

The Place of Small Genre Texts in Genre Features

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ABSTRACT: Clarification of the peculiarities of the genre of anecdote to determine its place in the classification of existing genres, to compare the plot and composition with other epic genres, which leads to a greater understanding of the genre. The main character of anecdotes, which have long been popular among the peoples of Central Asia, is a person who speaks brightly and effectively, is rich in humor, and defends truth and justice. Latifa's plot is full of humorous episodes and situations full of jokes, cuts and pitchers. The anecdote is mostly humorous and therefore funny. Askiyachi must be proficient in language and be able to master the art of comedy, such as puns, jokes, jokes, satire, allusions, comparisons, rhymes and jokes. In the debate about Askia, the main criterion is intelligence, and now reaction. Praise is one of the most independent genres of Uzbek folklore. Because of its epilogue and dramatic mix in character, lof is seen as an example of episodic oral drama. The attics are staged, satirical and humorous works that require a unique style of performance from the audience. Praise, like Askia, requires eloquence and responsiveness. In all of them, or rather in the main part, the composition is built on a laconic collision.

KEYWORDS: askia, latifa, exaggeration, exposure, knot, plot, composition, culmination, decision, epilogue, prologue, story, novel, comedy.

According to the Dictionary of Literary Terms, "Latifa (Arabic - beautiful, pleasant word, plural latayif - anecdotes, beautiful words and stories) is a funny little story told by people with subtle insight. Latifa is sometimes called nodira, zarifa and ajiba. Let's take a look at the comments of some of our scholars about Latifa. Here we draw your attention to the opinion of N. Osmanov, who drew our attention: The word "anecdote" is certainly not used in the Middle East, and the stories told here have different, often Arabic names. `lishgan. The most popular are latifa (latoyif) - a joke, askiya, zarifa (zaroyif) - a delicate story, nodira (navodir) and ajiba (wonderful) - a unique, popular, strange thing. Satire and pasquil are called comics, but they are often used in reference to poetry.

Latifa, among other genres of folklore, was formed as an independent genre in the most ancient stages of social development, meeting the specific needs of society with its artistic and aesthetic features. Its wide range of topics, its concise artistic form, its gradual development, its socio-aesthetic significance in society and its current destiny have attracted the attention of folklorists.

We begin by highlighting the features of the genre of anecdote by defining its place in the classification of existing genres. According to Professor T. Mirzayev, the epic genre includes such genres as "epic, fairy tale, legend, legend, loaf, anecdote." K.Imamov, who began the practice of classifying Uzbek folk prose genres, divides works of prose type into two large categories. "The first category includes narrative works - fairy tales, proverbs, myths and oral stories, anecdotes and loaves, and the second category includes works that are mainly related to historical facts - myths and legends," he said. The classification takes into account mainly

the level of art of the genre, ie imaginary or vital, the specificity of the plot and composition, motives, functional and semantic features.

Professor B. Sarimsakov, who perfectly classified the composition of genres of Uzbek folklore, divided the epic into such genres as "legend, narration, legend, fairy tale, epic, folk, historical song, anecdote, loaf." Genres are defined in terms of their specific scope of life, the whole poetic system, the direction of life, the form of performance and the connection with music. It is also said that "the characteristics of folklore works can be very general and specific," which serves as a program for us to identify the stable, important feature of the anecdote genre and distinguish it from other genres.

In the new classification of T.Mirzaev and O.Safarov, the epic type of Uzbek folklore consists of such genres as "myth, legend, legend, fairy tale, parable, anecdote, loaf, historical song, folk, epic".

M. Jorayev called the genres of Uzbek folk prose "genres of fiction (fairy tales, anecdotes, narrations, short stories and loaf) and genres of enlightenment prose (myth, legend, narrative, demonological story and oral story). We have found it," he said. The criteria for classification here are based on the scope of the genre, the level of art, the method of interpreting reality, the sign of time and space, the domestic-functional coverage.

