

THE ANALYSIS OF THE COMEDY GENRE AND TYPES OF COMICS IN RUSSIAN AND UZBEK FICTION.

<https://doi.org/10.5281/zenodo.7856228>

Akhmedova Gulhumor Nodirbek qizi

Teacher of the Department of English Language Practice

Andizhan State Institute of Foreign Languages

Andizhan, Uzbekistan

gulhumoroy@mail.ru

Annotation.

This article touches upon the definition of the comedy genre and discuss the use of this term and comic types in Russian and Uzbek fiction and reveals the features of the comedy genre, generalizing the peculiar aspects of the genre, identifying the stages of its development through works of Russian and Uzbek writers.

Keywords.

Fiction, comedy genre, lyrical comedies, heroic comedies, comic types, irony, satire, humour, grotesque, sarcasm.

Introduction

Fiction is a product of human activity. Human activity is wide and varied. In literary works and textbooks, it is indicated that "the subject of fiction is a person." But literature does not study people separately but in integral connection with society and nature. Therefore, it would not be an exaggeration to say that literature is a kind of expression of the life of people and society. It reflects significant changes in the history of society through various images in various art forms. In turn, fiction can be divided into different genres in form and content. Among these genres, the genre of comedy stands out. Comedy is a genre of drama in which action and characters are interpreted in a comic way. In world literature, scientific research was carried out to identify the genre features of comedy in a comparative historical and comparative typological aspect. [16.p-6].

From the history of the centuries-old development of world literature and the experience and traditions of Uzbek dramaturgy, it is known that the comic situation in comedy does not arise by itself in order to create them, to artistically realize the aesthetic ideal of the work. It is necessary to create a vital and complete comic image and unique comic character for the author. [16.p-15].

"Comedy," as wrote Lessing, "tries to correct people with laughter, not ridicule, and it is not limited to correcting the vices it laughs at and people infected with these vices." [10.p-15].

"Comedies have different genres and styles, even when viewed in the context of contemporary literature:

1) Lyrical comedies "*Spring in Moscow*" («Весна в Москве») by V. Gusev, "*An Ordinary Girl*" («Обыкновенная девушка») by V. Shkvarkin;

2) Heroic comedies, such as "*The Cause of Enmity*" («Причина вражды») by M. Bryukov, "*The Medicine for the Tongue*" («Лекарство под язык») by A. Makyonok, in which the heroic deeds of the character are inextricably linked with funny situations;

3) "*Tribunal*" («Трибунал») by A. Makyonok, revealing the tragic fate in harmony with humour;

4) Household comedies such as "*Alien Child*" («Чужой ребенок») by V. Shkvarkin, reflecting living conditions, vaudeville "*Confusion*" («Путаница») by V. Kataev, "*Hour magician*" («Часовой чародей») by M. Slobodoev, "*Convent*" («Женский монастырь»)- light, cheerful and humorous songs and games;

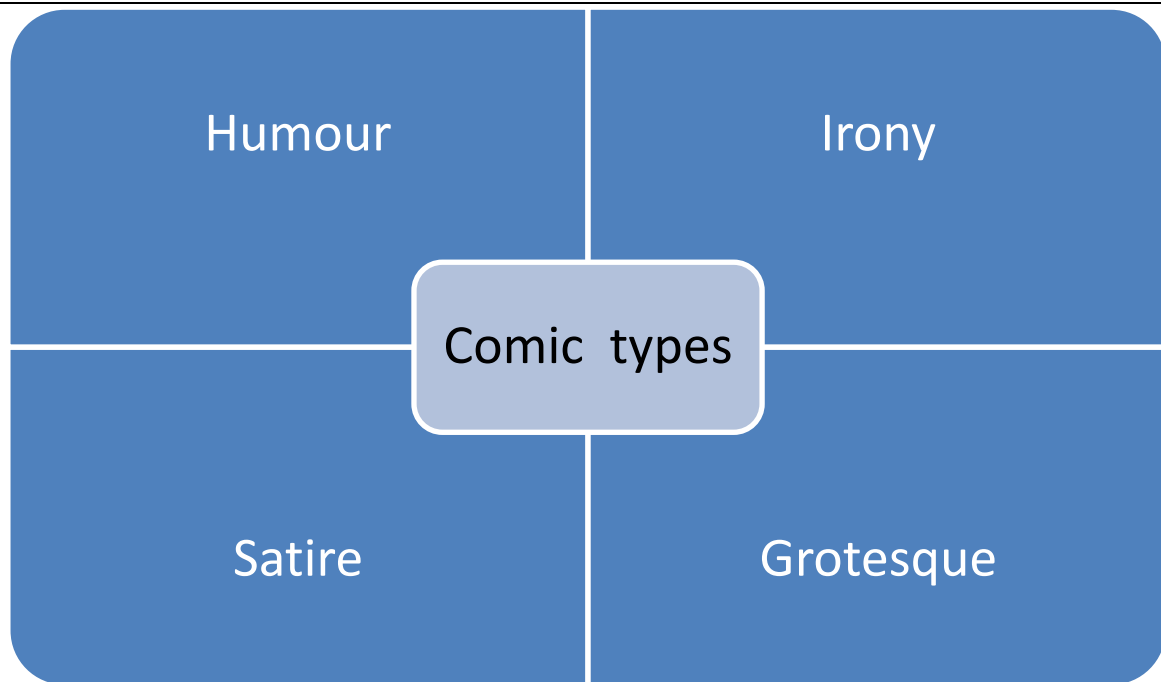
5) There are also humorous and parodic-mocking, conventionally imaginary and other types of comedies. [16.p-54-55].

