

## Linguistic Interpretation of the Concept of Humor in Uzbek Language

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### ABSTRACT

*This article discusses the linguistic interpretation of the concept of humor, which is one of the types of Uzbek folk art, the role of comic genres in creating a humorous effect, and their similarities and differences. In the process of interpreting humorous texts, their specific features are explained theoretically and practically. At the beginning of the article, humorous concept will be discussed generally. Interest in the linguistics of humor is widespread and dates since classical times. Several theoretical models have been proposed to describe and explain the function of humor in language. In this paper, through the analysis of some common types of humor, the author tries to discover what makes a joke or humorous story funny from various linguistic aspects such as syntax, semantics, rhetoric, and so on.*

**Keywords:** Humor, humorous text, humorous effect, anecdote, comedy, satire, humorous situation.

### INTRODUCTION

The Uzbek people, trying to learn from ancient times samples of folk oral creativity, improve it, demonstrate their customs and lifestyle through various folklore genres. Also, the problem that occurs in ordinary married Tarsi, being able to give solutions to differences, shortcomings and defects in the character of others through various humorous situations, show to what extent they

have developed their vocabulary skills using different word games to increase the level of word impressiveness. At various events, a wide range of different comic genres, namely, satire, humor, anecdote, humor, asceticism, are used when giving their feedback constantly, regardless of the style, social background of the listener, age, character, in what era they live or other factors. While all similar genres play the main role in producing a humorous text, let's see to what extent they differ from one another depending on the style and content of application.

Each people has their own habits, historical features, mentality, which often turn into something masquerading. In Russian jokes, heroes of folklore and fairy tales often appear. For example, the British will like to joke about some events in the royal family.

To understand English humor, you need not only to know the language, but also to have a little idea of the history, culture and lifestyle of the people. Give confidence that the English word "anecdote" itself is not an anecdote, but a joke. The anecdote is translated into Russian as "a short story, an event from life".

English jokes are often based on wordplay. Therefore, with a literal translation into Uzbek, such anecdotes do not seem funny at all. But those who know the language to a decent extent often make interesting word-of-mouth themselves. The joke is the unchangeable part of the lively conversation. The word humor comes from the Latin word for fluid – *umor*, which originally meant fluid, which later lost its original meaning-in the sense of comedy, laughter, and fun, in the opinion of Chiron, is interpreted.

Yoshidev U.R. in his one-gator scholarship, several terms representing the state of ridiculousness touched upon, giving his opinion to concepts such as laughter, humor, *Handa*, *hajv*: "we tried to interpret this concept of ridiculousness with the term *hajv*. Because, this term is explained in English by the variant – humor, which is closer to the original Latin - *umor* appearance. This term, explained in Russian by the term humor, has also been transformed into Uzbek - in the form of humor. But we, the function of this term, in terms of its appearance, received in Uzbek as its equivalent in English and Russian-the term *hajv*."

Hence from this view, the function of the *hajv* is similar to that of the humor.

One of the most common and common types of humorous texts in the creativity of all peoples is comedy. In comedy, too, the laughter effect is high, and the speaker is portrayed by the end of events, various conflicts between people, disagreements through laughter, in many cases a group of people is performed by the end in a scene-like manner. In many scientific works, the following comments are cited in the comic book. This humorous text is "a kind of dramatic work in which funny events in life are depicted, social or family wonders, absurd, funny features in the character of people are ridiculed." Comedy is also commonly interpreted as a work, film, or show that ends in joy, with laughter, and also has the meaning of "the funny appearance of something".

