

SJIF Impact Factor(2021) : 8.047
ISI I.F.Value : 1.188

ISSN (Online): 2455-3662
DOI: 10.36713/epra2013

EPRA International Journal of
MULTIDISCIPLINARY
RESEARCH

Monthly, Peer Reviewed (Refereed) & Indexed International Journal

Volume - 7 Issue - 4 April 2021



I
J
M
R

Chief Editor
Dr. A. Singaraj, M.A., M.Phil., Ph.D.

Managing Editor
Mrs. M. Josephin Immaculate Ruba
Editorial Advisors

1. **Dr. Yi-Lin Yu, Ph.D**
Associate Professor,
Department of Advertising & Public Relations,
Fu Jen Catholic University,
Taipei, Taiwan.
2. **Dr. G. Badri Narayanan, PhD,**
Research Economist,
Center for Global Trade Analysis,
Purdue University,
West Lafayette,
Indiana, USA.
3. **Dr. Gajendra Naidu, J., M.Com, LL.M., M.B.A., PhD. MHRM**
Professor & Head,
Faculty of Finance, Botho University,
Gaborone Campus, Botho Education Park,
Kgale, Gaborone, Botswana.
4. **Dr. Ahmed Sebihi**
Associate Professor
Islamic Culture and Social Sciences (ICSS),
Department of General Education (DGE),
Gulf Medical University (GMU), UAE.
5. **Dr. Pradeep Kumar Choudhury,**
Assistant Professor,
Institute for Studies in Industrial Development,
An ICSSR Research Institute,
New Delhi- 110070, India.
6. **Dr. Sumita Bharat Goyal**
Assistant Professor,
Department of Commerce,
Central University of Rajasthan,
Bandar Sindri, Dist-Ajmer,
Rajasthan, India
7. **Dr. C. Muniyandi, M.Sc., M. Phil., Ph. D,**
Assistant Professor,
Department of Econometrics,
School of Economics,
Madurai Kamaraj University,
Madurai-625021, Tamil Nadu, India.
8. **Dr. B. Ravi Kumar,**
Assistant Professor
Department of GBEH,
Sree Vidyanikethan Engineering College,
A.Rangampet, Tirupati,
Andhra Pradesh, India
9. **Dr. Gyanendra Awasthi, M.Sc., Ph.D., NET**
Associate Professor & HOD
Department of Biochemistry,
Dolphin (PG) Institute of Biomedical & Natural Sciences,
Dehradun, Uttarakhand, India.
10. **Dr. D.K. Awasthi, M.Sc., Ph.D.**
Associate Professor
Department of Chemistry, Sri J.N.P.G. College,
Charbagh, Lucknow,

ISSN (Online) : 2455 - 3662
SJIF Impact Factor : 8.047
ISI I.F. Value : 1.188
DOI : 10.36713/epra2013



EPRA International Journal of
**Multidisciplinary
Research**

Monthly Peer Reviewed & Indexed
International Online Journal

Volume: 7 Issue: 4 April 2021

Indexed By:



Published By :EPRA Publishing

CC License





ELEMENTS OF FOLK SQUARE LAUGHTER IN THE FIRST UZBEK NOVELS

Uraeva Darmonoy
Professor

Haitov Hamza Akhmadovich
Independent Researcher
Bukhara State University

ANNOTATION

In the article, the elements of folk laughter in the first Uzbek novels were analyzed by the example of Abdulla Kadiri's works "Days Gone By", Abdulhamid Chulpan's works "Nightandday". On this basis, they are based on the reflection of the views and forms of folk field laughter.

KEYWORDS: novel, Uzbek novel, people's laughter, field laughter, dialogue, laughter art, genre, plot, tradition, classicism.

DISCUSSION

Such works of Abdulla Kadiri's as "Days Gone By", "Scorpion from the Altar", Abdulhamid Chulpan's "Nightand day" are the first examples of Uzbek novels and attract special attention with their manifestation of the traditions of world novels in terms of poetic construction.

