

The relationship of anecdotes with other oral epic and humor-based genres

Khusenova Dilshoda
works as a primary school teacher
at the 14 th secondary comprehensive
school in the Dzhondor district

Annotatsiya: Maqolada latifalarning boshqa og'zaki epik hamda kulgiga asoslanuvchi janrlar bilan munosabati haqida fikr yuritilgan. Latifalarning

Tayanch so'zlar: latifa, janr, obraz, folklor, poetika, obyekt, ko'rgazmalilik, metod, interfaol, tadqiqot, didaktika, qahramon, hajviya, kulgu, multimediya, askiya.

Аннотация: в статье определены характерные черты художественной композиции анекдотов, эпизодического сюжета, суть и развязка, значимость диалогов.

Ключевые слова: анекдот, жанр, образ, фольклор, поэтика, объект, выставка, метод, интерактив, исследование, дидактика, герой, комедия, смех, мультимедиа, юмор.

Keywords: anecdote, genre, image, folklore, poetics, object, exhibition, method, interactive, research, didactics, hero, comedy, laughter, multimedia, humor.

Annotation: The article features of the artistic composition of anecdotes, the episodic plot, the essence and denouement, the significance of dialogues are determined;

Anecdotes. We have expressed an opinion on the fact that folklore is composed of works suitable for all conditions of life. Anecdotes serve as another proof of our opinion. Uzbeks, like other peoples of the world, love humor, imitation, and laughter. Laughter gives a person health, a good mood, and a sense of self-satisfaction. The wise children of our people, such as Yusufjan Khen, Aka Bukhor, Ganijon Tashmatov, shared refreshment, hope, and confidence with the people of our country even when life was difficult. Achieving such a result was very difficult for its time. Anecdotes, praises, askiya, works of folk drama, and the effective use of writing gave intelligent and talented people the honor of winning people's love in the real sense.

The genre characteristics of anecdotes can be defined as follows:

1. Anecdotes belong to the epic type (genre) in fiction. But in performance, dramatic acting skills are important.
2. Anecdotes are created in prose form.
3. Limited in size.
4. Dialogues are widely used in the expression of events.
5. An unexpected solution of an emergency causes laughter.

According to scientific literature, the formation and development of anecdotes corresponded to the 9th-11th centuries.

The end of the 19th century and the beginning of the 20th century are defined by the connection and integration of anecdotes with the name of Nasriddin Efandi. According to the founder of the science of Uzbek folklore, professor Hodi

Zarifov, the popularity of Nasriddin Efandi's name in Uzbek anecdotes began with the appearance of the printing press in our country, and the publication of Nasriddin Efandi's anecdotes in book form. It can be said that the wide popularity of "Mulla Nasriddin" magazine published in Azerbaijan among Uzbek intellectuals accelerated this process. At the beginning of the last century, books were published under the name "Nasriddin Efandi". Later, with the initiative of intellectuals, writers and scientists such as Sharif Reza, Sabir Abdulla, Adham Rahmat, Hashimjon Razzokov, Bahadir Sarimsakov, Farida Yoldosheva, Effendi's anecdotes were published several times and scientific researches were conducted. Especially the pamphlet "The image of Nasriddin Efandi in Uzbek anecdotes" written by Farida Yoldosheva has become important in learning the history of this genre, text analysis, and the skill of image creation. Uzbek Effendi's anecdotes have been repeatedly published in Russian. Uzbek filmmakers created feature films "Nasriddin in Bukhara" (starring Sverdlin Lev Naumovich), "Adventures of Nasriddin" (starring Razzaq Hamroev). It can be said without any hesitation that as a result of these efforts, Uzbek Nasriddin Efandisi, as well as our anecdotes, gained fame far beyond the borders of our country. Every reader who has read the anecdotes of Nasriddin Efandi is interested in the history of this person.

The repeated repetition of the names of Sheikh Nasriddin, Khoja Nasriddin, Mulla Nasriddin, Nasriddin Efandi increases this interest even more. According to scientific data, a person named Nasriddin died in 1208, and even according to the Hijri calendar, it was written on his tomb that he was born in 386, and the year numbers were deliberately reversed. Researcher Farida Yoldosheva summarizes



these facts as follows: "In history, there may have been several prototypes of people named Khoja Nasriddin, Nasriddin Efandi... These historical figures are the prototypes that gave life to the national hero Khoja Nasriddin. whether On the contrary, national hero Nasriddin brought fame to historical figures." Indeed, the various funny incidents in Nasriddin Effendi's anecdotes, created by the people, are so extensive and instructive that their general content does not fit within the limits of one person's life. Therefore, it is closer to the truth to understand the main character of these anecdotes as the people embodied in the symbol of Nasriddin Effendi. Because in history Rashididin Vatvot, Alisher Navoi, Binai, Mashrab, Muqimi, later A. Qadiri, G'. Ghulam, A. Qahhor, M. Shaykhzoda, A. Rahmat, H. Razzokov, S. Ahmad, O. Sharafiddinov, The description of the funny, instructive, humorous events that happened in the lives of people like E.Vahidov, O'Hoshimov, O.Matchon, A.Meliboev, over time, in the anecdotes, in particular, the oral ones related to Nasriddin Effendi it is natural that it is expressed in works of art. In every nation, there are people who create funny situations out of life scenes. Their way of thinking is the secret to creating an extraordinary comic situation. That is why the heroes of anecdotes are famous with the names Birbol in Indians, Jokha in Arabs, Aldar kusa in Kazakhs, Mushfiqi in Tajiks, Mirali in Turkmens, Umrbek in Karakalpaks, but there are many common situations in anecdote texts. In such cases, it is not correct to ask the question that the representative of another nation appropriated or copied a certain event from the representative of another nation. It is better to justify the creation of the same anecdotes due to similarities in social and domestic life. For example, in one of Birbal's anecdotes, one day the king orders him to come up with a very funny joke and that the forgiveness of this joke should be even more funny. Birbal accepts the king's offer. A few days later, Birbal pinches the king's back when no one is around. The king angrily asked, "What have you



