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## GENRE DEVELOPMENT OF COMEDY IN UZBEK LITERATURE: RESEARCH AND PERFECTING

**Abstract:** In the article, the stages of the emergence and development of comedy as a genre in Uzbek literature are studied by Hamza Hakimzada Niyazi's "Maysaraning ishi", Abdulla Qahhor's "Tobutdan tovush" and Sharaf Bashbekov's "Temir xotin" comedies.

**Key words:** comedy, genre, comedy, comic conflict, comic interpretation, comic character, satirical comedy, humorous comedy.

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### Introduction

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"Artistic literature as one of the forms of social consciousness develops and changes in association with the development of society, aesthetic thinking of humanity. And these developments and changes, above all, manifest themselves in the composition of literary genres, as well as in the content and formative properties of the artistic work." [1] Indeed, the outstanding literary critic B. Sarimsakov we can also see the practical confirmation of these thoughts on the example of the stages of the development of the comedy genre.

If we look at the historical development of the comedy in the quality of the genre, then we will observe a specific rise, decline and development invasions. At the beginning, "in honor of Dionysus, the God of wine, a comedy based on festive performances, which was added with singing and playing." [2]

Indeed, the origin of comedy as a genre of dramatic type is traced back to the Dionysus religious holiday in ancient Greece, beginning with the rural holidays, which were held in honor of the God of musallas. In the legends about Dionysus, the ideas of joy and suffering, life and death are harmoniously combined. This duality of the nature of the deity was

also reflected in the course of the holiday. The participants of the ceremony performed songs under the dance of goh, who tended to goh sad status. Jokes in the folk spirit formed a special aspect of the merry holidays.

And in Uzbek literature, the emergence of comedy as a genre, the creation of several beautiful samples of it became a great scientific event for our literary studies. But the genre characteristics of the comedy are also hardened, without changing criteria, it is natural that they acquire a different essence in different periods, the characteristics of the genre specific to the comedy change historically, in the process some characters change, some features acquire a new meaning and essence.

In determining the principles of historical development of Uzbek comedies, we are guided by three beautiful examples of this genre. These are the comedies of Hamza Hakimzada Niyazi "Maysaraning ishi", Abdulla Qahhor "Tobutdan tovush" and Sharaf Bashbekov "Temir xotin". Undoubtedly, these three points play a decisive role in the improvement of the harmony of form and content in Uzbek comedies, the consistency of ideological-aesthetic interpretation. Such conduct is relevant even with the fact that our national comedy has undergone specific stages of historical development, the most effective direction in the coverage of the changes that have occurred in the

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nature of the genre. Finally, in the study of the centuries-old changes that have taken place in the nature of Uzbek comedies, on the one hand, if the peculiarities of national comedies are determined, the second tomodan, in conjunction with world comedies, will also be clarified and different aspects. This is evidenced by the fact that our research is relevant not only for Uzbek literary studies, but also in the context of World comedy to some extent.

Indeed, in the correct definition of the dynamics and stages of development of the comedy genre, in our opinion, going from a comparative typological direction gives a positive result. In each comedian's style, a different comic interpretation and artistic image are used. In each comedy, new possibilities of the genre are discovered.

Of course, the success of the work, belonging to each genre of comedy, depends on the comic character in it, as well as on the comic conflict. The comic character is one of the leading tools for increasing the level of comedy in comedy. Both in the world literature and in Uzbek literature, the main reason for the fact that the comic characters in them are truthful and artistically convincing is the warm welcome of the majority of comedies by fans and readers.

So, any reader who remembers "Tobutdan tovush" comedy-in the dream of the viewer, first of all, it is natural that Sukhsurov, Qori, Netayhan are ravaged. So, it would not be a mistake to say that the success of this work is closely related to the same images. The image of Sukhsurov in the work attracts the attention of the reader-viewer with his extreme bribery and sarcasm. The comedy of Sharaf Bashbekov "Temir xotin" has a special significance in our literature, such as the work of Abdulla Kahhor "Tobutdan tovush" with its vitality and artistic flair.

