


<p>THE TRADITION OF RESEARCHING COMIC WORKS</p>		<p>Humanities</p> <p>Keywords: tradition, comic works, humor, Uzbek literature, rhythm, image, Jadids.</p>
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<p>Abstract</p>	<p>This article examines the tradition of studying Uzbek satirical works, the emergence of literary works, and their further revival on the basis of sociopsychological time. Additionally, the article, to the extent possible, clarifies the role of laughter, primarily satirical laughter, as a means of artistic depiction, a principle of expressing events, and one of the methods of image creation using the example of the work of Abdulla Aripov, which has been little studied. The studied materials were studied via examples of the currently known functions of laughter in the satirical poetic works of Erkin Vohidov, Abdulla Aripov, and Anvar Abidjon, and they were scientifically generalized.</p>
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1. INTRODUCTION

The tradition of studying satirical works began in the 1960s. They were further revived in the context of the emergence of literary works and sociopsychological time studies. In particular, the folklorist H. Razzakov studied the issues of satire and humor in Uzbek folk art, and T. Ashurov studied the issues of satire and humor in Uzbek folk epics [4, p.260]. Folklorist K. Imomov conducted a study on Uzbek satirical tales. Literary critic A. Abdugafurov studied the history of Uzbek literature and the role of satire in the work of AlisherNavoi in great detail and depth [2]. This two-volume study reveals Navoi’s great contribution to Uzbek satire, his ability to create humor, satirical imagery, and innovation. In addition, in his later work, the scientist paid special attention to studying Mukimi’s satire [1]. Notably, the literary critic R. Mukimov studied the main stages of the development of Uzbek and Tajik satire, N. Rakhimov studied the history of Uzbek satire, and S. Tashkanov studied the art of satire and the problem of the satirical character in Uzbek literature.

Therefore, almost every researcher who addresses the problem of satire in one way or another sheds light on the functions of laughter. Of course, different authors distinguish different functions and interpret them differently; they may approve some and deny others. In our study, we set ourselves the goal of clarifying, as far as possible, the role of satirical laughter as a means of artistic depiction, a principle of expressing events, and one of the methods of creating images, using this very aspect of Abdulla Aripov’s work, which has been little studied. We tried to generalize the studied materials and study and generalize the currently known functions of laughter via examples of the satirical poetic works of Erkin Vohidov, Abdulla Aripov, and Anvar Abidjon.

2. MATERIALS AND METHODS

In his poetics, Aristotle states the following considerations to ensure that the poet can accurately describe what he has seen and known: “When the poet arranges the plot and expresses it in words, he should, as far as possible, vividly imagine the events before his eyes; then, the poet will be as if he were present at the events, will find all the necessary images and will not allow any illogicality. As proof of this, one can cite the flaw in the work of Karkin. In the work, Amphiaræus leaves the temple, but this is illogical for viewers who do not see him enter the temple, which is why the audience was dissatisfied. The drama was a failure. Even gestures should serve as much as possible to convey meaning. Poets that describe characters whose passions are the same in nature are more reliable. A poet who can be excited himself can excite the audience, and a person who can be angry himself can anger the audience. Therefore, poetry is the destiny of a talented or insane person. Talented people are very emotional, while insane people are prone to madness” [3, p.47]. In light of these immortal thoughts, the logical emphasis is placed on the fact that the destiny of poetry ends with suffering. Because a poet can never get along with society. Big and small things will eventually tear his being apart. It appears in some creative people in a satirical way. In everything – pain, suffering, and tears. The poet, who has fallen into this destiny, expresses his talent in various forms and styles, which is now an emotional process that depends on his own “I” and skill in choosing and expressing.

First, it is more important to find an answer to the question of what poetry itself is. As one of the leading literary critics, Bahodir Karim, noted, “Poetry is a picture of feelings. It must contain emotion, rhythm, image, and artistic art; the poem must reflect the poet's subject, individual style, “I”, and voice. Dozens of such theoretical requirements, which take on the form of laws, are imposed on real poetry. Since poetry is “the lot of talented or crazy people”, not everyone can do it. Nor is it forced to do it. However, today, we are witnessing situations where relatively mass poetry competitions and debates have reached their peak. Art always amazes a person; the reader enjoys poetic sophistication, poetic grace. Rubabi eloquence” [5, p.86]. It seems that the poetic mood is the result of the poet’s deep feeling of the pain of the era and time, understanding human suffering, and sometimes resisting the social order. Our recent history has not yet forgotten how time is a healer, how sociopolitical systems affect people’s lives, and what works emerged as a result of the rise of hymnody and sloganeering. It is not difficult to understand that the creators, who lived with the true passion for creativity, deeply felt what people wanted. B. Karim emphasized the need to approach these aspects from the perspective of sophistication.

