

## **Precedent Name in Turkic Humorous Discourse (on the example of the images of Aldar Kose, Effendi and Kozhanasyr)**

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### **Abstract**

The process of globalization is closely associated with the processes of internationalization and nationalization, where the second process is manifested in the ever-increasing interest in national roots, national culture and national identity. In this regard, one of the main objects of scientific knowledge has been and is folklore as a mirror reflecting historical and cultural information and the national creative potential of the people. As one of the popular genres of oral folk art is an anecdote, in which the features of humorous discourse are most clearly manifested. A common technique for creating humorous discourse, in particular, anecdotes, is the use of precedent names. By precedent names, we mean proper names that are known to everyone in a certain linguocultural community and whose main function is not to designate a specific person, but to represent a kind of national and cultural sign. The purpose of this article is to describe precedent names in Turkic anecdotes, such as Aldar Kose, Effendi and Kozhanasyr, their functional load and national and cultural specifics. These nomadic images from generation to generation are national heroes with national traits, an acute mind, gumption, the ability to get out of any difficult situation, as well as ridiculing the vices and shortcomings of society of different times. The material of the study was more than 300 anecdotes collected and published by Kazakh and Uzbek folklorists.

**Key words:** humorous discourse, anecdote, precedent name, Aldar Kose, Effendi and Kozhanasyr.

## Introduction

The modern scientific paradigm is anthropocentric, in the center of its study there is a person as part of a certain socio-cultural community. In this regard, an important object of scientific knowledge is discourse – a text in motion and development, the study of which can provide important historical and cultural information about a particular people. The scientific literature considers various types of discourse, such as political, advertising, media, legal, pedagogical, humorous and others. This article discusses anecdotes as a genre of humorous discourse. The appeal to folklore texts is due to the increased interest of scientists, sociologists, teachers in the preservation of national culture, the formation of national consciousness in the context of total globalization and internationalization. Folklore samples are one of the foundations of the system of spiritual values of any nation, including the centuries-old history of our people, everyday life, customs, moral views, thinking, a unique form of artistic and aesthetic perception of the world. The wisdom underlying folklore works is interpreted in a new way in each period and serves to enrich the spirituality of people. All of the above, of course, underlines the relevance of this study. The material of the study was Turkic (Kazakh and Uzbek) anecdotes with all the characters known in this linguocultural community – Aldar Kose, Effendi and Kozhanasyr. These images are precedent, since they are no longer their own, but common, they act as a certain national-cultural sign and, thanks to the common national-cultural background knowledge of native speakers about them, they easily become a text-forming element of the anecdote discourse, on the basis of which a humorous effect is created.

## Literature review

In modern philological science, a great place is given to the study of discourse issues and various discursive practices. Discourse theory was and is being studied by such scientists as V.I. Karasik [1], A.A. Kibrik [2], N.D. Arutyunova [3] and others. Traditionally, following N.D. Arutyunova [3], discourse is considered as a text in a movement, in understanding which both linguistic and extralinguistic (historical, social, cultural, psychological, etc.) factors are important. There are different types of discourse, one of which is humorous discourse. The phenomenon of this type of discourse is revealed in the studies of such scientists as A.A. Kibrik [4], A.D. Shmelev, Ye. Ya. Shmeleva [5], [6] and others. As scientists note, humorous discourse is a kind of oral speech communication in which there is a very social context. In other words, humorous discourse is “a text immersed in a situation of laughter communication” [4]. To create such a situation of laughter communication of humor, certain models of laughter communication are used in different linguistic cultures. One of these models is anecdotes used actively.

Anecdotes are one of the main genres of humorous discourse. Also, the anecdote belongs to the genres of oral folk art and, accordingly, “is built according to the laws of the genre of folklore texts” [7]. Folk anecdotes have long attracted the attention of researchers, as they are one of the genres of humorous discourse. In particular, in Uzbek folklore R. Mukimov [8], Y. Jurayev [9], Kh. Razzokov [10], B. Sarimsakov [11], O. Sobirov [12], K. Imomov [13], B. Suvankulov [14], Sh. Khalmukhamedov [15] in their scientific studies of folk anecdotes, conducted work on their genre features, collection, research. Particularly noteworthy are the studies of M. Auezov [16], A. Divayev [17], S. Kenzheakhmetuly [18], K. Sattarova [19], T. Abdrakhmanov [20] and others in collection, publication and analysis of Kazakh folk anecdotes. The studies of the above scientists are devoted only to the study of anecdotes within the same linguocultural community, and no research has been conducted in a comparative aspect (for example, Kazakh and Uzbek anecdotes). Moreover, given that the anecdote has an

intertextual nature, it often uses constantly wandering motifs, plots and images, and therefore anecdotes can be considered as a precedent text.

