

ABOUT UZBEK FOLK ANECDOTES

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Annotation. This article discusses Uzbek folk anecdotes. Information is given about the origin of anecdotes, scientists who studied and collected them. Differences and similarities between Uzbek, Greek and Tajik jokes from each other, typification of jokes, their classification into two groups according to the critical spirit, the character of Nasriddin Effendi in Uzbek folk jokes are given in socio-political and social-domestic views.

Keywords: folklore, image, anecdote, genre, folk anecdotes, Nasriddin Effendi, folklore scientists, type.

Among the epic genres of Uzbek folklore, folk anecdotes are an independent traditional genre that is distinguished by its popularity and relevance. The word "Latifa" is derived from the Arabic words "latif" and "lutf" and has acquired an ideological meaning because it means a small funny story with a delicate humor and gentle irony. It is worth noting that Muhammad Avfiy Bukhari (1172/1176 - 1233) specially collected such funny episodic stories in the Persian-Tajik language and published them as a separate book in 1223 under the name "Javame'ul-hikayot wa lavame'ur-rivoyat" (Collection of stories and collection of narrations). /1242) did not call them anecdotes, but stories.

Such works, which have become examples of anecdotes as a result of being adapted to express certain ideas over time, are "History of Turkestan" by Majduddin Muhammad bini Adnom Surhakati, "History of Turkestan" by Abu Ja'far Muhammad bini Jarir Tabari (838-923), "History of Tabari" by Abu Rayhan Beruni (973-1048). "Osar-ul-Baqiya", "Kitab-ul Hind", "Politics" of Seljuk minister Nizamulmuluk (1018-1092), "Nightmare" of Unsurul Maoliy Kaikovus (year of death unknown in 1021), Nizami Aruzi Samarkandi (XII century) "Chahor article", "Sindbodnoma" of Zahiri Samarkandi (XII century), "Hadiqat-ul Haqaiq" (Garden of Truths) by Hakim Sana'i (XII century), "Gulistan" by Sa'di Shirozi, "Badoe' ul-Waqoe'" (Artistic Events) by Zayniddin Vasifi, "Tazkirat ushShuaro" by Davlatshah Samarkandi (1435/36-1495) (City of Poets), Khondamir's "Makorim ul-akhlaq" (Good character) and "Habib us-siyar" (Pleasant qualities), Mirkhand's "Ravzat us-safo" (Safo's garden) and others are mentioned as much as desired, but in all Narrative is used.

Only in the work of NasiruddinBurhoniddinRabguzi "QisasiRabguzi" completed in 1310, two stories are given under the term of anecdote. Although the narrative is serious, it has a more satirical tone. These arguments are the reason why the anecdote revolution started to spread not only in literature, but also in folk art, relatively later, more precisely, in 1532-33, due to the book "Latoyifut-tawayif" (Anecdotes of Different Categories), which was edited by Fakhriddin Ali Safi, and became widely popular among the people. , it can be observed that it has become stable in scientific circulation, having acquired an ideological essence.

True, this book, which gained wide popularity among the people in the 16th century, was sometimes called "Latoyifut-tawayif", sometimes "Latoyifuz-zarayif", and sometimes simply "Latofatnama", but the translator who translated it into Uzbek was Haji Sotimkhan Khoja In'omMunavvar. as he said: "Although the word Latoyif is the plural of the word Latifa, and the word "Latoyif" does not negate the content of the anecdote, "Latoyif" is not an anecdote. Latoyif is a succinct, anecdotal account of various heart-warming, interesting, characteristic, summative, precious events and incidents. That is why it is logical to call these stories not anecdotes, but graces and graces. Because the person who reads these anecdotes laughs and ponders, and cries earnestly, as if he were reading anecdotes. Among Safi's anecdotes, although there are stories that have turned into folk anecdotes, this work is, first of all, a collection of truly scandalous anecdotes. Three things are clear from this idea: the first and most important is that the word latoyif means anecdote and is used in the plural; the second, that at the beginning it meant in the sense of a story, or rather, funny episodic stories consisting of graces aimed at humor; and finally, the third is that Ali Safi's anecdotes gradually turned into folk anecdotes, and in this process, the anecdote acquired an ideological essence that expresses such humorous oral episodic stories of the people. In addition, it can be said that although it is known that the latifa genre in folk art appeared and developed around the 9th-11th centuries, and according to Mahmud Kashgari, it was called saw (sav) among the Turkic peoples, the Arabic term "latifa" representing a folkloric phenomenon gradually -slowly began to squeeze it and entered circulation from the 13th century and

reached full stabilization during the 11th-17th centuries. According to the Azerbaijani folklorist V. Valiev, the word "legend" appeared later in Azerbaijani folklore as a term. In general, this term is not used among the people. Popularly, such samples are called "bazama". However, folklorists accepted the Arabic word "latifa" as a single term. If it is left to us, it would be more appropriate to use "basama" instead of an anecdote", - confirms his opinion in a certain sense.