done?" - when asked, Birbol replied: "I'm sorry, my king, I thought you were my queen." It is interesting that this anecdote is popular among Uzbeks, Turkmen, and Azerbaijanis. This example shows the viability of anecdotes and the naturalness of similar situations in different nations. As a result, it will not be possible to determine which nation created this anecdote earlier, and there will be no need to determine it. In the anecdotes of Uzbek Nasriddin Effendi, the main character is embodied as a very responsive, very intelligent, wise and entrepreneurial person. In life, it is impossible to put him in a situation where there is no solution with words and actions. Because the eloquence of the whole people, the nation, the virtue of zaky, i.e. subtle thinking, was expressed in the image of the intelligent, thinker Nasriddin Effendi. In the text of each anecdote, the mind, mood and intelligence of the person who came up with it are shown. The attention-grabbing aspect of the anecdotes, which attracts the listener, is that the parties who answer questions in them try to put each other in a situation where no solution can be found. Especially, the fate of Nasriddin Effendi is described in a very difficult and desperate situation until reaching the final part of the story. But since the people are on the side of Nasriddin Effendi, our hero can find a solution even from such a difficult situation with his ingenuity and mastery of words.

Let's turn to an example. One day, the king learned that Effendi was coming to the palace and wanted to tell him about him with a story he found: "Tonight," he said, "Effendi and I had a dream." Naturally, in such cases, Efendi was only required to express the meaning of approval.

The king continued: "Effendi and I turned into a newborn kitten in our dream. A hawk fell from the sky and took both of us in its claws and flew to the sky. But he escaped from the attack of the eagle that appeared recently and freed both of us from its clutches. I fell into a molasses, and my brother fell into an unclean one."



Then the officials in the palace laughed at Effendi and burst out laughing. Effendi calmly said: "Shahim, tell us the rest of our dream." Surprised by the sudden statement, the king hesitated: "Well, what happened next?" - he had to ask. Efendi: "You came out of the molasses, I came out of the impure, right?" - he said. "Yes, yes," said the king, "very true." Then Effendi replied: "I licked you, you licked me." It turns out that we can't help but express our gratitude for Nasriddin's correct assessment of the situation and his ability to find the right solution immediately. The clear use of words and phrases in Effendi's anecdotes proves that the folk hero uses the possibilities of the Uzbek language, puns, and puns like a true goldsmith. Although Efendi looks very simple, he skillfully uses the beauty of our language and the pronunciation of sounds.

One day Effendi insulted a senior official saying "You are stupid". The official took him to the court. The judge thoroughly explained the official's services to his master. He advised. At the end of his speech, he ordered Effendi to look at the official and say, "You are not a stupid person." Efendi immediately obeyed the judge's order and said: "You fool are not human." Due to the pronunciation of the word "fool" in the sentence with a strong accent, it is known that if the salty dry official was called only a fool before, the effendi who "carried out" the judge's order no longer sees him as a human being. did It is clear that the people who weaved such anecdotes were people who know the Uzbek language very well and have a deep sense of puns.

In fiction, works are also created that completely free the reader from the worries of life for a certain period of time. The viewer who watches some stage plays forgets all his worries. He will get rid of big life problems. In particular, in our



opinion, such dramas as "Tashbolta Ashiq", "Brides' Rebellion", "Golden Wall" were staged for this purpose. The charm that fascinates us is determined by the extraordinary simple decision-making of the heroes of the work, their sincere attitude towards each other. In Effendi's anecdotes, the second characteristic of Effendi is explained by showing his extreme simplicity, to be more precise, his inaccuracy. In such examples, we enjoy Effendi's simplicity and the fact that he does not take the sad events of life to himself. Effendi's Effendi is interpreted by his Effendi. That is, it is the effendi who makes the decision that cannot be made by any conscious person. Nasriddin Effendi was walking on the street and found a small mirror. Taking it in his hand, as soon as he saw his reflection, he said: "Excuse me, is the mirror yours?" - he threw away. The glass is broken. Then Effendi said: "If you don't need to, won't you say it?" I would have bought it myself," he said. It is one of the masterpieces of values. In them, in the person of Effendi, the people are called to teach their children that there is a suitable solution to any difficult situation. The most important thing is the ability to find this solution.

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