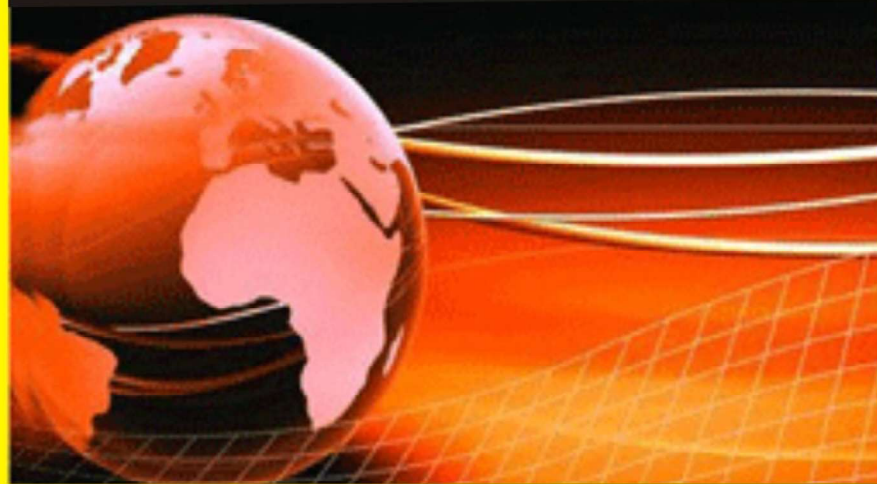


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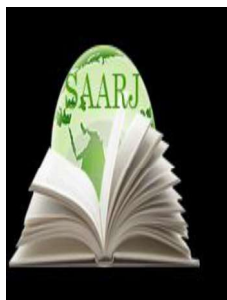
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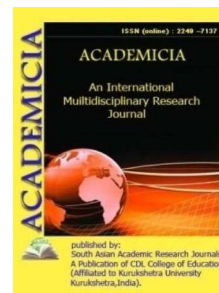
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267.	<b>ANALYTICAL INDICATOR OF SALIVA IN CHILDREN WITH CEREBRAL PALSY</b> Yo.Q.Eronov, A.A.Rajabov	1823-25	<b>10.5958/2249-7137.2020.00321.3</b>
268.	<b>RESULTS OF PREPARATION OF OIL SLIME FOR PRIMARY PROCESSING</b> Hurmatov A.M, Hametov Z.M	1826-32	<b>10.5958/2249-7137.2020.00322.5</b>
269.	<b>THE FORMATION OF NATIONAL-IDEOLOGICAL CONSCIOUSNESS OF YOUNG STUDENTS AT THE STAGE OF DEVELOPMENT OF UZBEKISTAN</b> Xujaqulova Feruza Rahmatovna	1833-38	<b>10.5958/2249-7137.2020.00430.9</b>
270.	<b>INFORMATION TECHNOLOGY MODEL IN EDUCATION</b> Yuldoshev Akhmadjon Tulkinovich	1839-48	<b>10.5958/2249-7137.2020.00431.0</b>
271.	<b>DEVELOPMENT OF READING CULTURE IN STUDENTS AND ITS IMPACT ON ACADEMIC LEARNING</b> D.M. Malikova	1849-53	<b>10.5958/2249-7137.2020.00432.2</b>
272.	<b>PEDAGOGICAL MECHANISMS OF STABILIZATION OF A HEALTHY SPIRITUAL ENVIRONMENT IN AN UZBEK FAMILY</b> Davronova Dildora Saidovna	1854-58	<b>10.5958/2249-7137.2020.00433.4</b>
273.	<b>TOLERANT SCHOOLCHILDREN - THE FUTURE OF PROMISING UZBEKISTAN</b> Kushakova Gulnora Egamkulovna	1859-62	<b>10.5958/2249-7137.2020.00434.6</b>
274.	<b>COMEDY IN UZBEK CHILDREN'S LITERATURE IN INDEPENDENCE PERIOD</b> Jurayeva Gulnoza Axmatovna	1863-69	<b>10.5958/2249-7137.2020.00497.8</b>
275.	<b>OPPORTUNITIES AND TASKS OF DEVELOPING THE NOOSPHERE CONCEPT</b> Tangirov Nizom Abdurahmonovich	1870-75	<b>10.5958/2249-7137.2020.00498.X</b>



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## COMEDY IN UZBEK CHILDREN'S LITERATURE IN INDEPENDENCE PERIOD

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### ABSTRACT

*The article discusses the role of comedy in Uzbek children's literature during the independence period, the study and teaching of satirical and humorous works created during this period. It analyzes the poems of poets of this period and reveals poetic images. The extent to which the humorous poems written during the independence period meet the requirements of today's harsh times and their impact on developing children's thinking and strengthening their memory will be discussed in detail. In particular, Anvar Abidjan and Dilshod Rajab's examples of humorous poems written during the period of independence are studied, and it is important for students to read their deep meaning and understand their meaning. The role of this article in the development of a mature, well-rounded specialist today is invaluable. In this sense, it is necessary to move the science of Uzbek children's literature to systematic periods, to ensure its structure and continuity.*