AlisherNavoi also uses "bazla" instead of anecdote and the narrator in "bazlago":

If it doesn't make it useless, it looks like cabbage,
If he doesn't give it, I will pay one hundred thousand dirams.
("Hayratul-abror", 100-b) And:
Bazlagos in the case of a joke,
They always make noise.
("Farhad and Shirin", p. 30) and others.

Just as there is no need to spend a pen on "revealing" for useless things at the beginning, what is the need to spend "hundred thousand dirams" on a vain, illogical, non-laughing "bazla" (anecdotal story), in the second verse "bazlago" (latifagoy) in the mood of subtlety and elegance. From the funny anecdotes he tells, one can hear the meaning that the laughter reached the height of Atorud (Jupiter). It seems that the words "bazama" and "bazla" are mutually compatible as they are based on the same root "baz". Nevertheless, the term "latifa" in Arabic has been adopted into the scientific language instead of the terms "bazla" and "bazama" in the Turkish language. However, among the people, the terms "story" and "mutoyiba" are still used in the sense of "anecdote".

Latifa is a common folklore phenomenon, which is called anecdote in Russians, pereklad in Poles, fasciation in Italians, fablio in French, and schwank in Germans. However, it should not be forgotten that "anecdote" in Russian cannot be equivalent to the term "anecdote" in terms of content. Because the word "anecdote" means "unpublished work" or "work that cannot be published", it was first used by the Byzantine historian Procopius Caesarius. He named his book dedicated to the Byzantine emperor "Anecdote". This book, which is still known in science as "Tainayaistoriya" ("Hidden History"), was called this book due to the fact that secret documents were used to write it. Anecdotes also have the meaning of idioms, puns, and cuts, and since the 18th century, they have been used as an idiom to express a story-like phenomenon in folk prose.

Uzbek folk anecdotes attract attention with their extraordinary beginning and extraordinary delivery. They are based on light humor and sharp humor. They are brief in size and concise in content. Basically, it consists of one or two or three episodes. It is said in a solo performance. In anecdotes based on folk humor and gentle humor, the reality of life is reflected through fiction, puns, sarcasm and jokes. Satire and humor play a decisive role in the solution of anecdotes. The solution is based on a random laugh, laugh or pun. The play on words forms the climax of the anecdote.

The dialogue form of speech is widely used in anecdotes. They acquire a socio-political and household vital meaning. He denies the negative moral characteristics found in people's character and makes fun of simplicity, naivety, misunderstanding, illiteracy, arrogance, carelessness, carelessness. He urges people to be vigilant.

Anecdotes are distinguished by their lack of excessive imagery, they do not contain any superfluous words or details. Therefore, the simplicity of the composition, the conciseness of the plot, the extraordinary occurrence of the solution and the fact that it is based on the accidental laughter, the dependence on the image of the single central character are the permanent and stable genre features of the anecdote.

The issue of the origin of anecdotes has been the cause of many debates in folklore studies. For example, A.P. Peltser supports the opinion of A. Potebnya and A. Glukhov in this matter and believes that anecdotes appear as a result of processing, condensing and bringing laughter to the level of laughter based on funny expressiveness. Uzbek folklorist H. Razzokov also said that "as the small volumes of comic tales of satire and humor nature gradually turn into anecdotes as a result of being elaborated and condensed, the characters of the epic comic characters Kallar, Aldarkosa, Mashrab, Nasriddin Effendi in them help to improve and rise to the level of artistic type.", supports the above opinion. Prof. B. Sarimsakov also confirms it.

Tajik folklorist S. Makhdiev agrees with these views: "Each genre is independent and is created without other means, on the basis of its own laws. Therefore, it is not correct to connect the appearance of the anecdote with one or another genre of folklore," he objected. However, with this opinion, he behaves like a self-denial when he dwells on the relations of anecdote and fairy tale (legend), anecdote and action, anecdote and proverb expressed on pages 31-38 of his research. More specifically, he rejects his view that these genres pass into each other as a result of the influence and polishing of word-of-mouth over a long period of time. G. Kuzmichevskii noted that it appeared in the 2nd century AD, while looking at the genetic roots of the anecdote about how Efendi consoles himself by saying, "Thank you, I didn't give you a pumpkin." says that it existed in the 5th century BC and cites the same example.