#### MATERIALS AND METHODS

The ability to cope with the situation with a kind of humor is even considered a talent in some way. If you find it difficult to improvise in a foreign language, then you can simply try to memorize red-hot English jokes. Jokes also expand vocabulary, such as aphorism and quotes, help to perceive features inherent in the mentality of the nation. That's why languages get rich, polished and beautiful by taking words from one another. We would not exaggerate to say that the movement of words from language to language has become an undeniable linguistic reality of our day. In translation, the translation of metonymy has always been one of the issues of translatability that requires research. Metonymy is considered a rather complex phenomenon of mano migration, and at the same time attracts the attention of both linguists and translators. While linguists approach this displacement from the point of view of opening up the characteristic features of sememas and SEMAS in ambiguous words, analysis of phenomena that produce a portable meaning, literary scholars view the various means (analogy, adjectivation, metaphor) of the image in polysematic words as factors that arise. In both directions, the goal is one, if it is, to study the copious meaning of words and the methodological possibilities in it. The study of the multiple

meanings of the word, first of all, plays an important role for lexical Stylistics. Because, in order for a word to have a different meaning in itself, the use in oral and written speech requires attention to its methodological coloring, meaning. Therefore, the migration of meaning, like synonymy, homonymy and other lexical means, brings to the surface humor, mutoyiba, laughter and various word games. At such times, the word's own and portable meaning collides, resulting in an unexpected new meaning.

This subtle meaning of your words is widely used as an important pictorial tool in literature. In our country, favorable conditions and opportunities are being created to introduce advanced teaching methods using modern pedagogical and information and communication technologies, to radically improve the system of training specialists who have mastered foreign languages, to develop international cooperation in the field. Also in the process of studying a language, along with its native language, comparative learning helps to understand the grammatical side of the newly studied foreign language, hiding it.

As an example, we can cite *Chimildiq*, *Andishali kelin* and *Jaydari kelin* from comedic works that are still loved and cherished by spectator without falling from theatrical scenes. These works are based on real reality, folk themes are raised, the guilds of the easy resolution of the fate of people of times and society, the impossibility of their dreams and traditions cause the experiences of a married bride, mother-in-law-in-law relationship, the behavior of a bride who is constantly trying to completely change her behavior to activate, increases the desire to be able to see and overcome some of the shortcomings that we cannot see in ourselves through the experiences of the heroes.

From the comedy play *Jaydari kelin*:

Avazbek: if you wish, I will find a girl who can suck the Earth's heart. One Sadir has a daughter of our brother, when walking the Earth roars, if that girl milks a cow the tincture of the cow dries up, if **tappi** closes the wall cries, the wall. If the hoe runs **musically** runs...

Bahtiyor: Being educated person for 20 years I will not marry a simple girl, I will not marry at all...

The play shows the comic scenes of a dehkan girl Mehrikhan marrying an educated, cultured young man of opposite character, activating her upbringing and facing multiple problems behind her character, getting into many funny situations as she pleases her husband. Girls who get married are not only rosy, rude, taking fieldwork as men, but also criticized with the help of laughter through the image of Mehrikhan that elegance in themselves is necessary to treat with elegance, softness, typical of Eastern women, as well as to be polite, which helps to draw many necessary conclusions.

Anecdote is also considered one of the humorous genres that has made it a task to criticize a flaw or problem through mutoyiba, humor. *Latifa* (Arabic. - mutoyiba, humor, in the *Explanatory Dictionary of the Uzbek Language* - femininity, delicacy, rational word, anecdote) - a short comic story from the genres of folk poetry, with a critical content, in principle, there are a small number of heroes, and with a question-and-answer manner, beautiful and touching expression of an idea, anecdote differs from another comic genre.

In the "anecdotes", the characters acquire traits that are lively, simple, in many cases causative and wise, while always showing reality through laughter, as well as requiring Justice. Such works are loved among the peoples because of their simplicity and expression, and in the Uzbek literature there are many references to this comic text. In the literature of the countries of Central Asia, in particular, Yusuf Khos Hajib's "Qutadgü bilig". Many examples of *Latifah* can be found in Alisher Navoi's *Hamsa*. It can be seen from this that the formation and development of the genre of anecdote, the interest in it, goes back to the distant past.