Notably, laughter is not a typical way of life but rather the mood of the general public.

One of the main functions of laughter is cognitive function. “According to A. Genis, humor can be considered a means of knowing life: if you study any phenomenon, find something funny in it, and this phenomenon will be revealed to you in its entirety. Plato’s idea that it is impossible to know seriousness without laughter is well known. Nothing reveals a person’s essence like his

laughter. F.M. Dostoevsky concludes that to truly know a person, it is not how he speaks or cries but how he laughs and laughs, “The most reliable test of the soul” [10, p.77]. This conclusion is one of the most serious decisions in the writer’s life. At the same time, laughter reveals the beauty of the soul, which is usually visible on the faces of children, and a person who feels some kind of spiritual illness in himself is afraid of laughter. Laughter helps us to know ourselves, other people, and therefore the whole world. In a sense, satire is also to understand the world, to put everything through the comical lens, and to see life events in a completely different way. For example, in Abdulla Aripov’s poem “Maymuniyat”, ignorant, arrogant people who consider themselves superior to brilliant scientists are subjected to severe criticism. The poet exposes such people with strong sharpness. If they let go, he will not hesitate to declare that “Gulkhani and Krylov have left us”. Through this poem, the reader will gain information about people who have made arrogance in their profession in society.

The literary mood that prevailed in the 20 s and 30 s of the XX century was reflected in the work of our Jadids, who considered improving people’s lifestyle and education and upbringing as a matter of life and death. The unity of laughter and suffering radically renewed the process of synthesis in literary works. Let us pay attention to the numbers. After 1850, the decline of the khanates was reflected in literary chronicles, and as the weight of social ills increased, people's faith in the future began to “suffocate” in the torture of the existing system. This, in turn, is also determined by the fact that the dreams and hopes of such national heroes as Kadiriy, Chulpan, and Fitrat were severely suppressed in literary works. Why? Why? Questions such as these come to the fore as inexhaustible anguish in the hearts of Jadids. Today, none of us forget that the sorrow of Great Turkestan continues to manifest itself in both serious and satirical literary forms. However, they know very well what the masses need. It is no secret that the impiety of religious leaders, their blasphemy, and the spread of misguidance have troubled true intellectuals.

The seriousness expressed in Kadiri’s works is also unique and deeply affects the reader:

*“Qildi bu vaqt bizda javlon to ‘y,
Oqchasi yo ‘qni etdi hayron to ‘y.*

*Bir-biridin oshurdilar to ‘yni,
Topdi ravnaq, g ‘ayrati-la bayon to ‘y.*

*Besh kun o ‘tmay to ‘yni so ‘ngidin,
Ketibon mulklar bois fig ‘on to ‘y...
Ey g ‘aniylarimiz, ey faqirlarimiz,
Amr etibdurmu bizg ‘a Qur'on to ‘y?!”[6, p.24]*

It is true that a writer such as Abdulla Kadiriy, while seriously describing the troubles that are befalling Turkestan, is a source of inspiration. We see this situation not only in his poetry but also in his prose works. Here is just one example: the poem with the same name “Wedding” fully confirms our thoughts and opinions. If one suffers from the hardships of “wedding”, then he is

even more saddened by the wastefulness that is becoming a general mood. In the poem “Our Condition”, the writer also expresses satire and suffering seriously. At first glance, poetic grace and gestures, signs plunge him into deep suffering as an intellectual who thinks about the future of the nation. Notably, his desire is satisfied, and the people have a bright inner desire to wake up from this heedlessness as soon as possible.