According to the legend given by Herodotus, Polycartes executed two of his brothers in order to become the absolute ruler of the province of Samos. Then, with the intention of strengthening his kingdom, he made a friendship treaty with Amasis, the king of Egypt. Soon, he began to gain fame throughout the countries of Ionia and Hellas. To whatever country he leads an army, all will be subject to him. He has 150 ships and 1,000 skilled archers and begins to terrorize neighboring countries. King Amasis of Egypt found out about his invasion and urged Polycartes to return from this route. But when his appeal was left unanswered, Amasis said to Polycartes: "It is known that a person is happy about the good deeds of his friends, but I am not happy about your happiness and success."

I have never heard that victory is won without injury, and its consequences are without horror... Therefore, listen to what I say and do the opposite of your success. First of all, think about what is the most precious thing for you and throw that precious thing in such a place that no one can get hold of it..." he writes a letter. Polycartes, having read this letter, approves of Amasis's admonitions. Thinking deeply, he comes to the following conclusion: Nigini decides to throw her gold emerald ring (which was made by the florist of Samos) into the sea. He orders to put many people on the ship and throw it into the middle of the sea. When the ship leaves the island, he gets up, shows everyone, takes the ring off his finger and throws it into the sea. Then, overwhelmed with grief, he turns back and arrives at his residence. After 5-6 days, such an event happened: a fisherman caught a very large and beautiful fish from the sea and brought it to the palace as a gift to King Polikart, and the king accepted it. The fisherman owes him:

- My king! I am a poor man, and earn my living by my hard work, and when I caught this fish, I decided to give it to you rather than bring it to the market. This fish is worthy of your happiness and throne.

These words of the fisherman charmed the king. He said to the fisherman:

- Thank you for your kind words and gift! Please stay with us for a while! The fisherman was happy with this compliment and returned to his home. This story can be found briefly in the works of the famous orator Cicero, who lived in the 2nd century BC, and in the works of Strabo and Pliny (22-79 AD) in the 1st century.

"The Tale of the Ring of Polikart" began to spread widely in the East and West in the form of an anecdote in the 1st-2nd centuries. For example, for the first time in the work of Suetonius (1st-2nd century), it was narrated from the beginning: "One day, the Roman emperor Tiberius came to the island of Cyprus while traveling around his country and stayed there for a while. When he was finally about to leave, a fisherman gave him a beautiful fish he had caught. The emperor got angry and ordered to punish the fisherman with the fish he had brought. The servants obeyed the emperor's order and began to beat the fisherman with his fish. Then the fisherman rejoiced to himself: - Thank God! "It is fortunate that I did not bring a bigger fish, otherwise I would not have escaped Tiberius' hand."

The same anecdote has passed into the oral creativity of different peoples, and has become its own anecdote, having been polished with materials and evidence suitable for the specific spirit and life of each nation. In Uzbek anecdotes such as *Inhunun*, *"KhunasaBaylik"* and *"Effendi's Gift"*, the spirit of this historical motif is mostly preserved, but polished with new meanings. In the *"Khunasa fish"* anecdote, as in the *"Polykart Ring Narrative"*, the mediation of the fish in moving the story is preserved. In this case too, Effendi presents a fish to the king, the king is happy and gives him a gold gift. As soon as the vizier, who was watching this situation, caught the attention of the effendi and left, he told the king, "If you give one gold to everyone who brings fish, the treasure will be empty: what is abundant in the world, there is plenty of fish." The king liked this idea, and in order to return his effendi and how to get that one gold back from him, he asked the minister if the fish he brought was male or female. gives advice.

When Effendi was returned, the king asked him:

- Is your fish male or female?

Effendi noticed the king's intention:

"I wish my fish would sleep," he answered, surprising the king

He received another gold gift from the king, who admired his ingenuity. It seems that in this anecdote, the fish became a means of spiritual testing of the one who brought it.

In the anecdotes *"Effendi's gift"* and *"The first fig"*, the fish detail was replaced with cucumber and figs, which caused Effendi's punishment. Also, in Uzbek folklore, anecdotes about the effendi's wife throwing the laundry and then rejoicing that he was not in it, or eating his cow, whose market was poor, and then becoming loot among buyers after the broker's praise, and bringing it back without selling, were actually created under the influence of the same motive. In connection with such examples, it is necessary to emphasize two features of the appearance of anecdotes, which S. Makhdiev also denies:

The first is the *"Polykart Ring Narrative"*, which has been purged of superfluous details after passing into the genre of an anecdote over time. So, in the emergence of the anecdote, a migratory process typical of folklore took place, consisting of moving from genre to genre (for example: from narration to anecdote), which cannot be denied. It is traditional for such an event to take place in each national folklore within its own internal capabilities.