Although the above classification is considered in terms of genre style, it is easy to see that comedy is based on facts and is classified accordingly. Because each comedy has its own comic object. However, in some scientific and literary sources, the classification of comedy is widespread, which has two main types. For example, in the textbook "Introduction to Literary Studies", the dramatic genre is described as follows: "Dramatic works are works that reflect life in the speech of characters, in monologues and dialogues, as well as through conflicts and dramatic situations." [15.p-234].

Before we understand this concept, we must first understand the term comic in fiction.

Comic - (from the Greek "komikos" - funny, cheerful) - an aesthetic category that reflects the contradictions of reality and contains their critical assessment. [6.p-15].

Comic style is a funny, hilarious disclosure of a meaning, contradiction or problem through banter and humour. The most familiar comic types are given in the table below:



In addition, there are sarcasm, hyperbole, epigram, parody, oxymoron, and other comic types. All techniques serve as a means of attracting the attention of readers to the problems of society, identifying contradictions, vices, and negative phenomena. Famous classics, masters of Russian literature like Pushkin, Lermontov, Krylov, Nekrasov, Chekhov, Gogol, Fonvizin, Saltykov -Shchedrin, Griboyedov, Blok, Mayakovsky, Ilf and Petrov, Bulgakov, Zoshchenko, Shukshin and many other writers widely used satire, irony, humour in their works and these techniques are popular even today. I will give only a few examples of comic-style techniques in Russian literature.

1. Many authors have turned to irony, expressing mockery through allegory:

a) A. Pushkin in "Eugene Onegin" (ЕВГЕНИЙ ОНЕГИН) - "*Gvozdin, an excellent host, Owner of poor peasants;*" ("*Гвоздин, хозяин превосходный, Владелец нищих мужиков*") [13.p-27].

b) I. Krylov in many fables-*Have you been singing? "This is business" or "From where, smart, are you wandering, head?" - The fox, meeting with the Donkey, asked him. (Ты всё пела? "Это дело" или "Отколе, умная, бредешь ты, голова?" -Лисица, встретяся с Ослом, его спросила).* [9.p-35].

2. Satire - ridicules and denounces the vices of society through the specifics of forms:

a) Saltykov-Shchedrin - "*And how will we build a bridge - along or across the river?" - ("А как будем возводить мост-вдоль или поперек реки?")* [14.p-67].

b) N. Gogol - "Dead Souls" ("Мёртвые души")- images of landowners.

3. Humor is a good-natured, mild form of comic technique:

a) A. Chekhov "Surgery" ("Хирургия")- Deacon Vonmigasov and "Guardian" - doctor Kuryatin with a cigarette butt in his hand [4.p-40-43.]; "Horse Family" ("Лошадиная фамилия")- *Овсов* [5.p-58-61.]

b) M. Zoshchenko - "as if suddenly the atmosphere smelled on me" (-"будто вдруг атмосферой на меня пахнуло").[17.p-6.]