**KEYWORDS:** *Comedy, Satire, Humor, Contemplation, Comic, Image, Subject, Event, Figurative, Symbolic, Character, Idea, Cheerful.*

### INTRODUCTION

In both satire and humor, laughter has vital roots. Comic things can be expressed in a work of art in a humorous way or in a satirical way with the help of laughter, depending on their character, content and essence. Appearances and forms of comedy in life determine the nature and variety of satire and humor. In both satire and humor, the trigger for laughter is born of the contradiction between form and content. Because at the heart of something funny there is always inconsistency, contradiction, between idea and form or form and idea [1, 238].<sup>1</sup> But when each of them is considered separately, it does not cause laughter in its own right. The poems analyzed in the last chapter are, of course, a shining proof of this idea.

Particular attention was paid to the creation of a figurative image in children's poetry during the independence period. Poets used all sorts of metaphors and poetic devices to create a humorous image, as well as a satirical image. However, in the creation of satirical images, as can be seen, the creators use the image of such animals as wolves, foxes, rats, crows, sparrows, birds and beasts, which have risen to the level of satirical symbols in the stories. In their metaphorical humorous imagery, great emphasis is placed on poetic movement, figurative and symbolic imagery.

### THE MAIN PART

In particular, U. Shukurov's research of such poets as Anvar Obidjon, Dilshod Rajab, Abdurahmon Akbar, Rustam Nazar, in this regard, deserve appreciation. Anvar Obidjon's collection of poems "A very interesting story" consists of humorous poems of this type from beginning to end. The poet himself admits in the preface of the book: "From the author": "... I tried to speak as cheerfully as possible about the world of children, the breath of mother nature, the mysterious world of various objects and creatures." You can feel it when you read the poem "News Seller" in the collection. This poem is written in the style of folklore, in

particular, in the style of folk songs, the songs of actors who travel around the city and sell a variety of goods, and it is rich in cheerful humor.

Yangi gaplar sotaman,

Eski gaplar ham.

Bolajonlar kep qoling,

Qoldi juda kam.

Surishtirmang narxini,

Shardan ham arzon.

Xo'rozqandga – rost xabar,

Pishloqqa yolg'on. [2, 45]

I	sell		new		words,
Old		sayings,			too.
Stay		tuned			guys
Very		little			left.
Do	not	ask		the	price,
Cheaper		than	a		balloon.

True news to Khorozkand,

For Cheese -lies. [2, 3]

Thus, in the poem, which begins with joy, "old-new" stories about various animals - birds, beasts - are sold in "cheap prices" in vivid scenes. From "exchanging" the

"new story" for him without the bran, to "exchanging" the old for the barren nut

soap, to eating the eagle in the pigeon's dream, to the fox holding a rooster to the wolf, to the wolf eating the rooster and then the fox himself until a donkey that has been in the same class for

three years insults a bear as “illiterate,” so we see imaGES of many figurative characters running with a variety of humorous spirits.

In short lines, the poet was able to create the unique character of each figurative image through cheerful laughter. In particular, while creating the image of the Rabbit, he depicts his image as a coward among the people in a form consistent with folk tones.

Quyong Yo‘lbars terisin

Yopinib yurib.

Xushdan ketdi, ko‘zguda

O‘z aksin ko‘rib.

(“Juda qiziq voqea”)

Putting on the tiger’s skin  
Rabbit was walking around.

He fainted, in the mirror  
Seeing the opposite in terror.

(“Very interesting story”)

This collection of poems includes several series. The first series, entitled "From the fields to children", consists of humorous poems about the plant world. The category includes poems about many melons and fruits such as wheat, cotton, carrots, watermelon, grapes, apricots, turnips, figs, onions, peppers, handalak (a kind of melon).

It is known that in the history of Uzbek children's poetry a number of verses were created in this form. For instance, a vivid example of this kind of poems is "Alphabet of Nature" by Quddus Muhammadi which belongs to the series such as about trees, plants, fruits, and natural phenomena. In his poems of this type, the poet conveys a great artistic-aesthetic and enlightenment meaning through the description of the peculiarities of each plant or fruit, giant tree, that is, its color, taste, structure and shape.

M. Qo‘shjonov writes: "The leading poet of children, is faithful to his general traditions when describing natural phenomena. He also seeks meaning from objects and animals in nature that are appropriate to the level of consciousness of children. Not only that, it finds a way to express the mystery of natural phenomena in accordance with the consciousness and level of children. Here, too, the tone and criteria of the folklore of Quddus Muhammadi come in handy" [3, 23-24]

Anvar Obidjon, who successfully continued the creative traditions of Quddus Muhammadi, is also unique in that he draws the nature of children from the image of the world around us, and, most importantly, creates poetic content in the style of folk melodies which are very close to the hearts of children.