M.Bakhtin specially studied the traditions of world novels particularly notes that the people's square served as the foundation for the formation and development of the novel genre in the literature of the art and culture of laughter.[1] If the Uzbek novels are observed in this respect, it is also observed that some elements of folk laughter have a special place.

It is known that in the literary studies of the period of world classicism, all literary genres are theoretically divided into three:

1. "High" genres. This series included such genres as tragedy, epic, ode, in which the actions of state affairs, the king and representatives of the ruling classes are depicted in a tantanal style. Tragedy is considered to hold the highest position in the expression of nobility and high ideals.

2. "Medium" genres. This includes the genre of drama, which reflects the problems of everyday social life of representatives of the middle category.

3. "Low" genres. Genres such as comedy, satire, epigramme, which are reflected in funny landscapes by representatives of the third category in everyday life or trivial events outside the life of people, are considered to belong to the same species.[2]

Russian novelist Bakhtin emphasizes the fact that the unstable form, variable content, multi-lingual fictional features inherent in the novel originate from the fact that the events in it occur exactly in the comedy layer. In his opinion, "modern reality, flowing like a river, fan, "low" of the present time, this "primitive" and "life without plagiarism" was only a subject of images of low genres. But he was, first of all, the subject of the main image of the boundless and rich front, which he called the "culture of folk laughter"... We need find the original roots of the novel in folklore exactly from here – folk laughter".[3]

M.Bakhtin's theoretical views on the "culture of people's square laughter" and its impact on the development of written prose, the founder of French Renaissance literature F.Rable appeared in the process of a candidate thesis entitled "In the history of the Rable realism", dedicated to the research of the rat creativity. After that, the scientist emphasized that the roots of the culture of people's laughter "Europe" in the monograph titled "Fransua Rable creativity and the people's culture of the middle ages and the period of awakening go to the "serious-funny" genres mentioned in the ancient Greek theoretical literature, mims, parables, bouquets, pamphlets, memoirs, socrates, lukian dialogues enter its composition, on the basis of which[4] if the problems of social life in Uzbek literature on the basis of the same opinions, more precisely, if we look at the formation of the novels of Abdulla Kadiri "Days Gone By", "Nightand day" of the Chulpan, described in the broad epic coverage of polygamy and the scourge of expose, we can clearly



observe the powerful exposing and condemning task inherent in the traditions of the people's square laughter culture. Although the polygamy and expose problem, which are integrated into the plot of both these novels, a tragedy in the fate of two or three people, or as a result of which the vision of the head of a family is seen as a family problem, in fact it is revealed as one of the main causes of the spiritual destruction of because the family is the most important part of society. Because families peace, tranquility, fullness play an important role in the development of society. In this sense, the events that make up the main plot of the novels "Days Gone By" and "Night and day" create dramatism. The events in it are opened to the stage not only of a particular person, but of many, as a common concern of the people.

As noted by M. Bakhtin, "modern reality, modern times, the subject of images of low genres were also the subject of the main image of the "culture of people's square laughter". In order to describe the socio-political and household problems inherent in his time, A. Kadiri intended to bring the historical and modern environment, the heroes living in it closer together. Therefore, at the beginning of the "Days Gone By" say goodbye to see it "work back to the mosaic. Accordingly, the topic is recorded through a separate comment, which I have identified from the past, the days of the near past, the most dirty, black days of our history, from the later "Khan times".[5]

The writer used the historical and modern environment, the past and today, exactly as a means of folk laughter, in order to dispel the distance between the heroes who lived in it. In particular, this situation is clearly reflected in the process of laughter-based conversations between Uzbek oyim and his son Otabek, Qovoq devona and those in the teahouse. These conversations are indicative of writer's comedy (laughter) about the social-household life associated with the past.

Uzbek oyim's thinking is characteristic of the past, the older generation, and the modern thinking of Otabek is also evident from their dialogue:

– I did not look after with this hope you... You instead of raising our off spring, you beat the ground and smeared it. We did not think that you would leave such a stupor to you Margilan andi, obscene... if it remains for yourself to calculate the same margilianian to your wife, even though you are ashamed!...

