

INTERPRETATION OF MODERN HEROES IN DRAMATIC WORKS CREATED UNDER THE INFLUENCE OF FOLK LAUGHTER

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Abstract: This article discusses the role of folk laughter in the artistic development of modern Uzbek literature and the new artistic forms that appeared under the influence of folk laughter.

Key words: Laughter, episodic stories, "laughter", "laughter", "funny stories", "funny stories", "mutoyiba", "horror", "parodies", "interludes", "lots of laughter", anecdotes and etc.

The Uzbek people have been cherishing, enriching, and creatively reworking and improving according to social conditions for centuries. heritage is Uzbek dramas. While creating an artistic model of the world, the dramatist depicts a certain pictorial spatial-temporal landscape of life as a literary-artistic image, embodying it with symbolism and irony. Dramaturgy is a special and at the same time complex literary genre, which not everyone with a pen can do.

Drama is a work of art that deeply reflects human spiritual life, has a beautiful poetic nature and a great artistic generalization. In addition, the subject of sarcasm can use types of speech movements with very hidden content and a high level of meaning. In such cases, the speaker uses the practice of diverting the attention of the listener from the truth, even for a certain period of time, and reducing his "vigilance". Sometimes, for this purpose, the act of openly expressing one's displeasure is also useful. Adib seeks a solution from these aspects of the problem. He emphasizes that works for the theater should not be made by ahlsiz (people who are strangers to the field), but by their owners, i.e. playwrights. Irony and sarcastic laughter have a special place and importance in the aesthetic development of modern Uzbek dramas. Although the drama has the depth and expressive colors characteristic of prose, the narration of the events is very coherent and tense, the characters' speech, arguments and discussions create drama by themselves. At this point, it is appropriate to note the general condition of Erkin Azam's dramas: in these plays, there are no open Shakespearean conflicts full of passion and conflict, and the reality seems to be somewhat calm. But the main struggle takes place in the psyche of the characters, and it would be no mistake to say that this aspect is more vividly seen in the drama "Lonely Boat or the Dream of a Madman". This is where we come across that human

behavior in a concrete situation has unique characteristics and character. This lack of repetition is the essence of the concept of typicality, even if it seems random at first. Any image can convince the reader only if it has its historical place and logical development path. On the surface, the drama seems to be built on the basis of comedy. However, this comedy contains serious and tragic events. That is why comedy and tragedy are combined in dramas.

H o k i m: - Do you know what I want to start with?

S o b i q: - How do you know, no matter what you do, it is falling like sand...

Governor: - From bribery.

S o b i q: - (wrinkling his face). What-what-what?

Governor: - Ending bribery. Because the future of the society where bribery reigns will be woeful!

Formerly: - (artistically). Excuse me, but how do you deal with bribery? Will you hold his hand? Then the world will be crippled, and then who will you rule? For the disabled?¹

Since the creation of mankind, problems have not left him. The main thing is to not forget the purpose of injury, and the trial calls to be aware of the moments of reckoning before the end of the world. For centuries, man has sought to find a solution to the problems of social life. In any situation, it is considered appropriate to solve the problem with common sense, to obey the judgment of conscience. In a dramatic work, attention to a small problem is the foundation for big mistakes. The dimming and dimming of the human image leads him to mirage. This situation devalues a conscious being and condemns it to the circle of disgusting creatures. The conclusion is that irony has been formed in literature since ancient times. It is often used to slander people who have a wrong attitude to reality. Therefore, it is considered one of the artistic methods. Irony has its place in all genres of Uzbek literature. Updates in artistic thought can also be traced through irony. Its importance in updating artistic thinking is that irony shows a figurative attitude to reality. Irony serves to evaluate social and psychological situations and conflict situations. From this point of view, irony can play the role of an important tool in studying the development of dramatic works. is expressed. In modern Uzbek dramas, it is observed that the role and functions of irony have expanded even more. Lof is also of special importance in comedy and interlude genres.

In the science of aesthetics, happiness and tragedy are studied as two opposite categories in human life, like beauty and ugliness, light and darkness. According to

¹ Boshbekov Sh. Yer baribir aylanaveradi. Drama. –Toshkent: Adabiyot, 2020. –B. 76.

E. Umarov: "Tragedy and fun are actually contradictory concepts, but this contradiction does not apply in an absolute sense. At the same time, they are absorbed into each other's core and pass from one to the other. Tragic and funny things, interdependence of events, mobility of borders between them are already known from theoretical treatises and ordinary life experience. In the literature of Eastern peoples, including Turkic peoples, human happiness and tragedy were the main focus. Especially in didactic literature, human happiness is interpreted as knowledge and wisdom, and unhappiness as ignorance and ignorance.

No matter how different the tragic and funny are from other aesthetic concepts, it is necessary to observe them in connection with socio-aesthetic dreams such as beauty and ugliness, taking into account their historical and relative nature. Laughter is one of the human qualities of a person who is the "universe's gultoji". Laughter is a combination of mental and physical excitement. It is worth noting that there is a big difference in the laughter of a person living in a civilized society than a person living in a primitive society: while the Neanderthal man often maimed his opponent with a stone and a club, people in later societies laughed. It is enough to remember that he defeated his opponent with the means of words, that he achieved spiritual superiority. At different stages of the development of society, the nature of laughter has also changed and enriched because the laughter of the human mind and spirit has grown and changed. "As much as a person's mood is diverse," says M. Koshjanov, "his tendency to laugh is equally diverse." This opinion is confirmed by the following words of R. Yurenov, an expert in the theory and history of Soviet film comedy, about the types of laughter: "Laughter is joyful and sad, pleasant and angry, intelligent and stupid, proud and affectionate, arrogant and flattering, hateful. and can be assertive, insulting and encouraging, sarcastic and anxious, friendly and hostile, sarcastic and light-hearted, bitter and simple, gentle and rude, frivolous and frivolous, solemn and pretentious, lecherous and shy . This list can be continued: joyous laughter, sad, nervous, mocking, physiological, animalistic laughter. There may even be desperate laughter. Laughter is more beautiful, and his ideas in literature and art are more diverse. Yu., who studied the aesthetic richness of laughter. In Borev's works, it is shown with examples that laughter, which is clearly visible in the works of great artists of world culture, has become a unique method of aesthetic assimilation and description of the world. "Humor and satire are two poles of laughter. Among them, there are world-wide interpretations and meanings of

laughter². Pure and sincere laughter has always been valued in the art of speech. It is not easy to create artistically perfect, moving, comical works that make people laugh. First of all, to feel the subtle life humor that not everyone notices, and to convey it to the reader without losing its value, requires a keen eye and skill from the writer. Clumsy phrases and repetitive sentences annoy the reader and occupy the pages of the book in vain. From the rich literary heritage of folk laughter, the spirit of laughter is of particular importance in the works created under the influence of folk proverbs, proverbs, stories, praises, anecdotes.

In conclusion, it becomes clear that in modern dramaturgy, the most urgent problems of the time are staged under the influence of folk humor (fun and laughter, praise). For this, it is observed that creators turn to comedy or its forms such as serious or satirical comedy, interlude, and often expose the image of a gorkov, a pianist, a cunning businessman-entrepreneur, and a greedy merchant through irony.

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² Абдулла Қаҳҳор. Комиклик ва фожиавийлик уйғунлиги мақоласидан // “Ўзбек тили ва адабиёти” журнали. -Тошкент: 2007.– №4.– Б .53.

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