

## SOCIAL AND AESTHETIC FUNCTIONS OF COMEDIES AND HUMOR



### Creative and Performing Arts

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Rizaev Bakhtiyar Khallievich

Teacher of Karshi State University. City Karshi, Uzbekistan

### Abstract

The article discusses the social and aesthetic functions of comedy and humor. And also studied the literary and aesthetic views of Russian and Uzbek writers and the importance of comedy and humor in the social life of creativity. Author paid attention to theoretical reflections and comic books, they not only give the reader a sense of humor, but also carry out educational tasks, judge the manifestations of the progressive spirit of the time, and uphold new principles of progress.

Comedy and humor contribute to the development of society. Aristotle's "Poetics", one of the rare monuments of the oldest literary theory, is a comedy that describes comedy: "Artists portray certain individuals, whether good or bad. (Because ... everyone is different in character). They will be better than us or worse than us or even like us. (Like the artists. Polynot, for example, portrays the best, Pavson is the bad, Dionysius is like us.) There is a similar difference between tragedy and comedy: comedy is worse than it is today, and tragedy tends to portray better people" [4, 22]. "Comedy is, as we have already said, not meant to discredit bad people, but to make them worse. After all, fun is just part of the ugliness" [4,26].

These thoughts of a Greek sage about comedy relate not only to the dramatic type but also to the epic type, especially the literary prose.

When society is in need of moral purification, more precisely, the comic develops in the life of democratic societies where individual and creative freedom is achieved when talented artists who challenge the various social evils that impede society's development emerge.

During the heyday of antique literature flourishing the genre of Eschyl, Sophocles, Euripid, the tragedy (5th century BC, Pericles), comic genius like Aristophane was also active in his comedies such as "Clouds", "Birds", and "Frogs" (satire and humor) reached its peak. For example, in the comedy "Clouds", Aristophane married a wealthy woman who aspired to be a nobleman, and the farmer's honest work was spent on his wife's wedding, feasting, hospitality and entertainment, and his son dropped out of school and rode his horse riding. describes how he lives, which is why the farmer is in a difficult situation. If it comes from the content of the story, it's sad, not funny. But Aristophane's satirical talent is so powerful that it portrays the diligent peasant in the work, portraying him in such comical, funny, and ridiculous ways that the hero and those who are trying to help him worsen the situation, such as the laugh and the excitement in the viewer, evokes aesthetic feelings. Interestingly, the wise Socrates is among the ridiculed in this Aristophane comedy. In Aristophane's view, Socrates does not believe in the worship of all the Greek worshipers such as Zeus, Apollo, Athens, Aphrodite, and Hephaestus, and he teaches in his school of Sophistication that truth can be proved unjustly and unjustly. In short, he is portrayed as a negative hero who turns the young people away from praying to the gods, corrupting their

morals and teaching people to lie. Socrates did not really acknowledge many gods. That is why he was indeed put to death.

The role and importance of comedy in the purification of public life from vices and in improving the moral image of the person is crucial. Therefore, comic art is one of the leading places in Western and Oriental literature. Is it a form of satirical aesthetic attitude to reality, that is, one of the forms of Paphos, or a particular literary type, as some critics and literary critics have shown? This issue has not been solved since V.G.Belinsky. He describes satire as a literary type in his articles about the works of N.V.Gogol and M.Lermontov in the 1940s [6,216]. Following V.G.Belinsky, scholars of the XX century, such as L.I.Timofeev, Y.Elsberg and Y.Borev have also interpreted humor as a literary type [13, p. 387; 8, p. 363].

Contrary to the aforementioned view, many literary critics are a form of satirical aesthetic attitude to reality, that is, they are regarded as Paphos [11, p. 19; 12, p. 163; 16, p. 24; 18, p. 228; 10, p. 100]. We agree with the view that satirists are a form of aesthetic attitude to reality, and we try to come up with the same principle in analyzing the peculiarities of comic creation in the work of Nemat Aminov.

Indeed, it is easy to understand here that the great critic's simple laughter and comic stripes call for a proper understanding of the dialectic connection of the object of humor and the ways of its expression.

With these words of N.W. Gogol, satirical humor are highly conspicuously absurd in the works of thinkers of the Renaissance (Giovanni Boccaccio in Italy, François Rabelais in France, William Shakespeare in England, Miguel de Cervantes in Spain). He meant immorality, hypocrisy, and sometimes humorous, and sometimes satirical, whispering and laughing. Giovanni Boccaccio's "Decameron" is particularly satirical, with some of the clergy's deceptive practices. In one story, Decameron describes a schemer who had formerly been a prostitute, a thief and a fraud, and many times escaped the hills, calling the church a saint. In another story, the priest describes how the devil tricks a woman who is a worshiper and acts with her every night, saying that the devil has come to your senses and needs to be expelled. At the same time, "Decameron" is full of gentle lyricism, psychology, dramaticism and tragedy, and has promoted the humanism, justice and truth-realism in world literature.