The second is that this anecdote has not become an international folkloric event, having passed to other peoples. On the contrary, it has become a result of the interaction and effective cooperation of the oral creativity of the peoples of the world, imbued with the characteristics of national folklore. To be more specific, the detail of the fish in the Greek and Roman anecdotes was replaced by the nashvati in the Tajik anecdote and the cucumber in the Uzbek anecdote, strengthening the spirit of nationalism, as a result of which unique Uzbek and Tajik anecdotes were created at the core of the ancient Greek narrative. From the above considerations, it is clear that anecdotes appear and develop on the basis of three basic factors: All these factors, of course, were influenced to a certain extent by the strengthening of class relations in social life and the deepening of feudal violence. After all, it is possible to explain the reason why in the anecdotes, the moods of relative influence and protest have become a common guiding principle.

The first factor is the anecdotes that arose as a result of positive or negative artistic assessment of the character, behavior and multifaceted socio-political and practical activities of one or another famous historical person. Anecdotes related to the names of Plato, Alexander, Arastu, Luqman, Bukrat, Bahromgor, Buzurjmehr, Juho, Bahlul, Tufaili, Abunuvvos, KhusravParvez, Anushervan, Birbal, Mirali, Mushfiqi, Mashrab, Balakirev, Skovoroda, Kuyruchuk, Behnazar, Kamina and others. has such an essence.

The second factor is that over the centuries people have created many anecdotes related to the names of Kal, Aldarko'sa, Ko'sa and Laku Pak, the fabric heroes of satirical and humorous tales, as they have lived up to their cheerful spirit and ideals. Some of these anecdotes were created on the basis of reworking and condensing of tales about these heroes, and another part was created due to the transfer or transfer of anecdotes related to the images of historical figures to the names of Kal, Aldarko'sa, Ko'sa and Laku Pak.

The third factor is the anecdotes that arose as an artistic evaluation of the character, nature and events of certain clans or peoples living in certain cities or villages, to people, animals, birds, insects, labor and life. This category includes anecdotes about the heroes of Gabrovo people (Bulgaria), Poshekhone people (Russia), Milda people (Germany), Gotham people (England), Qazvin people (Iran). Prof. According to the testimony of V. Valiev, such a situation can be observed in the example of the anecdotes related to the inhabitants of the towns and villages of Azerbaijan. (See the mentioned work, 290-6.) The Uzbek and Tajik peoples also have a tradition of weaving and telling anecdotes in this style since ancient times. This tradition has not died out yet, on the contrary, it is actively developing. For example, in the territory of present-day Uzbekistan, there are Shirinis, Emaris in Bukhara province, Mahallatis in Samarkand, Khankalis in Khorezm region, Girvans, Altariks in Fergana valley, Pochvans in Kashkadarya oasis, Guruts in Surkhan province, and in Tajikistan, there are many humorous anecdotes with heroes of Darvs, Khufs, and Romanians. In the anecdotes belonging to this group, the name of the place or clan has a generalizing essence, so the name of the hero of the anecdote also acquires a generalizing meaning, and it is mainly told within the scope of local performance.

Thus, for many centuries, the main heroes of Uzbek anecdotes were the characters of folk anecdotes created by these three factors. To be more precise, Abunuvvos, Talhak, Bahlul, Juho, Tufaili, Kal, Kosa were active as heroes of anecdotes in the 9th-12th centuries, and Aldarkosa, Mushfiqi, Mirali, Mashrab, Jayroncha, Kamina from the 2nd half of the 13th century to the 1st half of the 19th century. and Esonpolat came full. From the second half of the 19th century, Khoja Nasriddin, or Nasriddin Effendi, or simply Effendi became the central hero of Uzbek anecdotes. According to Hodi Zarif, this image entered Uzbek anecdotes due to the influence of Turkish folklore through Azerbaijani folklore. In fact, the Turkic people already in the 12th - 13th centuries

MullaNasriddin, or Khoja Nasriddin, or NasriddinEfandi, who is known as the hero of his anecdotes, until the end of the 19th century, took the place of the heroes of the anecdotes of the peoples living not only on the shores of the Mediterranean Sea, but also in Western Europe, the Caucasus, Crimea, Asia Minor and Central Asia, Uyghur and India. Went Now, he is cheerful and resourceful with the anecdotes of Uzbek, Tajik, Turkmen, Uyghur, Azerbaijani, Crimean Tatars and other peoples, quick-witted and enterprising, able to convince anyone of the truth of his lies and fraud through his hard-hitting left-handedness, constantly fighting for goodness. It is impossible to imagine without the life-loving and victorious Nasriddin Efendi, who is always grateful for his service, sometimes he is very alert and alert, sometimes he is a little lazy and stupid, but he always lives with an inner satisfaction of being in the concern of the people. His opponents killed him repeatedly and buried him in 15 places throughout the East. But more than six hundred years later, he is still alive and living to the heart of the people. As S. Kotsyubinsky rightly noted, such a great fame is not given to everyone, and Nasriddin Effendi is now recognized in the anecdotes of the nations of the world as Birbal of Indians, Juho of Arabs, Purdil of Afghans, Nesterko of Belarusians, stupid Ivan and Balakirev of Russians, Karelo - forest cutter of Finns. Kumokhi, Omirbek of the Karakalpaks, Kuyruchuk of the Kyrgyz, Aldarkosa of the Kazakhs, MulloMushfiqi of the Tajiks, Budamshu of the Buryats, Pekele of the Moldavians, AkhmetAhai of the Crimean Tatars, Bahlul of the Azars, became a comrade of the Donandas.