Basically, an anecdote becomes precedent due to the use of precedent names in them, which play an important text-forming function when creating a humorous text. The phenomenon of precedence, precedent names and texts were considered by a large circle of such researchers as Yu.N. Karaulov [21], V.V. Krasnykh, D.B. Gudkov [22], V.G. Kostomarov, N.D. Burvikova [23], Ya.V. Kuznetsova [24], O.N. Dolozova [25], A.A. Proskurina [26] and others, who, following Yu.N. Karaulov [21], first used this term, understand texts that are socio-culturally and emotionally important for a certain linguistic personality and are well known both to him and to other members of this historical linguocultural community by a precedent text; also recourse to such precedent texts is repeated in the discourse of this linguistic personality [21, p. 216]. So in anecdotes, precedence often arises due to the well-known characters of folk anecdotes. Such precedent names in Turkic humorous discourse are heroes of Turkic anecdotes Aldar Kose, Effendi and Kozhanasyr.

***Precedent names of Aldar Kose, Effendi and Kozhanasyr in Turkic anecdotes: the results of the study.***

The ancient roots of the artistic thinking of Turkic peoples go back to ancient times, so that folklore works, which have been in the hearts of people for thousands of years and brought to perfection by eloquent performers, are the treasury of our national values. These miracles of thinking are also valuable because they embody the rich spiritual heritage of our people. The image of the master rises to the level of type in folk books and is embodied in the form of a generalized image. Light laughter and sharpness in the anecdote are caused by the condemnation of various vices, such as laziness, idleness, etc. The anecdotes show a small scene from life in which two different characters collide, expressing conflicting opinions. These conflicts are mainly due to the contradictions caused by life and its events, family life – family, the interaction of different classes. The content of the anecdote ends with the manifestation of a sign of the character of the protagonist.

Each nation has its own anecdote hero, corresponding to its way of life, national values, spirituality and enlightenment. In the folklore of peoples of Central Asia, the anecdote genre is distinguished by humorous, touching, funny episodes of their main character. For example, Uzbeks have Nasriddin Effendi, Tajiks have Mushfiki, Turkmens have Kamina, Mirali, Esanbulat, Uighurs have Salay Chakka, Kazakhs have Aldar Kose, Nasriddin Khoja, Tozcha Bola and others.

The image of Aldar Kose occupies a special place in the oral art of peoples of Central Asia – Kazakhs, Uzbeks, Uighurs, Kirghiz, Turkmens, Karakalpaks. In the lion's share of Kazakh anecdotes, such a national hero is Aldar Kose – a positive protagonist who is by nature simple, smart, brave, with an open heart, self-confident, but if necessary, is able to show his sharp mind and ingenuity. As scientists note, Kazakh folk anecdotes are distinguished by a short plot, dialogic form, high poetry and satirical character. Through the hero Aldar Kose, the shortcomings of society or the unfair behavior of the individual, the vices of some people, such as stupidity, ignorance, laziness, greed, etc. are ridiculed [28]. Aldar Kose is very often found in Kazakh folklore as a generalized image that protects the people from the arbitrariness of oppressors. Not surprisingly, the date of birth and death of Aldar Kose, as well as the unknown location of his grave, indicate that he lived in very ancient times.

Aldar Kose was a modest, poor shepherd from Ramadan tribe, which belonged to the Kazakh tribe of Little Face. In some places his father was a man named Kujir, and we see that

his birth is reflected in such anecdotes as “Birth of Aldar” and “Name of Aldar”. According to the ancient tradition of Kazakhs, the youngest son receives a white blessing from his father and receives the name Aldar Kose (“Aldar” is a deceiver, “Kose” is beardless, a symbol of cunning.): “Hey, dad, if I change, Even if I am a demon. There are many professions in the country, If I want to deceive by saying: “Kenjam, if you want to deceive, most people will work in another profession, and this is a special profession. May Allah bless you too”. Even the father himself, while the youngest son was in the cradle, sat down and sang such a song about why he gave his son the name Aldar: “Number of swindlers, I’m tired of it, baby. Having no justice, I’m tired of the law, my child. Time without pain. To get a divider, I deceived, baby .”. When the boy grew up, he asked his father: - Father, who deceived you? / - He lied without paying. / - I will go and get it share / - The black heart deceived the khan, I will go and meet him! / - The market is full of liars! / - Let me go to the market and buy some gold. / - There is a master, there is a mullah, there is a magician-fortune teller. Satan, thief, sorcerer - they all deceived the country. / - When I grow up, I will wander and fight with swindlers, - said the boy. This boy grew up and went to fight the swindlers. As we can see, Aldar Kose is not a lost hero. He is born in a certain environment, receives the blessing of his father, and Aldar goes on a journey to fight injustice and vices through deceit.

Aldar Kose, the beloved hero of Kazakh people and caring son, has always served as a symbol of people’s dreams and aspirations. In the chaos of the socio-economic system of Kazakhstani society, the main force that resisted them was laughter, that is, the anecdotes of Aldar Kose. M. Auezov said about this: “This weapon, this laughter is the inexhaustible power of the immortal people”. This means that Kazakh anecdotes about Aldar Kose are constantly being told, updated, multiplied and serve on the path of good.