We can see the literary and aesthetic views of Russian and Uzbek writers and the importance of comedy and humor in the social life of their creativity. In their theoretical reflections and comic books, they not only give the reader a sense of humor, but also carry out educational tasks, judge the manifestations of the progressive spirit of the time, and uphold new principles of progress.

N.V.Gogol commented on the aesthetic functions of laughter: "Not a painful, character that is caused by temporary irritability, but light, stubborn, weak, easy to entertain and entertain", not the laughing-stock, but the weak people with the sharp blades of embarrassing laughter that emanate from the brightness of the soul, from the depths of the heart, would not be so frightened by the small details of life. At the bottom of it is a fountain of boiling water. This spring makes a

deeper sense of what is being targeted, forcing it to uncover the neglected circumstances and to undermine the gravity of reality” [7, p. 32].

The great writers of the new Uzbek literature like Abdulla Kadiri, Gafur Gulam, Abdulla Kahhar, in their works, develop the classical literature and the life traditions of the folklore in a new historical context, enriching our literature at the expense of satirical character, a variety of humor, a theme and an idea that illustrates the need to pay particular attention to the individual aspects of the images is valuable. For example, Abdullah Kadiri in his article titled “To our writers” states that the topic chosen should be a purely social and political benefit, while the article “Our Laughter in the Year 26” teaches that humor should live with the breath of society [3, p. 186]. In a speech in the court of 1926 called “Laughter and its Types”, the national character of humor was highlighted by its colorful appearance [2, p.10].

Gafur Gulam also advises us to stay away from the trivial and irritating theme of the satirical writer: “We have had the most wealthy, donkeys, mullahs. Whenever he looks at the private deed, turban, and head of a donkey or a teacher, it is a matter of us that these students are bored” [17,p. 302]. It is not hard to see that from the wise writer's point of view, the subject of humor, in particular the subject of humor, should be focused on honoring good things in the light of exposing the dangers that are dangerous in society and preventing them from moving forward.

In Abdullah Kahhar's article "On the Satire of the Present", the power and power of the comic in social life is justified. “The present social essence of our satire is that it writes all the negative events in our lives”, he wrote. It exposes all the malfunctions in our social construction and gives pleasure to the working mass” [1, p. 213]

Abdullah Kadiri in his “Kalvak Mahzum Memory Book”, “What Does Tashpulat Tajang Say?”, shows how ridiculous, stupid people laugh at young people who are eager for knowledge, and how ridiculous they are. These works by Abdulla Kadyri allow us to identify in this satirical theory such as "situation laughter" and "character laughter." In our opinion, A.Kadiri's writings have both humor and character laughter. First of all, Kalvak Mahzum and Tashpulat are old men, uneducated people of the Han, half-ignorant people, who are not ashamed of their ignorance, and scoff at young scientists and girls who want to learn, "Do you have a chest and play?" In other words, in the new life, these individuals are alien and have become uncomfortable and ridiculous. They don't realize they are funny. They therefore ridicule those who understand the new life, which further exacerbates their alienation to the new society. As they mock others, it is evident that they have no place in this life, even if it is only temporary.

Literary literature is art, not politics, but true art analyzes the life of society in such a way that it willingly intervenes in politics and reflects the political landscape of society. But in the same area real art is distinguished between artistic work and art without talent. In a truly literary work, politics is invisible in images, heroic experiences, speech, language, mediocre, and subconscious. In a fictitious work, politics is explicit and declarative, and it now looks like a simple article. What we mean is that laughter makes the idea and politics even more artistic and animated.

Sometimes it is difficult to distinguish between comedy and humor. There are several reasons. In our opinion, as talented writers as Gogol and Flober portray reality as a powerful realist, heroes humorously embellish the humor at some stage of their common ways of life. For example, when French writer Gustav Flober started his novel "Mrs. Bovari", a college student, Charles Bovarini, laughed and laughed at his classmates, a newcomer from the village, disliked hats and hats, and the teacher asked for his name. Charl Bovari, who could not be clearly described as a "Bovari of the Ball", described it in a hurry, which caused the children to entertain the laughter [14, p. 27]. Interestingly, while these humorous portrayals in the author's imagination make the reader enjoy life, it makes the child feel sad rather than laughing. According to the author, this child, whose heart is pure, pure, and simple, shows that his father was a loser, and that some of his spiritual teachers were like those adults who were careless, neglectful, careless, and indifferent. The oil is no longer a joke, it's a satire. So, at times, humorous situations, streams, and streams come together as if they were a river and turned into satire.

In the literary work, the writer's creative intent, purpose, and poetic idea are as important as identifying minor and minor defects in public life and addressing these social evils, not expressing social ideas, but artistic, vibrant, glossy language, strong social conflicts, imaging is so important. Abdulla Kadiri himself admits that he had not been able to adequately portray a powerful social idea (in contemporary literary criticism, lacking aesthetic influence) in his "Philanderer" story, which he wrote under the influence of Jadids when he was just a young writer.