The scallops also warmed up:

– What if there is no wife, after all?!
– Andi with brow, a pair of glasses!
– Andi, what are you saying?..
– Andi... andi... itself is Chinese, what a prom... she is from the Kalmyk... A tribe of gypsies, if you do not understand...[6]

This dialogue causes not only the father, but also his father Yusufbek Haji, who is watching them, to laugh with embarrassment. Uzbek oyim's "searching for dirt under the nails and shouting for proof of her claim" leads to their "laughing mood". Even Yusufbek Haji comes to his eyes Young from a hard laugh.

Through the presented dialogue, it becomes clear that the conflict between old and the attitude to the news, backwardness and forwardness in the opinion of Uzbek oyim has formed the basis for an exposing laugh. Again this laughter is remarkable for having its own socio-material foundations.

In the novel, writer provides an opportunity to look at the life, family, life of the officials, as well as to penetrate into their inner world, to share their grief and joy with the representatives of the upper classes through the people's laughter.

The people laughter also come as a means of exposing individuals who perform works that cannot be done in the eyes, who speak words that cannot be spoken. In this respect In the season of "The belt of the pumpkin abnormal" in the novel "Days Gone By" of A. Qadiri[7], those who are bored of eating garlic on an empty stomach and drinking bluetea can be cited as an example of a dialogue, which consists in the introduction of a pumpkin abnormal into the teapot, where the word begins with the beginning of a

The images of abnormal (telba, jinni, majnun) are not only one of the traditional images of Uzbek, but also of world literature, which has always been praised as an active "exposer". In fact, even in the plot of the novel "Days Gone By", pumpkin abnormal is presented in the same revealing role. In the image of his arrival in the tea room, where the same people gather, and speak the truth, the task of "exposing" is fully manifested. While it is simple and gawk, the truth pure, is capable of openly criticizing the vices in society and manifests itself in a daring image. It was this quality that made it known and popular to everyone. Therefore, to the abnormal, who came into the teapot to quench her thirst, it is necessary to pay attention not only to the teapot, but also to others, and to make a polite appeal, saying "Come:

– Come on... Come on, abnormal!

– Do you have a cup of tea, teapot?

– Has, has, avliya, yours with the dish if you want a single bachcha.

In this dialogue, it is blasphemy to say "be bachcha" to the one who is addressed as "avliya", that is, "saint". Because the word "saint" is a plural of the arabic word "valilar", first it is used to refer to a person who is intelligent and dear, holy and close to god, and secondly to people who are capable of miracle and prophesying, who can perform miracles, to a third, to a man who is a great, righteous, a fourth, who has nothing to do with anything, as dervish[8] so in the speech of the people in the game it becomes



known that the question of the "saint" in relation to the pumpkin abnormal is used to emphasize that he is a person close to God (a humble person), a person who can predict, has nothing to do with anything, is a dervish person. The idea was that the writer "was a famous abnormal of his time... This abnormal is known to all of Tashkent; from Princes, to the rich; in short, from the big and small of the city was a madman, narrated by the miracle of which the lovers increased and did from the side of many. Everyone in the city was interested in his interesting actions and totalian words, even those who were careless with his fellow, his generosity. These tea-house people were also from the same next class," the example also finds its confirmation.

Bachcha word is a kind, personable son-boy, boy who is under the care and disposal of someone (akavachchas); used in the sense of a beardness or in general a playboy, a dancer.[9] Therefore, pumpkin abnormal sought to determine in what sense this word is pronounced in relation to him: "who is bachcha, bachcha? My mother did not give birth to me for bachcha...give it from your tea, from your tea!"- he says.

The author, paying attention to the use of this word in relation to the pumpkin abnormal, pre-introduces the reader to this dialogue with his identity, appearance, portrait, character: "pumpkin abnormal middle age, sparse beard, hardened man". The writer stated that his mind is weak, his stupidity is also known from his clothes "head as if he was in the oven against the heat of the day, put on an old mad hat, a guppie robe, in which the cotton other than the cotton on the edge, tie the new burlap belt five to six, and put on it five to six; from the pain of the buttocks, the indicates the movement of the buttocks. Because people are surprised that he does not understand such a walk. In dialogue their surprise of them is expressed through such: "why did your mother give birth to you? In response to the question "pumpkin abnormal" to feed the Khan's sheep, to tie the lids to the waist; give it from your tea, teapot!"- he says.