True, these two works differ from each other in terms of the period in which they were created. But for us it does not matter. The main thing is that in these two works the most important criteria and principles in the nature of the genre of the Uzbek comedy are embodied.

In fact, it is natural that each environment, each period, with its political, economic, moral and ideological procedures, in a certain sense, has its own influence on the development of artistic thinking. This interaction manifests itself to a certain extent in the content and formative properties of the artistic works to be created.

In the same sense, in the features of the genre of Uzbek comedies, over the years, there are specific aspects that it is worthwhile to study this issue on the example of the most popular samples of this genre.

The fact is that from the time of the creation of the comedies "Tobutdan tovush" and "Temir xotin" have not lost its artistic and aesthetic value to this day.

When these two works are taken away from the ideological-artistic intention, genre-methodical and object of the image, the creator has several

differences. In particular, the "Tobutdan tovush" is a satirical comedy, and the "Temir xotin" is a work of a humorous spirit. But these two comedies are dear to us as the most popular examples of Uzbek comedies. Both the Sukhsurov and the Quchqor in the comedies are considered heroes of a peculiar comic character. Along with the fact that they are the leading force in the movement of the events of the work, they also serve as the main tool in the occurrence of comic situations. Sukhsurov, with his extreme lowliness, stupidity and inability to correctly assess reality, evokes laughter in the reader-viewer, while Quchqor attracts us with its extreme simplicity and extreme self-confidence. In order to fully expose such illusions as rudeness, lowliness and depth in the character of Abdulla Qahhor Sukhsurov, the work includes such images as Qori, Netaykhon, showing the original work of the protagonist and the destruction of the environment in which he lives. The author makes fertile use of bitter, cynical laughter in this process. It is worth trying to emphasize that such copies as sukhsurov are harmful to our society.

And when opening the character of the Quchqor Sharaf Bashbekov goes on a different path. The author does not sharply condemn it for some defects in the Quchqor, but simply stupidly pinch it. The main motive of these shortcomings in the hero refers to the fact that it is a political system in which he lives.

The behavior of Quchqor is funny, and the way of living is sad. He will accept every event in what way it is. Analysis, thinking are properties that are not inherent in its nature. The same simplicity brings out the comic in his character. But he does not understand such a character of his own, so the behavior of the Quchqor seems ridiculous to us.

One of the remarkable images in the comedy is the Alomatxon. True, he does not possess the characteristics of a full-fledged character inherent in man. But the image of a sign showing the character of a Quchqor, the contradictions of the period in which he lives, is considered a leading Alomatxon.

The Quchqor is not a corrupt, low-lying person, like a Sukhsurov. He does not know what it is to betray someone else's right, to look with envy at the well-being of others. On the example of Sukhsurov, it is natural that we are amazed when we see the complexity of human nature, how difficult it is to re-educate the human character, and when we see confidence in the nature of Quchqor, as well as extreme simplicity.

Sukhsurov is selfish, he always says to be myself, always aspires to fame. And in the opening of the evolutionary character of the Quchqor, the author Sharaf Bashbekov basically goes on to emphasize the influence of the environment on his consciousness, to show the internal processes occurring in his worldview under the influence of the political system. And Sukhsurov is not affected by a positive atmosphere. He tries to create an atmosphere of self-

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bribery. Such vices in the nature of sukhsurov are also three to the opposition of others. He will face conflicts with positive heroes. Seeing the reputation, fame of his comrades, he burns, seeking revenge from them. In one of such contradictions, Obidzhon very reasonably reveals the original work of Sukhsurov: "Сухсуров-(ёзувга тез-тез кўз ташлаб). Қадаҳлар тўлами? Ўртоқлар, биз Улуғ Ватан уруши натижасида улуғ ғалабага эга бўлдик ёки эришдик. Лекин, мен шахсан, бу ғалабадан илҳомланиб... (адашади) ватанпарварлик бурчимдан илҳомланган бўлсам ҳам бу улуғ ғалабага ўз киссамни.... йўқ, ҳиссамни қўшолган эмасман! Мени бутун Ватан уруши даврида ўқитувчиликка тикиб қўйишди.... Обиджон (кулиб). Тикиб қўйишдими, ё маориф соҳасидан кавак топиб кириб кетдингизми?"[3]

In the course of the work, there are conflicts as above between Obidjon and Sukhsurov. Sukhsurov is an extremely unstable person, he repeatedly relies on repentance, recovered and again breaks down. Obidzhon faces him many times, every time their ideas and aspirations contradict each other, and in the process the character traits characteristic of the Sukhsurov are more pronounced and more pronounced.