4. Sarcasm - exposing vices and caustic:

a) M. Lermontov "Duma" ("Дума") - "We are rich, barely from the cradle, With the mistakes of the fathers and their late mind ...("Богаты мы, едва из колыбели, Ошибками отцов и поздним их умом...); ".[11.p-29.]

b) A.Griboedov "Molchalin! - Who else will settle everything so peacefully! There he will stroke the pug in time, Here he will wipe the card at the right time .." ("Молчалин!-Кто другой так мирно все уладит! Там моську вовремя погладит, Тут в пору карточку вотрет..") [7.p-32.]

5. Hyperbole is a specific exaggeration:

a) N. Nekrasov - "that a shock is ready to wave." ("что взмах-то готова конна".[12.p-2.]

b) Ilf and Petrov - "Snores like a tractor." ("Храпит,как трактор")

6. Grotesque - connects reality and fantasy, the absurdity of what is happening causes laughter:

a) Saltykov-Shchedrin "History of one city" ("История одного города")- the mayor stabbed himself with a cucumber.(*градоначальник огурцом зарезался*); "[1.p-6.]

b) N. Gogol "Nose" ("Нос")- the organ of smell has turned into a man.(*орган обоняния превратился в человека*.)

Another group of comic devices is a pun, epigrams, parodies, oxymoron are a lot of, both in modern literature and in the classics.

7. A pun- a play on the meaning of words similar in sound:

For example: A. Pushkin - "I am able to take a wife without a fortune, but I am not able to go into debt for the sake of her rags." (-"взять жену без состояния, я в состоянии, но входить в долги ради её тряпок-я не в состоянии").[2.p-12.]

8. Parody is an intentional comic repetition of a famous work. For instance: works by Kozma Prutkov, authorship of A. Tolstoy, brothers Zhemchuzhnikov.

9. Oxymoron is a combination of words with the opposite meaning:

A. Blok - *white crow, cheerful sad.*(*белая ворона,весёлое грустное*.)

When we look at the history of Uzbek comedy, we see that in the process of its development, a number of bright characters were created. In this regard, it is necessary to emphasize the artistic and aesthetic significance of the vivid comic images created by Khamza "The Case of Maysara" (*"Maysaraning ishi"*), Abdullah Kakhkhar's "Sound from the Coffin" (*"Tobutdan tovush"*), Said Ahmad "Bride's Revolt", (*Kelinlar qo'zgoloni*), Erkin Vakhidov "Golden Wall" (*"Oltin Devor"*), Sharaf Boshbekov "Iron Lady" (*"Temir xotin"*) and other writers. The comic character has a number of unique characteristics. Usually, when we talk about a comic character, we often think of characters who have in themselves a set of flaws that are completely contrary to the aesthetic ideals of a certain society or demonstrate some of them. They cause dislike and laughter in the public.

The typology of a comic character, the pathos of his disclosure, and the author's skill determine the strength of the artistic, aesthetic, socio-ideological and educational impact of comedy. From the very beginning of the comedy "Voices from the Coffin" (*"Голоса из гроба"*), the author skillfully demonstrates in short lines the real typical conditions that are the beginning of reality:

"The wall of the mosque is also the wall from the side of the house in the luxurious courtyard of Nusrat Sukhsurov. Sofa. His robe and turban hang on a hanger. There was booze here at night. On the table are empty bottles of cognac, more glasses than necessary, and leftover food. Everyone is drunk: Nusrat Sukhsurov did not reach the sofa; he lies there, hugging the leg of Yusuf Sukhsurov; Kari, who was wearing an apron, leaned his jaw on the table like a cat watching a mouse." (*"Стена мечети – это и стена со стороны дома в роскошном дворе Нусрата Сухсурова. Диван. Его халат и чалма висят на вешалке. Ночью здесь была выпивка. На столе пустые бутылки из-под коньяка, стаканов больше, чем нужно, остатки еды. Все пьяны: Нусрат Сухсуров до дивана не дотянулся; он так и лежит, обняв ногу Юсуфа Сухсурова; Кари, на котором был фартук, опёрся челюстью на стол, как кошка сторожащая мышь.*)[8.p-7].

With this brief description, the writer manages to present the satirical spirit and the main characters of the comedy, as well as to give an initial understanding and idea of the typical conditions for the development of events. More importantly, this unpleasant scene can cause the viewer to ironically ridicule these sorts of people, as well as increase the viewer's interest in what follows.