They also do not give the abnormal peace of mind to drink a cup of tea. Until one of the amusement blew the eye of the abnormal, she tore off one of the lids at the waist. After that, the work becomes worse. Abnormal cannot keep chasing him. Then come and drink another cup of tea, looking at it-with a yawn. When it is not, the pumpkin will fall into a wailing pitcher. The wait of the hermitists was also just that he would join and cry on the wishbone of his age, the wishbone. Then the pumpkin thief himself came to him and said, "Did you catch the pumpkin thief, abnormal?" he asks. And abnormal said: "No, brother! Let the swelling die like my bladder, it's gone until it escapes!" that will respond with spells. After this answer, one entertainer strikes lof and says that he saw the pumpkin thief in the old

corn and that he was riding on the pumpkin, while others say "was a pumpkin", "What a pity", "Although your pumpkin itself was something that was not in this climate", with laughter they begin to alternately pour grass into the heart of abnormal.

Abnormal's biography is connected with the pumpkin, "my dad musallas pumpkin, my mom is a pumpkin, I'm a waist pumpkin," the saying also makes people laugh. Then one of the entertainers showed a pumpkin hanging from above, holding himself as if: "I smell, that whose pumpkin?" he asks. And abnormal rejoices to see her beloved pumpkin sucking and saying, "Wow... madmen, woe to the insatiable monsters! Give me my butt, crazy!"- he says. But the entertainers ask him what to give by lowering the pumpkin. And abnormal said: "take what you ask, crazy... be back to the village of Oyim, idiot: golden harness horse, mad..." he says.

It seems that the pure abnormal of the soul also applauds who has done evil to herself. It gives him good intentions. Because in the hadiths it is said that the prayer of three people - parents, the oppressed and the stranger-will be heard. Therefore, some people sought to receive his prayer, although by the way of amusement from abnormal. But those who heard a scoundrel or a crow instead of applause from the abnormals, if the amusementk exceeds the limit.

On the condition of the amusement, the pumpkin is a Muslim lame, showing a single curved monkey from the eyelids at the waist of the abnormal returned to him, the small watch next to him pushes the pumpkin Khudoybachcha (Khudoybachcha), erasing the water pumpkin "Nor kalla" (Normuhammad qushbegi), the remaining two smooth pumpkin are called "nosqovoq, thin throat", making the audience laugh.

When the scoundrel thieves try to leave to escape faster from the inside, they again catch him, and now the entertainers begin to pull themselves out of the belt of abnormal. From this, the abnormal, who provokes anger, first sucks them, and then says "juvonmarg!" he crows. It sticks to the waist with two hands, as if it separates from the belt.

Although the writer openly cites the crows in abnormal's speech, he does not bring sufferings. Their location is indicated by three points:

- teapot ... what he says is this!

Abnormal says that she did not steal the belt, Yusufbek Haji says that the son of the postman received from the wedding he married, and seeks to insult those who suspect himself of theft through the words "stupid", "crazy". The mention of the name of Yusufbek Haji in this place paved the way for the connection with the novel plot of the story "the belt of the pumpkin abnormal", which is presented separately in the composition of the novel.

Even if abnormal gets rid from the lake of amusement, a man who has closed his eyes inside



them follows her. He calls abnormal stops and says he has a vow. But abnormal will not take her money, and will continue to do so. Abnormal calls it "eye pain" and either repeats the questions he has asked, asking either the question, or withdraws the mad-reverse answer and excites the nervousness:

– Yet, who married his son, did you say?..
 – Who married, you said?
 – You said in the teahouse!..
 – You said in the teahouse...
 – Where did you get the belt?
 – Grandmother gave.
 – Say it right!..
 – Can you eat if I take soup from the market?
 – When did the cheek come out on your face?
 – When do I say married?
 – I said You came when the wedding passed...it was a week, it was ten days, it was a month. Yes, yes charlar have been now...there are charlar. Karategin.