If we look at history, the factors that gave rise to satirical paintings were not as numerous and well developed as they were in the 20th century. The instinct of “divide and rule” that prevailed throughout the world has caused unprecedented monotony in human history. Academician Naim Karimov wrote about this: The main reason why the people of Turkestan lived in difficult economic conditions at the beginning of the last century was the decay of the system in the country; the country had been experiencing a social, economic and cultural crisis for several centuries. However, at the same time, there were some “national” customs during this period that could not aggravate this difficult situation. If one of these customs was wedding, then the second was drug addiction, the third was womanizing, and the fourth—and most importantly—ignorance. All these shortcomings were the result of ignorance that had corrupted the people. Jadid Enlightenment workers fought against these four evils—the consequences of ignorance and ignorance [6, p.25]. Indeed, the timely statements in the press made by the Jadid Enlightenment workers, whether serious or humorous, satirical, regardless of the way, were aimed at raising national pride and consciousness and awakening the people from the sleep of heedlessness. These were conveyed to the people in one way or another through satire and were written with the aim of influencing them. These attempts also occupy a significant place in the literature. The suffering behind the laughter in Behbudi’s “Patricide”, Kadiry’s “Unhappy Groom”, and Avloni’s “Is Advocacy Easy?” are noteworthy for their focus on the four elements emphasized by N. Karimov to counteract these evils. Therefore, it is not an exaggeration to say that the grief of Great Turkestan is the first concern of the intellectuals of the nation and the ground of hope and confidence in the future.

Four aspects that stand out in social work are important in assessing the era:

1. The first view of humanity, which originated from mythological imagination, is based on the choice to separate objects and events in nature. This choice creates the basis for the stabilization of the instinct (fear and trust) of believing in the invisibility and existence of the force that governs the world. In the first primitive view, people were unable to look deeply at life with pleasure and enthusiasm. As a result of social need, stages of understanding arose on the basis of expressing reactions to events.

2. It is understood that children’s concepts of play, laughter, pleasure, and interest grow together with nature and that they build a conscious attitude toward reality. A certain person is measured by the ability to determine their living space, understand the events that occur within them, and develop patience in overcoming difficulties. These changes in people's moods gradually

turned into the field of art, as Aristotle emphasized. It leads to the formation of concepts such as discovery, enjoyment, and self-evaluation.

3. The socialization of intimate pain, the worship of various gods, the invention of a God for oneself to an incredible extent, and the realization of the logic of life, which passed between light and darkness before the advent of Islam, are determined.

4. Living in the innermost nature of the true God, understanding the Oneness of the One and Only, and the Golden Age of art and literature, the principles of development, are further typified by the emergence of the principles. As a result of believing that the existing rules in the world cannot be changed only without the permission of God, it creates the basis for the stabilization of tendencies to move from the object to the subject in the mood of the social system. These four elements reveal that it is the life question of every individual to come to this state of artistic form and to understand the distinct boundary between crying and laughing.

The 1960s were marked on the pages of history as a product of the situation that made it possible to take a step from serious postwar literature to satirical literature. The periods of unnecessary slogans and hymn-making served as a great life material for a true creator. After the heat of World War II ended and people began to live as an internal need to build their own way of life, the desire to organize their lives began to occupy a special place in the architectonics of artistic form. In the artistic research of Erkin Vohidov, Abdulla Aripov, and Anvar Abidjon, we find a diverse synthesis of poetic forms. In particular, the incorporation of myopoietic elements in their poems and the appearance of legends and anecdotes constitute vivid proof of our opinion. At the intersection of humor, satire, and irony, according to sociopolitical and cultural-enlightenment trends, attitudes toward human behavior also change.

3. RESULT

In general, the tradition of satire in new Uzbek poetry was formed in the context of the re-perception of the humorous and heroic nature that emerged in the oral creativity of the people. Especially before the transition to written literature, literary heritage served to alleviate the everyday worries of the people. The relationship between national consciousness and emotion is clearly visible in the architectonics of the artistic form, which was redeveloped by the artists. A thousand years later, in the XX century, literary masterpieces flourished in the composition of Western and Eastern poetic forms. The important signs of the era and the reflection of the sociopolitical spirit were reflected in these studies. The phenomenon of creativity, the unity of skill and talent, served to radically renew the nature of the artistic form. The concept of human knowledge about existence has become increasingly common in the context of ongoing generational changes in psychophysiological criteria. The boundaries of logic and imagery have also diversified. The fact that independence opened up a wide range of opportunities for assessing the true nature of reality and history paved the way for it to become one of the great events.

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