Does the image of Nasriddin Effendi, whose fame is so incomparable, have a historical basis - a prototype? In what time and place did he live, what were his personal qualities and profession? Researchers have been debating these issues for centuries. The general conclusion of these debates is that one group of researchers associates the emergence of the image of Nasriddin Effendi with the time of the Arab caliphate, while the other group attributes it to the time of the Mongol conquests. Those in the third group try to prove that they are related to the time of Temur's reign. According to the serious research of scientists from Turkey and other nations in the 50s and 60s of the 20th century and historical evidence, two historical figures had a strong influence on the formation of the image of Nasriddin Effendi.

One of them is Khoja Nasriddin Akshahari, a contemporary and interlocutor of such famous artists as Syed Muhammad Hayroni and Shayyad Hamza, who lived in the 3rd century. He was born in the year 605 Hijri (1205/6) in the family of Yavlaq Arslan in Akshahar, Turkey. It is recorded in the "Seljuqnama" (1558 - digital book in the National Library of Paris) by an unknown author that his father was actually a descendant of the son of Hisamiddin Cho'pon, who belonged to the princely Turk family of Anatolia. Yavlaq Arslan was the third son of Shepherd's son and was appointed as Anatolian emir, but he was executed in the conflicts of struggle for the kingdom in the year 690 Hijri (1291) and his son Khoja Nasriddin was appointed as the governor of Kastomon.

In the same year 1291, Khoja Nasriddin accompanied Sultan Mas'ud to Akshahar. According to the same source, Shah Sultan Mahmud paid a large tribute to the people of Akshahar, but when Khoja Nasriddin appeared, he reduced it a bit. In 700 A.H. (1301 Melody) Kastomon was attacked by Osmangozi and Shujaidin Suleiman, captured the city and executed Khoja Nasriddin.

According to another source, more precisely, Mufti Hasan Effendi's unfinished work "Majmuai Maarif", Khoja Nasriddin was born in Savri Hisar in 1208/9, moved to Akshahar in 1237/9, studied and served there. He even had a touch of poetry. Thus, he lived during the reigns of Seljuk rulers Sultan Alaiddin Qayqubadi and Ghiyaziddin Mas'ud II, died in Akshahar in 1245/5, and his grave is also here. He had two daughters: the eldest, Fatima Khatun, died 43 years before her father in 727 (1327), and was buried in the mausoleum of Maulana Jalaluddin Rumi in Konia. Sawri brought him from Hisar and buried him here, and this is reflected in the stone inscription placed on his grave. The value of this evidence is that it confirms that Khoja Nasriddin was born in Savri Hisar, not in Akshahar, and that he found his last home in Akshahar.

The second daughter, Durri Malak, is buried in the same grave as Khoja Nasriddin. There is an inscription "Durri Malak binti Nasriddin" on the stone inscription. So, these evidences confirm that Khoja Nasriddin lived in Akshahar in the 13th century, studied at the madrasa in Konya, practiced imam, and was one of the famous people. He was very direct, direct and quick-witted, and Turkish poet Lamei's work "Latoif" contains four anecdotes with his name.

The second one is Khoja Nasriddin Tusi (1201-1274), who made great discoveries in the field of mathematics and astronomy in the 8th century. A great scholar who was forced to serve in the court of Haloku, the leader of the Mongol invaders who invaded Iran. An anecdote related to his name can be found in Fakhridin Ali Safi's "Latofatnama", several anecdotes in "Qissatul Ulama" (XVII century) and other sources. The presence of astrological concepts in such anecdotes can be the basis for their direct description of the events that happened in the life of Nasriddin Tusi. For example, according to one of them, Mulla wanted to prepare a seal for himself. The seal maker demanded a certain amount of money for each letter. Then Mulla asked to write his name with two letters of the Arabic alphabet... When the master began to write, when he came to dot ... (h), Mulla wanted to dot a little later. The name written in this form is read "(Hasan)". This means that the name on the seal prepared by Mulla Nasriddin for himself is Hasan, that is, Abu Ja'far Muhammad ibn Muhammad ibn Hasan Nasriddin Tusi in full.