Shortcomings in the character of Quchqor, unlike the Sukhsurov, are such that they do not go to the level of ideological conflicts. These defects do not contradict the interests of others. The weaknesses in the character of Quchqor is brought by the environment in which he lived, and the same weaknesses again remain and grow under the influence of the same environment, that is, the political system.

Always in artistic creativity, the imagination of the writer, based on a certain idea, sums up some things in life, collects and brings into the body something new, vivid, natural and beautiful. This process occurs both in the creation of characters and episodes, and in the indication of some features of reality.

In the same sense, it would not be a mistake to say that both the image of the Sukhsurov and the image of the Quchqor is not simply the product of artistic fantasy of the creators, but first of all they are the result of a certain historical environment and certain processes of life in this environment.

True, these two comic heroes are also considered a kind of comic for their time, as well as embodied aspects that are characteristic of the same environment. Both Abdulla Kahhor and Sharaf Bashbekov paid special attention to the fact that in their creation their heroes were betkror, going from a specific direction to their style. The most important thing is that these two comic characters were among the popular types of comedies of the Uzbek comedian, thanks to which there was another peculiarity in the nature of the genre of our national comedy.

Conflict is one of the leading tools for generating comics in comedy by dates. Therefore, the conflict in the comedy genre acquires a comic character. How convincing and perfect the comic conflict is is the first sign of the success of that comedy, it should not be an exaggeration to say.

Conflict experiences in its own way on the basis of the plot of comedy and reveals the individual characteristics of comic characters in the development of events. So, this view of the conflict is formed due to the demand of the genre, and the comic character in the comedy is formed on the surface of the conflict.

The work "Maysaraning ishi", considered the first swallow of the Uzbek comedy, has a special significance in our national comedians with its unique images and comic conf. This work is significant for us in Uzbek literature as a literal first example of the genre of comedy. In this comedy, the author follows the traditions of World Classical comedies in the creation of a conflict and works based on the oral creativity of the Uzbek people. The comedian interprets positive heroes in the form of good, negative heroes in the form of evil, and the conflict between them in the form of a struggle between good and evil. He tries to build the plot on the basis of events that should happen more urgently, making sharp turns in the development of events. But in this regard it seems that the author lacks experience and skill. The reason is that in most cases, the events that should happen in that emergency are revealed in advance to the reader-viewer, and this in itself, as it turned out, will lose the mystery of what was kept secret, and the reader-viewer's interest in what will happen in the coming scenes will be slowed down. And in the end it undermines the stage and artistic value of the work. Although in the plot and the plot of the comedy The author sympathizes with conditional methods, admiring the conditional, sometimes undermines the logic of life and character, but the expression of the truth of life remains the main provision of the comedian.

According to the character of the main character of the comedy Maysara does not have comic features. He does not manifest himself in a funny way. The author reveals comic situations through the Maysara. He is the main force in the formation and movement of the comic conflict. Comedy conflict is developed with the participation of positive forces headed by Maysara, Chupon, Oykhon, as well as comic personages of such a negative character as Kazi, Hidoyatkhon. Events in the game develop very slowly. The main funny situations occur in the last scenes of the comedy. In his work, Hamza tries to use the artistic details even more efficiently in order to make the conflict more sharp. In particular, the inclusion of a wallet gold event in the comedy served in its place to accelerate the development of events in the game and ensure the stability of the conflict. From this point of view, Abdulla Qahhor's comedy

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"Tobutdan tovush", "Maysaraning ishi" is in harmony with the work. So said that even in the "Tobutdan tovush", the Sukhsurov plot serves as an artistic detail

in the occurrence of the main confluence and plays a special role in the sharpening of the development of events and the exposure of negative types.

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