Aybek, a worthy disciple and follower of Abdullah Kadiri, writes in his study "The Creative Path of Abdullah Kadiri": "Turkestan" own "ugly habits - cannabis, poppy, homosexuality, ignorance and so on", colonial Russian bourgeoisie "culture" and gambling, alcohol and brothels were brought to the colonial people" [9, p. 247].

According to scholar Bakhodir Karim, "Philanderer is not literary, but it shows how poor the lives of Turkestan rich and children are" [5, p. 98].

But the stories of Abdullah Kadiri's comic masterpiece, "Peaceful Work", "What Does Tashpulat Tajang Say?" and "Kalvak Makhzum's Memory Book" are also highly social-ideological and artistic aesthetic works. The ideological essence, the choice of the main character, is that there is something in common between Abdullah Kadiri's "Peace Work" story and Sadridin Aini's famous story "The Death of a Judge". In both works, the efforts of the representatives of the "wealthy" class of wealthy people during the colonialism of the Tsarist to improve their welfare, if possible, to preserve their status, are described in convincing, natural, living paint. However, these two works differ greatly from each other. If S. The protagonist is the representative of the national bourgeoisie *Kori ishkambathe*, the lord of the bourgeoisie, who lends his money to others, earns profits, shares, and bills. He is not an expert on modern secular science, even if he is intelligent, but is one of the religious scholars who lived in the early XX century, before the October Revolution.

In the monograph "Abdulla Kadiri" of the Dr. Bakhodir Karimov is one of the first in the Uzbek literature to study the best examples of world literature (François Rabelais's "*La vie très*

*horifique du grand Gargantua, père de Pantagruel*", TA Gofman's "Little Zaches", N.V. Gogol "The Revision"). M.Bakhtin also applies to the humor of Abdullah Kadiri, who writes that the main reason for the high social and aesthetic influence is in writing from the point of view of people's laughs [5, p. 98]. Importantly, Bakhodir Karimov draws attention to the social and aesthetic nature of the laughter half a century ago by M.Bakhtin in his writings by Abdullah Kadiri in his writings. In fact, Abdullah Kadyri has successfully used the first forms of folk laughter - folk festivals and clowns, as told by M.Bakhtin in his novel "The Past Days". Let's remember a special chapter in the novel, "Tomoshakavak". In it, the writer, through the laughter of the people, exposes the deeds of the officials of the Kokand Khanate. In his article "Our Laughs in the 26th," he expressed his literary-critical, aesthetic, theoretical thinking: "The second type of criticism is satirical. Because laughing criticism (unlike scientific, serious criticism - B.R.) is a married eagle. Poor, jealous, hateful, hurtful, and so on are not good for life.

Comedy criticism is close to the soul of the people and is an interpreter for issues he feels but cannot express. Conclusion: The element of humor in the nature of satirical criticism is the beloved of the nation, or rather its own creation" [3, p. 185]. The author's own work proves the truth. In particular, in a series of comic stories, he uses various public humor to discredit the people of Turkestan in the new regime, ignorance of secular culture and science, the Soviet government humiliating and humiliating the local people is illuminated.

Of course, each period has its own challenges, as well as actual ideas. And fiction will continue to be embodied in it. In the twentieth century Uzbek literature, Hamza, A.Fitrat, A.Kadiri's virtues were continuously continued by Gafur Gulam, Abdullah Kahhar and Said Ahmad. Looking at the development of satirical trends in Uzbek literature of the XX century, we can see the significant role of Nemat Aminov's works. His works are characterized by satirical portrayals of important social issues of his time. She sought to learn comic, figurative language and secrets, and the skill of creating characters from classics of world and Uzbek literature.

N.Aminov's stories complement each other with both humor and satirical spirit. Take the writer's story, "The Advent of a Hutt," which is included in the Uzbek anthology. The story is like an artistic feleton, without a glance at first glance. This is because the characters are portrayed as feletonic heroes, not as characters with shortcomings or virtues, but with characters of a living, living person. The beginning of the story also looks like a felon. "When a person becomes an adult, he or she can make a home and raise a family. He wants to feed his children with pink straps with halal bread and gain respect among the people" [15, p. 128]. The story then asks the question, "What happens when a colt comes to puberty?" And the writer tries to make the reader think that this difficult question will not be answered. This is a bit artificial. Later on, Nemat Aminov describes in detail the short story told in this story and turns it into a novel.

In the novel, these heroes are revived, revived, and elevated to the level of socially negative types. The novel opens in great detail by the actions of Bashirjon Zaynishev and his sponsors.

As it turns out, humor and satire, humor and satire have a rich, colorful tradition in Uzbek literature. Humor and satire have been nourished and inspired by folk poetry for many centuries in Uzbek classical literature. Problems of social life are well illustrated in the legendary anecdotes and literary anecdotes. Humor and satire have been highly developed in the works of writers and poets like Avloni, Tavallo, Abdullah Kadiri, Abdullah Kahhar, Said Ahmad. In Uzbek humorous and satirical literature, high social ideas are combined with artistic and aesthetic principles.

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