So, these two great figures - Khoja Nasriddin Akshahari and Khoja Hasan Nasriddin Tusi - are standing in the background of the image of Khoja Nasriddin Effendi, who became the hero of folk anecdotes. However, it is not just these historical figures, but over the centuries they have been artistically reworked by the people and become the symbol of the epic hero representing their dreams. His name is found in folk anecdotes as Mulla Nasriddin, Khoja or Khoja Nasriddin, Nasriddin Effendi and Effendi. Although Effendi means Nasriddin in folk anecdotes, it is also used in the sense of an anecdote: the phrase "Effendi ayitamiz" expresses the desire to tell an anecdote. Moreover, it is Nasriddin's nickname, which is derived from the Greek word "autentios" and means "gentleman, captain, master, governor, guardian, chalabi" as recorded in the dictionaries. How did the Greek word "autentios" become the Turkish word "efendi" and when did it become Turkish? According to V. Gordlevsky, this word was first adopted into the colloquial language, in which the members of Jalaliddin Rumi's family made a great contribution. Jalaluddin Rumi's second wife, Kirahotun, was Greek by surname, and used this word in her native language as a proper address to honor her husband, thus "autentios" underwent a phonetic change, took the form "auventuos-efentuos" and finally "efendi", and in other languages "effendi" » has been absorbed in the form. However, in XII-XIII centuries, this word is not found in scientific and literary sources, V. Smirnov found out that it was first used by

Ahmad Sivasi in his work "Iskandarnama" in the description of Sultan Bayazid I. He cites a number of examples to prove this point. In particular, he draws attention to two places in Ibn Khatif's work "Firoqnama" written in 1426:

This slave executed his master.

And:

"He does not carve any night,

Don't forget your master either," says the master.

If in the first line the word "effendi" is used in the sense of "master, captain", then in the next example it has the same meaning: That is, this watchman neither sleeps nor lets his master sleep. This evidence clearly confirms that it was used in written sources in the beginning of the 14th-15th centuries in the sense of "lord, captain, chalabi". Only in the 16th and 18th centuries, this word became popular and became widely known as the nickname of Khoja Nasriddin, and it even became a tradition to use it in the sense of honoring scientists and poets.

In Uzbek folk anecdotes, the image of Nasriddin Effendi is typified in two ways: socio-political and socio-domestic.

1. Socio-politically typified. In the character of Nasriddin Effendi, the class essence is more prominent, and the satirical spirit acts in the guise of a sharp, always active attacker. He mercilessly exposes statesmen, religious patrons, and other oppressive forces. He laughs cruelly at them, he attracts attention with his extreme fairness, humanity, entrepreneurship, intelligence, ability to talk and be blunt, and not to hold back. In anecdotes of this type, comic spirit and revealing laughter are leading. Such anecdotes often expose the tyranny, violence, bribery, fraud of the representatives of the ruling class, the deception of some religious people, and the hypocrisy of judges.

It should be noted that anecdotes of this type are important in ideological propaganda due to their political and promotional nature. In this regard, the series of anecdotes expressing the relationship between Nasriddin Effendi and Amir Temur is particularly noteworthy. There is no information about the meeting of Amir Temur by Khoja Nasriddin Akshahari and Nasriddin Tusi, who were the prototypes of Nasriddin Effendi, in any of the historical sources. After all, they are not contemporaries, moreover, Amir Temur was born in 1336, about half a century after the first one, and exactly 62 years after the second one. Nevertheless, a group of researchers interpret Nasriddin Effendi as a contemporary and interlocutor of Amir Temur.

There are several reasons for this, of course. For example, Dmitri Kontemir in his book "History of Turkey" written in 1737 for the first time mentioned the anecdote about Amir Temur and Khoja Nasriddin. Although he did not indicate the source of these anecdotes, he managed to introduce the European people to the anecdotes about Nasriddin for the first time. However, in any of the books such as Lomei's "Latoif" (XVI century), Ali Safi's "Latoyifut-Tawayif" (XVI century), as well as "Latoyif and Zarayif" (XVII century), which existed until the XVII century, the relationship between Nasriddin Effendi and Amir Temur is concerned. There is no anecdote. However, some researchers rely on anecdotes cited by D. Kontemir and consider them contemporary. This is contrary to the truth.