K.Imamov re-classified the group of prose genres and its composition as follows: "The first group is called the genres in which storytelling is trusted, and includes myths, legends, narrations and oral stories; The second group is the genre of storytelling, which is based on fiction and fiction, and consists of fairy tales, anecdotes, stories and fables.

The valuable aspect of these classifications for us is that in all of them the genre of anecdote is presented as an independent genre, and its general features are recognized.

R.Mukimov: "From small story forms of anecdote ..." "In accordance with the cheerful, optimistic content of anecdotes, they also have a concise, popular form. For this reason, in every anecdote there is a conflict, a way of creating a type, a way of characterizing the image, which is concise and concise according to the content ..." "Anecdotes are not characterized by in-depth characterization of the protagonists, most of them are based on a specific situation and its solution."

H. Razzokov: "Latifa is an epic genre that expresses deep meaning in a small, concise form. This genre of the epic type is completely different from comics, parables, interesting fairy tales in its structure and characteristics.

Latifa is one of the genres of epic tours, satirical, humorous comedies of the people, partly a joke, word games. At the same time, it forms a whole with the askiya-payrovs.

F.Yuldasheva: "Peculiarities of the genre of anecdotes require mastery and skill, sharpness of thought and deep understanding, skillful work", O.Sobirov: "Anecdotes ... the story of folk oral prose B. Sarimsakov writes: "Latifa has an episodic plot, an unexpected beginning and an amusing ending, a lack of dialogue between two or three people." [8], K.Imamov: "Fairy tales, legends, praises, askiyas and proverbs had a strong influence on the formation of Latifa as a genre.

The anecdotes are based on satire and humor. This is one of its distinctive features. The plot structure of the anecdotes is concise ... the conflict takes place in various conflicts ... the solution is based on a randomly raised laugh - a joke or a word game. The word game is the culmination of the work.

Another peculiarity of the latifa genre is that it is associated with the image of the only hero of the works - Nasriddin efendi"[1]. These ideas complement each other.

Now let's look at the ideas and definitions of the anecdote genre, which is close to the genre of anecdote.

Scholars who have written about the genre of anecdote say that it is "an anecdote" in Western and Russian literature. [3] We are not against this idea. Indeed, anecdotes and anecdotes have

become alternatives. But there is a difference in their plot and composition, at least in part. They are also diverse in terms of subject matter. The nude word games used in some anecdotes to make you laugh, of course, cannot be equated with the subtle, multi-meaning word games in the anecdotes.

The Grimm brothers' theory, the first researchers of epic genres in world folklore, became known as the mythological school in the 19th century. Followers of the school of mythology added the anecdote to the group of household tales in terms of form.

The structure of the anecdote differs from humorous fairy tales and stories in terms of content, size, shortness and conciseness of the theme, plot and compositional structure. Anecdotes are small, well-meaning, and funny at the same time. The anecdote describes a small moment in life. Clear and detailed, beautiful narration is one of the main conditions of the anecdote. Jokes and storytelling are different. This is due to the brevity of the volume, the meaning of the anecdote. The distinction of anecdotes from fairy tales and stories is reflected in the metonymy, irony, metaphor, wit and inquisitiveness of the anecdote, which clarifies the genre features of the anecdote.

One of the ways of artistic expression of an anecdote is to make it interesting with sweet words. The figurative words and phrases of the speaker give new meaning and changes and attract the attention of the listener. Some speakers use a lot of phrases when telling a joke to entertain the listener. True humor depends on worldview, passion and pleasure. If the speaker is mature in all respects, his anecdotes will be interesting from beginning to end. The gestures, imitative voices, hand and head movements, eye and face expressions used in telling jokes more vividly reflect the delicate humor of the people.