The genre of *Latifah* was widely formed and developed after the XI century. In different nations, the hero of the anecdote of different names appeared, and from the time of the Peoples, anecdotal texts with the same names begin. In particular, Mullah Mushfiqi in Tajiks, Mirali in Turkmens, Khaja Nasir in Uyghurs, Salay aghqan. Karakalpags have a hero such as O'mirbek laqqi. And in Uzbekistan, the hero of "Latifa" is Afandi. "Nasriddin afandi", "Khoja Nasriddin", "Mulla Nasriddin also refer to Afandi.

## RESULT AND DISCUSSION

Of the linguistic scientists who have carried out several theoretical and practical works on the comparative study of English and Uzbek we can observe J. Buronov's works. He argues that comparative typology is part of general Linguistic Typology, "which studies systems of two or more specific languages, specific categories in languages, deductively separately, languages create general typological rules and laws by comparing linguistic phenomena in systems with one another. In a two - way comparison of the two language systems, the stated material of each comparable language system is compared separately. The specificity of each layer unit is taken into account, the units of the other layer, the so-called self-contact".

Comparative typology includes such directions as characterology as well as universal grammar. Both of these directions are engaged in linguistic comparison. However, they also have distinct and similar parts, with characterology comparing only one layer in languages, while universal Grammar also takes into account the external lexical tools from grammatical means when comparing languages.

Metonymy has also entered the English language through the Greek language, with "a change of name" meaning "to share a name", and this is the same tariff given to metonymy in Uzbek. This is their first similar side. In addition to pointing directly at something, metonymy can also realize something special that is being pointed out.

For example: *yubka* (skirt) refers to a woman. Referring to the same thing with what metonymy is referring to is very common in Uzbek. For example: "a mustache came into the room." In the same English-language example "skirt" "skirt" refers to the dress worn by that woman, referring to an entire female person, and the mustache in the example given in Uzbek means someone with this characteristic.

Between the years, between the periods, new ones were created, the range of meaning of the old ones - in lively circulation, existing ones in the language-was expanding or narrowing. Even a certain part of them is forgotten. While Proverbs express the

conclusion of centuries-old life experiences, constant daily observations in a polarity in the way of complete thought, the variety of meaning of each word in them. stagnation of phrases, shaky bargaining prevails. But depending on the place of application, their range of meaning is constantly expanding. Therefore, each word in the proverb should be given a special connotation. They have such words that historically these words have meant completely different meanings. In addition, each nation has its own religious ethos, way of living, culture, worldview, which are partially reflected in Proverbs that are organized in folklorism. Khoja Nasriddin Afandi, the favorite hero of the Uzbek people, has many qualities. This is the extreme ignorance, resourcefulness, eloquence, dexterity, purity of the hero. righteousness, boldness, Valor, pomp in tongues epic! Janobi Afandi is a struggling hero who lives not only in Uzbek, Ottoman Turkish, Azerbaijani, Kazakh, Turkmen, Bashkir, Uyghur and other Turkic peoples, but also in Persian, Tajik, Greek, Arabian, Bulgarian, Serbian and other non-Turkic peoples. One of the qualities inherent in Afandi, even the unimaginative, is, without a doubt, resourcefulness. Because the anecdote of afandi is by its nature the most vivid manifestation of resourcefulness. As they say, "knowing and talking, not knowing", it is truly an art to find a suitable word and speak, to find the eye of the work.

While the anecdotes of the Uzbek people are mainly given through bitter laughter the problems and solutions to it in the socio-political sphere, the problems and shortcomings of the family theme are criticized through light laughter. The following anecdote shows the shortcomings in the behavior of people in the family through light laughter. When Afandi had brought a penny of meat, his wife was left to eat the roast and put that the dog had eaten. In the evening, Afandi took an ax and put it in a chest. What are you hiding an ax? "his wife asked. Does a dog that took a penny of meat put a Ten-Penny ax?! - said Afandi.