The ideology of the independent regime established by the Tsar colonists and their successors, the Bolsheviks, suppressed the blessed name of Amir Temur among the noble values of our people. To this end, he effectively used every opportunity to promote him as a conqueror, a thug, cruel, ignorant and stupid. He did not even forget to encourage the works written in this spirit with great prizes. Due to its popularity and relevance, it unknowingly approved the processing of socio-political anecdotes in this direction. "Deer hunting too", "Effendi-margan", "Now you only see my back", "It's a dog", "Zolim biz", "Loyalty", "Effendi and Timur", "Our undead soul", "Earth's navel", "The price of Timur", "The burden of two donkeys", "Effendi's answer to the Romanians", "In order not to get wet", "Distance", "Tanga-manga", "Effendi's gift", "Effendi the artist", "Why did you go up to the sky?", "17999 king of the world", "Effendi ran away to the village", "How do you know if you have lost your mind?", "We will come to the campaign", "King of the flies", "The rabbit ran away", "Mazhabi Temurchulak", "Can't withstand fading", "Amir Temur's nickname", "Better than death", "Temur's journey", "A king who does not pay attention to his words", "Amir Temur's elephant" and dozens of other anecdotes were reworked in this way and for this purpose, in which "one king", "one the expressions "qazi", "a governor" or "an official" were replaced by the name of Amir Temur, and the honor of the great ruler was insulted. For example, "The burden of two donkeys", "17999 king of the world", "Effendi the artist" and dozens of other Uzbek anecdotes related to the name of Nasriddin are compared with the Tajik anecdotes that are told by the name of MullaMushfiqi. It can be observed that Amir Temur is not mentioned anywhere. On the contrary, they communicate with "Emir of Bukhara" or "King" MullaMushfiqi. It is clear from this that the names associated with the name of MullaMushfiqi, which is widely popular among Bukharas, began to move to the name of Nasriddin Efendi from the second half of the 19th century, and in this process, under the influence of the prevailing colonial ideology, the words "emir" and "king" were replaced with the name of Amir Temur.

2. The character of Nasriddin Efendi, typified from a socio-domestic point of view, is depicted in the circle of his family and neighbors. He is distinguished by his simplicity and simplicity. In anecdotes belonging to this category, sincere humor (joke) prevails, the naughty qualities of some people, such as stupidity, stupidity, forgery, stupidity, insensitivity, insensitivity, greediness, stupidity, and ignorance, are referred to the judgment of laughter through humor.

Anecdotes can be divided into two groups according to their critical spirit:

1. Satirical anecdotes.
2. Humorous anecdotes.

In satirical anecdotes, socio-political events are criticized through laughter that exposes class relations. Criticism in them acquires a political meaning. The image of Efendi shows the people's displeasure. Nasriddin Effendi often appears as a representative of the common people and reacts to events as a defender of the people's wishes and interests. In this, his hatred of oppressors is reflected through various puns used in his speech.

In some satirical anecdotes, Nasriddin Effendi is depicted as a representative of the ruling class. In this, through his actions, he shows the evil inherent in the representatives of the ruling class. According to the anecdote of "Efendi Qazi", "the murderous son-in-law who killed his mother-in-law" was brought to him. While interrogating him, Qazi Efendi asked him to "show courage one more time before his death" and kill him and his mother-in-law outright. Through this speech of the judge, his true nature is shown, and his evilness, which consists in seeking benefits even from a bloody hand, is revealed.

In satirical anecdotes, this kind of figurative speech often provokes a revealing bitter laugh. Especially when Nasriddin Effendi confronts with the officials of the branch, he loads each word with meanings, in which the word stress tries to polish the meaning.

In satirical anecdotes, people's discontent is expressed on the basis of bitter laughter, sarcasm, pity and irony. Such anecdotes are more common than humorous anecdotes.

Humorous anecdotes are built on the basis of light laughter, and mainly aim to criticize some human flaws and shortcomings found in people. Criticism in them will have a domestic meaning.

In a humorous anecdote, negative traits in a person are depicted relatively exaggerated. For example, in the story "Effendi and the broker", Efendi takes the cow he sold to the market, tells the truth about its shortcomings, and calls for a buyer. After hearing what he had to say, customers would leave disappointed. The broker, who was watching this situation, wanted to buy his cow, and after receiving Effendi's consent, he immediately praised him. Hearing these praises, customers will start pouring in again. Then Effendi pulled the cow's string from the broker's hand and said: "What am I going to do with my cow, since it has so many qualities?", and left the market. Latifada Effendi's stupidity and naivety are somewhat exaggerated and a cheerful laugh is created. In fact, this kind of laughter appears in Effendi's speech on the basis of the use of words in a funny way and performs a unique critical function.

