdote, it does not deny the content of the anecdote, "latoyif" is not an anecdote. Latoyif is a succinct account of various interesting, interesting, characteristic, short, valuable events and incidents. That is why it is logical to call these stories not anecdotes, but blessings. Because the person who reads these anecdotes laughs and ponders, and weeps earnestly, just as if he were reading anecdotes.[1]

Anecdotes, which are very common and one of the epic genres in the Uzbek folk oral art, can provide the spirit of folk laughter in the work being created due to the acquisition of a comic-humorous spirit. For

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example, Nasiruddin Burkhaniddin Rabguzi's work "Qisa Rabguzi" used the term anecdote. In the work, under this term, two serious but ironic stories are presented.

Uzbek folklorist H. Razzokov points out that as a result of the development and condensing of small-scale comic tales of satire and humor character, they gradually turned into the genre of anecdote.[2] This opinion is confirmed by Professor B. Sarimsakov, noting that "the influence of fairy tales, narrations, praises, askiya and proverbs was strong in the formation of Latifa as a genre".[3] If, based on this, the relationship between anecdote and lof, anecdote and askiya is studied through examples, it becomes clear that oral drama genres such as lof and askiya have a special influential role in the emergence of the anecdote genre, along with epic genres such as narrative and fairy tales. Because the anecdote is based on the reality of life, as in the narration, and the life story is told through exaggeration. Only the presence of laughter in the narrative and the presentation of reality in the form of a dialogue separates the anecdote from the narration.

The fact that the text describes the reality of life in the past tense, fictitiously and humorously, depending on the activity of a historical person, shows that anecdotes were once close to narration.

As in oral literature, in the works created based on the stylization of anecdotes, the events take place around a special character. In written literature, works of an expository nature based on the laughter of a single character have a lot of weight. This includes Saadi's "Gulistan" and "Bo'ston", Rabguzi's "Kisasi Rabguzi", Jami's "Bahoristan", Navoi's "Nasayim ul-Muhabbat", "Majolis un-nafois", Wasifi's "Badoe' ul-Waqoe", Khoja's "Gulzor". " and "Miftohul Adil" are examples of works containing anecdotes. In particular, some comments were made about anecdotes in "Qisasi Rabguzi". For example, H. Safarova emphasized that the writer Nasiruddin Rabguzi used anecdotes in his story: "Rabguzi described the life, love conflict and patriotism of Yusuf alayhissalam through narrations, stories, and anecdotes," he writes.[4]

In fact, Nasiruddin Rabguzi mentioned three anecdotes in the main story. In one of them, Prophet Ya'qub had six wives and two sons from each of them, a total of twelve sons, compared to the stars in the sky, and it was explained through a thin camel.[5] The anecdote shows the ability of literature to use simile (majoz) appropriately to express the subtle meaning.[6]

After Malik Za'r brought Yusuf to Egypt, instead of asking Misr Aziz to buy him, he used another anecdote, in which the following sarcasm is used: "Tell the wise, the kuntak yaruk urur, the infidels of the world bought Yusuf's land, it's heavy, it's not enough." They both got goods and brought beauty. Muslims who are proud of you, don't be harsh, don't be harsh when they give you the price of obedience to Yusuf in the hereafter, otherwise you will both be left dry".[7]

The third anecdote about Zulayha, who fell in love with Yusuf and tried to win him over by any means, points to Zulayha's changeable nature. She poured out her sin to Yusuf next to her husband Aziz. Yusuf then showed the four-month-old baby to King Aziz and told him that he could ask him the truth. And when Aziz asks how a four-month-old baby can talk, a sound comes from the cradle: "Hey Aziz, if the right side of Yusuf's shirt is torn, it means Zulayha's shirt, Yusuf is a liar. If the back of the shirt is torn, Zulayha is a liar and Yusuf is a liar. Andin reports". [8] Through this miracle, Aziz realized that Zulaiho was a sinner.

Thus, Rabguzi managed to increase the effectiveness of the events he wanted to describe by using anecdotes.

The use of laughter, the attitude towards it, is observed in the works of many great classical artists. Importantly, such works are found in different genres, sometimes prose, sometimes poetry.

Abdurrahman Jami says about the permissibility of humor in Islam:

Don't blame a happy man if he jokes,

These things are permissible according to the rules of rational religion.[9]

The thoughts of Khondamir Ali (r.a.), who later mentioned the thoughts of "There is nothing wrong with joking if a person leaves the circle of immorality and immorality"[10], confirm this.

Alisher Navoi's work "Majolis un-nafais" listed the names of humorists, clowns, muqallids, masters of words, bazlago' (joker) and bazlasanj (singer) who became famous among the people.[11]

In Azerbaijani folklore, it is known that the word "bazama" is used instead of the term anecdote.[12] Interestingly, in Alisher Navoi's work, the term "bazla" is used for anecdotes, and "bazlago" is used for those who tell them:

Bazlagos in the case of a joke, They always make noise.[13]

Use of laughter in works of art "Miftah ul-adl" ("Key of Justice") created by Poshhoja Abdulvahoja son of Khoja (1480-1547) shows the dog thanking God for being created as a dog and not a judge every night, and in the work "Gulzor" the dervish's sarcasm to Iskandar in the stories about how the sick judge did not die because he believed, but fell off his horse when he was drunk, Ali buried a letter in the middle of the land that had not produced a crop for three years, saying, "If you don't produce, we will bury you as a cruel judge" and that the land will produce more this year. looks bulging. They attract attention with their sincere and innocent laughter.

The brighter the laughter, the more diverse its reflection in Uzbek prose examples. It can be seen that the art of folk field laughter, which is clearly visible in the works of great artists in world literature and Uzbek literature, has become a unique method of aesthetic assimilation and description of the world.

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