Another vivid example of a comedic image in Uzbek dramaturgy is the comedy "Oltin Devor" (*Golden Wall*) by the Hero of Uzbekistan- Erkin Vakhidov. In this comedy, which is a mature result of the unique humour and artistic and

aesthetic thinking of the poet, rich in folk humour, the main knot that drives the plot events is associated with the discovery of gold in a jug. The author emphasizes the stinginess of the human worldview and character; as the main themes of this comedy, he chose such character traits as the thirst for wealth and the thirst for a property. The main comic conflict in the work develops in relation to the gold in the jug. In the same process, the funny sides of the characters of the main characters are gradually revealed.

These words, reflecting the sincerity, modesty and depth of Erkin Vakhidov's soul, show that the author is a true patriot, but at the same time remind us that the task of literary criticism is to make an objective analysis of a work of art. [16.p-41] This unpleasant scene can cause the viewer to ironically ridicule these sorts of people, as well as increase the viewer's interest in what follows.

Some researchers believe that comedy, especially satirical comedy, does not have to be funny. In particular, according to Y. Borev: "Sometimes special emotional criticism in satire is not carried out in the form of laughter (for example, Shchedrin's "Lord Golovlevs", a series of grotesque images of Swift and Goy). (*«Иногда особая эмоциональная критика в сатире не осуществляется в форме смеха» (например, «Господа Головлёвы» Щедрина, серия гротескных образов Свифта и Гоя*) [16.p-126-127]

In our opinion, these statements do not take into account a very important aspect. Anger and hatred are usually accompanied by an emotional and aesthetic insult to the depicted event. The satirical creator inadvertently sees an absurd side in something magnificent and thus distinguishes a superficial, false image from its original essence. All this together causes laughter. Not cheerful laughter, but rather ironic, poisonous, Gogol's "laughter through tears" - bitter laughter.

Conclusion

Taking all into consideration, we can summarize that the nature of comedy is not altered by the humour or tragedy of the laughter; comedies are distinguished by the ability of a comedy to transform into a tragedy and a tragedy into a comedy when real-world circumstances are present. From the beginning of its development to the present, the comedy genre in Uzbek and Russian literature has experienced a number of updates and alterations in both form and substance.

BIBLIOGRAPHY:

1. Belokurov. A.A. Dictionary of literary terms. Electronic version, 2012

2. Belokurova S.P. Dictionary of literary terms. Electronic version, 2005
3. Borev Yu.V. About comics.-M.: Art. 1957. P. 126-127.
4. Chekhov A.P. Surgery // Complete collection of works and letters: In 30 volumes. Works: In 18 volumes - Issue. 3. [Stories. Humorous. "Drama on the Hunt", 1884-1885 - 1975. - P. 40-43.
5. Chekhov A.P. Complete collection of works and letters: In 30 volumes. Works: In 18 volumes / USSR Academy of Sciences. Institute of World Literature. their. A. M. Gorky. - M.: Nauka, 1974-1982. T. 4. Stories, humoresques], 1885-1986. - M.: Nauka, 1976. - P. 58-61.
6. Imomov B. Secrets of dramatic art.-T: Publishing house G. Gulom. 1991. P. 54-55.
7. Griboyedov. A. Woe from the mind. A. Sukhovo-Kobylin. Games. A. Ostrovsky. Games. "Library of World Literature", M.: Fiction, 1974, P.76
8. Kahkhor A. Sound from the coffin.-T: Uzadabiyanshar. 1962, P. 7
9. Krylov. I.A. Fox and donkey // Complete set of essays. M.: State. Publishing house of artists. lit., 1945-1946 T. 3, P. 158.
10. Lessing G.E. Hamburg dramaturgy.-M.: Academy. 1936. P. 112.
11. Lermontov. M.Yu. Works in 2 volumes. T. 1. M.: Pravda, 1988 .. P. -114
12. Nekrasov.N, Frost, Red Nose, M.: Fiction (1863), P-2.
13. Pushkin. A.Eugene Onegin, M: Fiction, 1964 p-306.
14. Saltykov-Shchedrin M.E. Collected works in 20 volumes. T. 8. M.: Fiction, 1969.
15. Shukurov N., Khotamov N., Kholmatov Sh., Makhmudov M. Introduction to literary criticism.-T.: Lecturer. 1984 P. 234
16. Zhuraev M. Genre features of comedy in Uzbek literature and their history (on the example of "The Case of Maysara", "Sound from the Coffin" and "Iron lady"), Doctor of Philosophy Dissertation, Jizzakh, 2021
17. Zoshchenko. M. Selected works in 2 volumes, P-145