The basis of each anecdote is a specific event of life, which is expressed through a concrete image. Whether or not a character is related to a particular historical figure, in folk anecdotes it rises to the level of a type, is formed, developed, embodied as a generalization. The protagonist of a fairy tale cannot rise to the level of an individual image. Therefore, in comic tales, the name of the protagonist is taken in a general way, while in an anecdote it is taken in a concrete way. In comic tales, usually Kal, Aldarko`sa, the youngest son. In these tales, there are elements of "magic", albeit to a lesser extent, and they are used to physically destroy the opponent. In the anecdotes, Efendi defeats his opponent only with intelligence and cunning.

In the anecdotes, various human flaws are reflected in the humorous artistic metathetic (reverse action) image. For example, Efendi joins the thieves, sings loudly during the robbery, or interrupts the hunt, and sometimes deliberately kills himself. Such cases of compositional displacement are used to represent simple persons.

In social tales, exhortation, satire and exemplary humor play a key role, while in comic tales, sarcasm and sharp laughter come to the fore. These types of fairy tales differ from the anecdote in the general compositional peculiarity, in the wide range of volumes. This is first of all evident in the perfect description of the characters, the detailed description of the events, the traditional exposition, the knot and the completion, the presence of stable formulas (trinity, repetition of numbers, etc.). In everyday comic tales, the events of ancient times are told in a fantastic way. Therefore, the described events are far from the imagination of the listener, and the real depicted subject looks legendary to the eye.

Since admonition is not an anecdote, its main task is to ridicule people's faults under the influence of humor. Coincidence or untimely questions and answers are a feature of the joke. In the description of such cases, one witnesses everything.

Just as in all fairy tales there is a plot of domestic humor and adventure, so there is in the anecdote. It should be noted that the anecdotes begin without any special beginning and thus end without the traditional ending.

Dialogue is used more in anecdotes than in comics. Anecdotes are built on a 2-3-4 dialogue. The dialogue always follows the speaker's comment. In comic tales, the plot is large, the

repetition of events, the description and portrait of the protagonist are of great importance. Dialogue is less commonly used.

Sometimes it is difficult to distinguish between comics, fairy tales and anecdotes. Taking into account the means of artistic representation at such times, language and style help in solving the problem.

Latifa resembles a parable in some respects.

The parable is one of the genres of the art of expression, which from ancient times has played an important ideological and aesthetic role, describing the flaws and shortcomings of human nature. By revealing the flaws of social life through figurative images, humanity contributes to the development of society in the development of artistic thinking, the promotion of morality among people.

In the words of A. Potebnya, if we understand the events of a constantly changing life as having, we must understand the parable that always explains it in its own way - as a cut. As you know, in the parable we can find answers to various events.

The parable given to explain a purpose expresses the important issues of life in a unique art. One of the principles of the parable genre is conciseness. The conciseness in the creation of the image, the story, the living image, the concise and simple expression of the idea, the economical use of artistic means, allow the artist to convey a large ideological content in a figurative way.

Although the founder of the parable genre is Aesop, the fact that in historical sources Aesop is portrayed not as a parable-teller, but as an ugly wise slave, a quick-witted comedian, a clown reminds us of the qualities of Mr. Nasriddin.

Thus it is not Aesop who founded the parable genre, but the creative people. Aesop, on the other hand, skillfully used the figurative features of the parable, expanding and popularizing its possibilities.

The parable is one of the genres of comparative literature. In it, the events of society and nature are presented through the image of animals and are likened to their relationship. From the outside, this parable resembles an artistic tool used to confirm an idea.

Allegory is the first character that distinguishes the parable genre from other genres, as well as from the anecdote genre. In the anecdote, mainly the image of a person is used, in the parables the poet's specific ideological and aesthetic purpose is expressed through the images of animals, birds, objects (partly human). In Latifa, the image of animals serves only as an auxiliary artistic detail. While parables are figurative expressions of reality, in anecdotes the metaphor is used only in the speech of the protagonist.

One of the similarities between parables and anecdotes is that the images in them move from work to work over the centuries because they are traditional.