– Married in Tashkent?
 – Xi, Xi, Xi, stupid. Let him marry Karategin, not from Tashkent? [10]

Well, "eye pain" is getting worse from these total words and again goes back to the teahouse.

In this place, the attention is drawn to the fact that abnormal feels the ugliness, responds to "eye pain" with a fraudulent cheerfulness, exposes the plot of this strange and dishonest breed with an insidious simplicity, anxiety.

In fact, this image, which moved from folklore to the novel, is significant in terms of the fact that the realities of everyday life, social life, the essence of the contradictory relationship between people create the opportunity to give a special person a speech, a parody laughter through his actions, expose them. Because, as M.Bakhtin said, the "people's square culture of laughter" is not just a matter of cheerfulness and humor. Below it lies all the events that occur in the being, socio-economic, spiritual problems, and, moreover, the approach to the human phenomenon with a folk point of view, the evaluation and interpretation of them on this basis. Folk laughter loses the existing distance between the subject of any serious image (event, person, detail, etc.) and the imager. In other words, approaching oneself in the descriptive (creative) creates an opportunity to learn from oneself: "laughter is an important factor in the preparation of the basis for being in a relationship without fear to the world." [11]

A.Chulpan also tried to use folk laughter, the style of expression and image characteristic of him in the novel "Night and day" to illuminate the realities of his time, the landscape of social and political life, the delicate and turbulent situations in society. This is manifested primarily in the fact that the creator himself gives the speech of the created images and

personages in the form of a dialogue characteristic of simple speech. In the 12th chapter of the novel, the passages with Jakob (the name given to Miryakub by Mary) as an image of Mary (the name given to the wife by Miryakub) in the state of internal speech, but alternately in the form of dialogues, can be evidence of this. In this way, the writer intended to convey to the reader the reality that he describes himself, the problem of illuminated life in the style of watching.

Miryakub and Mary's thoughts in the form of dialogical speech, inner soul experiences, language interpretations seem to be one of the main tools that have provided for the development of events in the novel. Especially the fact that these dialogues were given to the personages in accordance with the territory of their residence, in the language in which they are spoken, laid the groundwork for further increase of their influence and truthfulness.

It is understood that the image and personages in the literary novel seek to use the voice tones of the stage-specific actions, even when expressing the behavior and tone of speech. For example, in the novel "Miryakub closed his eyes to one breath", "In the same top the eyes involuntarily look down...", "With two hands, he clung to the two shoulders of his life. This situation is manifested in such sentences" as "took his face close to his face", "Umrinisabibi suddenly lowered sound". Naturally, such explanatory cases presented in the game are very handy in the preparation of scenes on its basis.

Chulpan paid special attention to the issue of laughter in his novel. Laughter in the novel is more focused on stupid, clumsy and indifferent Akbarali. The Chulpan goes along the way of the people's laughter and seeks to expose his character as an official. In this way, the writer also achieved the scale of laughter in the work. After all, the people's square is considered one of the main criteria of satire and humor, more precisely, satire and humor, sarcasm and criticism, sarcasm and irony, chaffing and worth, laughter and loud laughter, often mixing with each other.

The organization of personages in the novel also remembers one of the features inherent in folk drama. The nickname "conspiracy", given to the protagonist of the novel by the husband of his wife Razzak Sufi to the mother guard of Zebi, draws special attention to the nickname "Epaka", which the neighborhood uses in relation to Miryakub, because laughter is from the edges, which are given by the nickname of the performers in the laughter of the people's square.

In the novel, Zebi's trial process was reflected through dramatic footage, which further increased the impressiveness. Especially said by teacher in order to soften her face in front of the men and make her neck stiff from sitting open, which is actually associated with miracle popular among the people "there is no difference between the dog and



the unbeliever. Do not you run away from the dog? So, you cannot avoid disbelief either. Is that permissible? "When it is not possible to say the real truth in front of the rulers, the ball is the right thing, the writer is doing the same way as the people are going through such a steal, irony, cutting, figurative statement, so enjoy the reader and arouse sincere laughter in his heart.