It is surprising that in M. Z. Osmanov's sad anecdotes, the negative side of Mullah Nasriddin's character, which is considered the second pole of the character, is the result of the class struggle, which is the result of the class struggle, which consists of flawed qualities such as stupidity, incapacity, weakness, lack of understanding, mental deficiency, sleeplessness, stupidity, insensitivity, stupidity, and fraud. , more precisely, interprets it as a product of creative processing in order to discredit the people's fighter of the ruling classes, to break the spirit of struggle, and on this basis to leave him out of the public eye. Later, Boris Privalov also explains the reason for such defects in the character of Omirbek, the hero of Karakalpok anecdotes, as explained by M.Z.Osmanov. Such a view is in fact fully compatible with the class doctrine of Marxian-Leninist aesthetics, and it is unacceptable and one-sided from the point of view of the interests of universal humanity. Because, in all times, the people have followed the tradition of looking critically at their lives, but when it comes to openly expressing their pain, sorrow, and suffering, they always feel the pressure and persecution of the ruling classes. A system built on the basis of social injustice and the kingdom was forced to act in this way. Then he followed the tenet of "finding your dream and burning the snow" tested in his centuries-old experience. laughing at them (in fact, they were out of his mind, after all), that means he exposed himself.

He was relieved and comforted by exposing himself. In the history of mankind, there are many people who could not come to terms with the times, and pushed themselves into insanity and insanity, and supported the truth with laughter. For example, Abu Nuwwas (762-814) was a famous historical figure who served in the court of Harun al-Rashid. However, he did not like the people of the Quraysh tribe and began to write poems satirizing them. For this, the Caliph imprisoned him for several months and then expelled him. As for Abunuvvos, he indulged in debauchery, wandered drunkenly in the streets, and recited comic ghazals. In the end, Hazrat Ali was poisoned to death for a satirical poem he wrote. He remained in the history of Arabic literature as a talented poet, his drunken life became a joke in the mouth of the people, and the anecdotes related to his name were passed from mouth to

mouth. Or let's look at the history of anecdotes related to the name Bahlul. Bahlul was also the son of Umar Kufi, and as the hero of the anecdote, he found immortality in the oral works of the people. When they wanted to appoint him to the position of a judge because of his wisdom and entrepreneurship, he lost himself to madness in order not to work in this position. When he rode a long khivish horse and began to roam the streets of Baghdad saying "chu", everyone believed in his madness. Due to the passage of time, the anecdotes told by the names of Abunuvvos, Bahlul, Juho and others were transferred to the name of Nasiriddin Effendi, and such funny features began to form in his character. In this way, as the German folklorist found and said: "wiser than Aesop, but surpassing the Abderites in wisdom", the figure of Khoja Nasiriddin was formed. With the same virtues and qualities, he impressed the representatives of the ruling classes and became the protector of the working people.

Uzbek folk anecdotes can be classified according to the period of their creation. According to him, they are divided into: a) traditional and b) modern anecdotes.

Traditional anecdotes were created in the past, and they mainly reflect the events of the feudal era.

In contemporary anecdotes, the political and social life under the authoritarian Shura system, new events related to it, and the antics of the Shura leaders are exposed. In them, the image of Effendi is preserved, imbued with a modern spirit. Also, the specific reality and names of historical figures are mentioned and funny situations are described. In this regard, it is enough to recall a series of anecdotes that expose the character of former shura leaders.

In addition, it is possible to observe the emergence of the image of a "new Uzbek" in some humorous anecdotes created in the spirit of independence. In such anecdotes, the fact that the "new Uzbek" who is struggling to organize his cultural life and improve his material life, gets into funny situations because of his simplicity is revealed in a humorous tone.

Contemporary anecdotes are important in keeping the genre alive. Moreover, in ensuring its constant movement, as in the past, even now, the strong influence of fairy tales, narratives, proverbs, askiya, and especially of genres cannot be overlooked. This is a live action process that opens the way to independent creation of anecdotes. Let's say that there are many examples of anecdotes whose plot construction is based on an episodic event in the form of an exaggerated question-and-answer characteristic of a lof. One episode in it represents a competition in the chapter of praise, while in the second episode, Effendi's answer and wordplay ensure his victory. The resolution of the conflict takes place in the emergency characteristic of the anecdote genre.

In the anecdotes created under the influence of the praise genre, the idea of identifying and criticizing the liar is leading.

So, in the anecdotes, the speech of Nasiriddin Effendi and other characters performs a great artistic and aesthetic task; serves to reveal character traits of heroes and characters. Effendi's speech is characterized by his sharp taste, eloquence, and curious nature, especially the jokes, sarcasms, and ambiguous words that create laughter. With this quality, these anecdotes, compact and concise, quickly settle in the memory and pass from mouth to mouth, becoming polished and live on, sharing laughter.

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