Anvar Obidjon's poetic skill is that as he recreates every image created by Quddus Muhammadi, he can elevate his new image, rich in new, original, cheerful humor, to the level of a short, concise, poetic metaphorical figure. For example, in the poem "Carrot" his poetic image is as follows.

Yupqagina

Po'stim bor,  
Dalada ko'p  
Do'stim bor.  
Maqolda ham  
Yoziqman.  
O'sha

“Oltin qoziq”man.

Yotsam

Erga qapishib,  
Dumginamdan

Tortishib,

Tashladilar o'raga...  
Salom  
Palov to'raga!

(“Juda qiziq voqea”) (Lotinga aylantiring)

	Athin	skin	I	have,
	Lots	of	friendsI	have
	In		the	field
	I am written			
Also	in		the	proverb
	I'm that gold pile			
	That's			it
When I lie	I	am	a	"golden
				pile".
	Stuck	in	the	ground,
	From		my	tale
	Arguably	they	pulled	off...
	and put in tasty palow			
	Like		Rice	pudding!
	All			know!
	(“Very interesting story”)			

The poet effectively uses unique imagery and rhyming art to bring the image of carrots to life in the imagination of readers. When children remember its appearance by recalling a folk proverb, they achieve the expressiveness and cheerfulness of the artistic tone through rhymes such as "my skin", "my friend", "summer", "peg". Especially at the end of the poem, when he causes humorous laughter like "I'm lying on the ground, pulling me off by my tail", "Hello, Palov toraga!" his poems bring him closer to real life, bringing a peculiar warmth to child's spirit.

In the poetic series, the poet animated various animals, creatures, clothes, objects and created their figurative image. The mastery of the poet is reflected in the fact that each image is created by means of artistic details, questions and answers, dialogic speech, which are cleverly found in its specificity, character, color, taste structure or other aspects. This allows children to quickly imagine by comparing the images of objects written in the poem.

For example, in the poem "Boshma-bosh" the children see the scene "Shara bar-a" through the figurative image of a goat. The goat's neck-stretching, "Shara bar-a" scream is a masterly poetic image. The animation created a humorous image of a goat and increased the artistic and aesthetic value of the poem. After all, Anvar Abidjan's uniqueness is reflected in the fact that he portrays a very serious situation in a funny and at the same time, realistic and original way. That is why Anvar Abidjan's social poems are multi-layered. They are read with interest by both children and adults, and the spiritual meanings are imprinted on the heart through their own observations. In his poems, such as "Sigir qo'shig'i", "Parvarda", and "Yirtqich", the poet reflects the process of children's desire to understand the world. For example, children's collisions with adults, parents and children sometimes misunderstand each other, and the dramatic situations that result from various misunderstandings are ridiculous" [4].

Dilshod Rajab is a humorous poet by nature. He reveals the essence of things with unexpected, extraordinary ingenuity in short lines. His humorous poems, such as "Poezdning bolasi", "To'yda", "Childirma", "Uchqunbekning savollari", "Hirmon", testify to the poet's ingenuity.

It should be noted that in Dilshod Rajab's poems, not only laughter is created from word play, but also each poem is rich in poetic content.

Masalan, "To'yda" she'rida:

Qo'sh kaltakka chiday olmay,  
 Dod-voy solar Nog'ora.  
 Parvo qilmas odamlar,  
 O'yin bilan ovora

**Meaning:** For example, in the poem "At the wedding":

Can't stand double beat,  
 Screaming the drum.  
 People who do not care,  
 Concerned neo-hippies

("Endi zerikmayman" (I'm not bored anymore), 41) [5]

“Childirma” she’rida:

Qichqirib aytar gapi  
 Faqat: “bak-bak-umbang”.  
 Suni ham aytmas, uni  
 Tarsakilab turmasang.

**Meaning:** In the poem "Childirma":

He would shout  
 Just: "bak-bak-umbang."  
 Not to mention, him  
 If you don't clap.

(“Endi zerikmayman”, (I'm not bored anymore) 44)

As can be seen from the examples, the poet is able to pay attention not only to the external signs of objects, but also to the deep artistic content associated with human behavior in the essence of the description of these signs.

## CONCLUSION

The following conclusions can be drawn from the above observations:  
 - In the creation of humorous images in children's poetry during the independence period, there are two main directions. The first direction consists of poems that directly create a humorous image of children. In the poems of this type, the poets expose to joyful laughter some and cause the merriment and playfulness, laziness, and tumultuous habits, which are found in the nature of children.

The second direction consists of figurative poems. It is possible to observe the creation of figurative humorous images of various trees, objects, animals, beasts, birds and mammals.

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