On the basis of criticism in the samples of the folk oral drama, the art of exposing, laughing over, at the same time, giving spiritual pleasure, mood to the group of viewers who are filling the area where the spectacle is being shown, and the laughter of the thunder field, as in the novel "Night and day" Akbarali mingboshi in whose house: "what if I in response to what he said, Miryakub said, "You know that he is fat himself. Since the dog is also in a clean spot, boss! "What he says is certainly provoking reader laughter. In this way, in the novel "Night and day", rather than light laughter, special attention is paid to the transmission of a certain small socio-household realities to the people in a satirical way.

The writer again relied on the traditions of the art of folk laughter, and in the speech of the heroes in the game was told that various folk tales, expressions (for example, "go to satangs and get along with dutor-mutor?", "Very thick with the wife of Zunnun Noyib tura", "Thanks a thousand executions, you will be a man") skillfully impregnated. In the speech of the personages, he also used portable literal words such as "dog", "without such a cold", "you do not know how to walk on the floor of the same attic floor, pitcher", etc.

In conclusion, the interesting folk art of laughter in artistic works provides for the development of events due to the form of dialogue. In particular, the possibility of giving these dialogues in accordance with the period of residence of the personages, their territory and the availability in the language in which they are spoken creates a basis for further increase of the influence and fairness of the work.

REFERENCES

1. Бахтин М. Эпос ва роман (Романни талқин этиш методологияси ҳақида) // Филология масалалари. 2005. №3. – Б.239.
2. Қаямов О. Чет эл адабиёти тарихи (Илк ўрта асрлар, Уйғониш даври ва XVII аср Фарбий Европа адабиёти. Иккинчи нашри. Педагогика институтларининг филология факультетлари учун дарслик. – Тошкент: Ўқитувчи, 1979. – Б. 257.; Бахтин М. Романда замон ва хронотоп шакллари. Тарихий поэтикадан очерклар. Рус тилидан Узоқ Жўрақулов таржимаси. – Тошкент: Akademnashr, 2015. – Б.11–21.
3. Бахтин М. Эпос ва роман (Романни талқин этиш методологияси ҳақида). Рус тилидан

- Узоқ Жўрақулов таржимаси. // Филология масалалари. – 2005. – № 3. – Б.239.
4. Бахтин М. Романда замон ва хронотоп шакллари. Тарихий поэтикадан очерклар. Рус тилидан Узоқ Жўрақулов таржимаси. – Тошкент: Akademnashr, 2015. – Б.22.
5. Қодирий А. Ўткан кунлар. Роман. – Т.: "Шарқ" нашриёт-матбаа концерни бош таҳририяти, 2000. – Б.10.
6. Қодирий А. Ўткан кунлар. Роман. – Т.: "Шарқ" нашриёт-матбаа концерни бош таҳририяти, 2000. – Б.136–137.
7. Қодирий А. Ўткан кунлар. Роман. – Т.: "Шарқ" нашриёт-матбаа концерни бош таҳририяти, 2000. – Б.153–157.
8. Ўзбек тилининг изоҳли луғати. 5–жилдлик. 1–жилд. А–Д. – Т.: "Ўзбек миллий энциклопедияси" Давлат илмий нашриёти, 2006. – Б.28.
9. Ўзбек тилининг изоҳли луғати. 5–жилдлик. 1–жилд. А–Д. – Т.: "Ўзбек миллий энциклопедияси" Давлат илмий нашриёти, 2006. – Б.183.
10. Қодирий А. Ўткан кунлар. Роман. – Т.: "Шарқ" нашриёт-матбаа концерни бош таҳририяти, 2000. – Б.153–157.
11. Бахтин М. Эпос ва роман (Романни талқин этиш методологияси ҳақида) // Филология масалалари. – 2005. – № 3. – Б.241.
12. Аҳмадов А., Орзиев М. Иккинчи жаҳон уруши ва очилмай қолган афгон фронти хусусида. Бухоро давлат университети илмий ахбороти № 3. 2020-йил, Б.243.
13. Haitov Hamza Akhmadovich Khoja Nasriddin Afandi as people's hero. Academia: An International Multidisciplinary Research Journal. 2021 year.