One of the main elements that define the characteristics of the parable genre is a strong plot. The plot has a relative stability in the structure of the parable in relation to the genre of anecdote. Therefore, the compositional parts, that is, the pattern in the construction of the plot, the pattern never changes. This pattern is repeatedly used by storytellers to express previously used images and ideological motifs with new content. The plot of the parable is unique. The direction of the plot, which is based on a strong conflict, is a prerequisite for the example.

From this point of view, the plot of the parable is similar to the plot of a fairy tale, story, anecdote. But the plot is different in a fairy tale, unique in a joke, and different in a parable.

The perfect composition arises from the concrete and natural development of the plot in it. It is known that in the plot of many genres there are 5 parts (exposition, knot, storyline, culmination, solution, sometimes epilogue and prologue). The plot of the parable genre, as noted by M.L. Gasparov, consists of four parts (exposition-intention-event-unexpected result). The four parts of the parable must be in verse or prose, regardless of their size.

In the genre of anecdotes there are cases when the plot components are given, they are interchanged or one or two parts are missing. In the genre of parables, the intention of the exposition is that the unexpected result of the event must come in a strict order. This parable once again confirms the originality of the plot and composition of the genre.

The narration of the parable is sometimes told in the language of the characters, sometimes by the author. Sometimes the narrator "retreats" and takes part in dialogues to enhance the drama of the work. In order not to interfere with the collision of images, the author usually participates only in the introduction and conclusion of the plot of the work. Even then, the author remains the manager of the parable. The author uses a proverb to describe the story of the parable in order to express his attitude to the event in the parable. This story serves as an introduction to the plot, is an integral part of the composition and refers to the content of the work.

Pitching language is one of the constant features of the parable genre. There are various interpretations of the reasons for the use of Aesopian language in literature. Along with the notion that the masochist uses a satirical method to mask the thought, such language is also seen as a form of artistic expression of reality.

Depending on the formal and artistic features of the parable, the ideological content, scientists have divided it into several types. For example, in M.L. Gasparov there are such terms as parable-allegory, parable-etiology, parable-anecdote. Such a classification of divisions within the parable genre is also conditional. After all, the synthesis and interaction in the development of genres will undoubtedly give rise to its various forms.

Latifa is close to the Askiya genre due to its character, humor and humor.

"Askiya is a word game, the art of figuring out figurative words and sentences and finding the answer to it" [2]. In the Askiya debate, the Askiyaboz are required to be intelligent and responsive. As Askiya is a test of the mind, responsiveness is its main feature, and eloquence is its criterion. The ingenuity of the askiyas plays a decisive role during the askiya. In the anecdotes, such as Khoja Nasriddin in the anecdotes, the askiyaboz demonstrate the ability to use the necessary words in their proper place.

Genres of folk art have their own characteristics, artistic principles, internal rules. In anecdotes, typical events in life are selected to reveal the image of people. They are expressed by means of analogy, contrast, exaggeration, comparison and other artistic means. In Askiya, too, events and images are typified for laughter. Landscapes, images of people, the course of events, solutions, conclusions are given in concise, playful, sharp expressions.

The main task of Askiya and Latifa is to make the audience laugh, to make them laugh with words. But this laughter is not a useless laughter, but a meaningful, attractive laughter aimed at a specific goal. Because askiyas and anecdotes make people happy by laughing, propagate the ideas of humanity through laughter and influence the minds of many people.

The traditional, perfect method of askiya is called payrov. The composition of Payrov consists of the opposition of two ideas. The same thing brings Askiya closer to a joke. These ideas must mutually contradict or confirm each other. There is satire and humor based on these ideas. Askiya is one of the most important conditions for the metaphorical meaning of words. Payrovs have an epic content and consist of various themes. The theme is developed in detail in a coherent plot. Anecdotes are thorough and small in structure and content. Not so in Askia. Askians can also ask for 10-20 minutes on a single topic.