Due to the fact that the heroes of anecdotes have become stable, often the anecdote is also referred to by the name of this hero. In Uzbek folk poetic creativity, due to the fact that the hero of the Latifah genre, afandi, is expressed in one person and is perceived as a horse with an affirmative with an initial letter —

instead of the expression “tell the anecdote”, the expression “tell the afandi” is also used a lot. It can be seen from this that in the word afandi, an anecdote in the quality of a genre is harmonized. [5, 524-530] weddings, based on word play at various cultural events, are one of the examples of oral creativity in which two or more words-Masters, present-day human beings-compete with their thoughts and answers in a comically contrasting manner. *Askiya* “is an Arabic word, and the plural form of *Askiyya*, which represents the meanings of elegant, intelligent, mindful, capable“, as defined in the *Explanatory Dictionary of the Uzbek Language*, is *Zakiyya*. The word *Azkiyo* has changed phonetically over the course of periods, coming to the appearance of *askiya*. *Askiya* is an Uzbek folk oral creative genre, based on the game of words, fugitives, in which two or more people or parties compete. [9, 106] *Askia* uses words with subtle meanings, is difficult in terms of creation, and is also not easy to understand. Therefore, some laugh during *askiya*, while the rest cannot understand what is meant. The function of the askian genre is word game which is to create a strong laugh. Such types of *askiya* as *payrov*, rhyme, radif, total, like, Will you, bahri Beit, purple, sweetness, legend, nickname are common in the Fergana Valley as “are you flowers, are you Ham, are you basil”, “are you like”.

1. I caressed you...
2. What are we like...
3. I looked like a teapot...
4. What Would we do if I had a teapot...
5. I would open your head and pour the tea and drink.

Satire is a work created with the aim of disclosing the shortcomings of people in society in life, various negative phenomena under harsh criticism. In satire, «the work is written with a bitter laugh at a certain aspect of social life or the mischievous negative qualities of groups and individuals and with a critical description of it". Satire (lot. satire-qurama, all sorts of things) is a type of comic, a realization of an image object as a vehicle of unflattering laughter. An original way of artistic reflection of reality, in which absurd, unjustified, erroneous phenomena, vices in society are exposed. Humor is a” literary



work that is considered to be able to make funny, humorous images of shortcomings, certain events and phenomena, to make them selflessly Hajj and thus written "[9, 84], which means" a funny work based on a somewhat light criticism," the quality of it in something that makes it funny or interesting, the ability to laugh at funny things". In humorous works, the writer does not mean that when human flaws are criticized using laughter, the state of criticism is completely destroyed, but that these shortcomings want to be corrected. Satirical works, on the other hand, present harsh laughter against such flaws, and in this aspect differ from humor. However, just as satire is an element of humor, humor contains an element of satire.

#### CONCLUSION

Finding a new idea in any area, the discovery Guild is considered the most difficult and most valuable work. Laughter is scattered in the face of a person who has either heard or read the anecdotes of Khoja Nasriddin Afandi's resourcefulness was followed by "*e, qoyil!*" it is not for nothing that he admits. During the next seven years of eating, afandi anecdotes were published a total of nine times in ourselves, the seventh and most complete of which was the "Afandi anecdotes", published in 1990, which was written by the outstanding scientist Bahadir Sarilayev, whose short preface was called "Always a present genre". This is the shortest definition given to an anecdote! I would like to describe the fireplace anecdote as "always a resourceful genre." The reason is, the word present is interpreted in the Explanatory Dictionary as "able to quickly find the desired word and sentence, which can quickly, without much thought, answer the question posed, the bite."

True, Afandi is present, that is, he is a talkative master, but he is also a work-done master. Afandi does not take the cart dry, but shows it in practice, that is, he admires not only the sentence, but also the work. Khoja Nas-riddin afandi created a hero in the world literati people *topqir-topagan-topalak-toparan* folk "I found! (Eureka!) "is worth exclaiming.

In conclusion, it can be said that although the types of comic genres in Uzbek folk oral creativity differ from one in volume aspect, the content that aims to criticize and eliminate various problems and shortcomings in society through laughter is closely related genres.

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