In Askiya-payrov, the content of a certain topic is completed with the participation of two or more Askiya. Askiyas also become artistic images that express the ideological content of the passage through their speeches. The positive or negative nature of these images depends on the development of the subject. In this sense, the askiyachi is like a lyrical hero who reflects the objective world through subjective experiences.

The solution of the ideological content in the performance of Askiya is close to folk anecdotes in terms of its dependence on dialogue, monologue, remarks in the speech of the characters.

Thus, the comparison of the features of the anecdote genre with other genres showed that folk anecdotes differ in terms of themes and images from fairy tales, parables and askiyas. Latifa has been developing and forming in Uzbek folk art for thousands of years and has certain genre features. Regardless of the form in which folk works occur, their genre features can be found in the text. Many genres, including legends, parables, and fables, have changed from people to people, from century to century, and have changed their genre and become anecdotes. The stylistic and artistic features of the genre help to distinguish them.

The construction of works of fiction, as a rule, has its own unique internal logical plot, along with the principle of harmony of theme and ideological intent, aesthetic reflection of reality. The composition of the work of art plays an important role in achieving ideological and aesthetic integrity.

The compositional features of Uzbek folk anecdotes have not yet been studied as a separate object. In the works of folklorists devoted to the general study of the genre, there are only a few ideas about the structure of the anecdote.

Latifa genre attracted the attention of many Uzbek scholars in the twentieth century. Special research was dedicated to him. Several collections have been released. Introductory words were written for each set. All the authors tried to find a surprisingly flexible mechanism of laughter in the small text of the anecdote.

There is a lot of valuable information about the genre in these works, which vary in size and theoretical coverage. In particular, the genre symbols, which are unanimously accepted by folklorists, all the features given to the anecdote can be divided into five groups. These groups are as follows.

Anecdotes - 1) epic; 2) short; 3) genre based on humor and comedy; 4) has a completed plot and 5) has an unexpected ending.

This means that the genre of anecdotes has been studied in different ways. As a result, despite the different conclusions, they contain a lot of valuable information about different aspects of the genre. We will now use them as background information. However, not all the features of this genre are fully understood yet, and requires a different approach, new research methods.

Latifa is the smallest prose genre of folklore. It has a finished plot and an unexpected ending. This genre is ancient, and a unique style of comic thinking originated in ancient times, polished and formed as a special form of aesthetic perception. Periods, people's lifestyles, historical events have changed, but the established form of aesthetic thinking has adapted to the new content, enriched itself, and at the same time enriched the amount of genre texts. One of the most popular genres of folklore - anecdote - came to life. It is a genre that is still actively developing today. This means that the people used the traditional artistic means created in the past, creating many anecdotes.

"An anecdote is a complex phenomenon," he said. Is it possible to build a story, a novel, a comedy on the basis of "unique", "random", "non-typical" facts? Is it possible to raise the "joke" to the level of generalization? " - D. Nikolayev in his book "Laughter - a weapon of satire" answers his question in the affirmative and believes that the plot of all of Gogol's satirical works is based on anecdotes.

This commentary shows that the anecdotal plot forms and some artistic means have been transferred to the written literature. In addition, they form the basis of comic literature and drama.

The discovery of the comic mechanism in anecdotes is becoming a topical issue, the solution to which, in particular, goes beyond the boundaries of the anecdote genre. What plot forms

are typical of this genre? Is it then possible to reveal the general thing that shaped the genre as a particular genre?

The features of the anecdotes presented by scientists do not reveal important aspects of the genre. Features such as brevity, plot completion, and unexpected ending are only superficial, outward signs of the anecdote. They are to some extent typical of parables, short stories and even riddles. That is why K.Imamov, considering that the genre is not fully covered, said, "Later it will be necessary to study anecdotes, oral stories and rhymes separately. Because the possibilities of each genre reveal its history, ideological and artistic features, plot and composition, the definition of the means of language and style, their place in life and the necessary function," he wrote. Latifa and its poetics are still one of the most unsolved problems of folklore.

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