The generalized image of Aldar Kose in Kazakh folklore was collected from the life of prominent representatives of the people and turned into a typical image. It embodies the epos, the national hero of Kazakh people, the main features of the character of the nation, the face and appearance – the national character belonging to Kazakh people.

The image of Aldar Kose, the main and beloved hero of Kazakh anecdotes, is also associated with ridiculing vices in society, mainly stupidity, greed, cruelty of the rich, etc. (for example, in the anecdotes “Aldar Kose men Alasha Khan”, “Aldar Kose men shyk berms Shygabay”, “Aldar Kose men saudager” and many others). In anecdotes, Aldar Kose always deceives the rich (for example, Shygabay) with his ingenuity, resourcefulness and wisdom and punishes them for their vices. This deceit is not only a negative lie, which all nations condemn, but also serves the purpose of public ridicule and laughter in return. Aldar Kose is also characterized by a pleasant rhyming speech as an example of eloquence, which, in addition to the educational function, provides artistic satisfaction to the reader and listener.

In the anecdote “Aldar Kosenin shaitandy aldauy” the plot and composition are slightly different. In the popular imagination, it is understood that the devil cannot be deceived. However, the anecdote depicts Aldar Kose tricking the devil with his sword.

In the folklore of Kazakh people, the image of Aldar Kose is always described as a person who loves the people, serving his people, a nationalist who lives by the dreams and goals of the people. Aldar Kose fought for the interests of this people as a child of Kazakh land. It is in the stories and legends on this topic that a positive image of the ideal of the people is created. In each of the legends about Aldar Kose, his ingenuity is recognized. In any case, his image as a positive image means that people know Aldar Kose as their ideal. Aldar gained trust by deceiving the rulers of a completely different nation when he tried to deceive the rich and

the biys, khans and beys. In the anecdotes about Aldar Kose, he is portrayed as a poor pedestrian without a horse, not to mention a donkey. Sometimes when he rides a horse and rides in the cold with a torn jacket, he deceives a well-dressed, well-dressed rich man, puts on a raincoat and rides a good horse.

The eloquent, sensitive, ruthless tenacity of Aldar Kose was popular, and he ridiculed the khans and the rich, some swindlers and merchants, as well as the unethical behavior of people. No matter how Aldar lied and deceived, he never thought about his own interests. He did not accumulate worldly wealth. He is a true hero of the nation. In the stories of Aldar in the oral tradition of Kazakh people, laughter and ridicule were an instrument of social structure, social struggle. The Kazakh legend does not say that Aldar is “dead” in his stories. Aldar’s name is laughter, and laughter has no death.

Aldar Kose really was a smart, quick-witted, eloquent orator of Kazakh people. The above-mentioned words, uttered by common masters from the people, were uttered on behalf of Aldar Kose, multiplied and adapted to their time, changed and adapted to each historical and life situation.

The name Aldar Kose became so popular that every new anecdote composed by the people was directly connected with his name. Stories and legends told on behalf of Aldar Kose are widespread not only among Kazakhs, but also among other Turkic peoples, especially among the neighboring Turkmen, Uzbek, Kyrgyz, Karakalpak peoples [28]. In them, Aldar Kose is also portrayed as a comedian, a deceiver, a mocking hero who always impresses those around him. The disclosure of the national color of Kazakh people with the images of Aldar Kose and Kozhanasyr acquired an international character.

The image of Aldar Kose is described in Kazakh, Kyrgyz, Turkmen, Uighur peoples, mainly as a positive hero. In Kyrgyz folklore there are also legends and tales about Aldar Kose, Jayroncha Chechan, Janibek khans. The book “Kyrgyz Tales” (1968), published in Russian in Moscow, includes legends about Kazakh life, such as “The tricks of Aldar Kose”, “Zhirenche chechen and his daughter-in-law”, “Khan Janibek and Myrzatole”.

In Uzbek folk art, the image of Aldar Kose is an incomplete, vague image. While the stories about Nasriddin Khoja are largely connected with the life of people permanently residing in the city, the legends and stories associated with the name of Aldar Kose describe the lifestyle of people associated with the life of a nomadic shepherd. Among Kazakh folk anecdotes, another image that can be revived as Aldar Kose, the image of Nasriddin Khoja. Since the image of Aldar Kose has been firmly rooted in the minds of people, even people with strong religious beliefs have respected Aldar Kose, sympathizing with him, realizing that he is lying and fighting injustice.

Kh. Razzokov, a scientist who thoroughly studied the genres of satire and humor in Uzbek folklore [10], noted that the book entitled “Uzbek Folk Tales” included “Forty Lies”, “The Marriage of Aldar Kose”, “The Merchant with Aldar Kose”, “Among the Lost Worlds”, “Imam with Aldar Kose”, “Honest Knowledge” and others. Aldar Kose is described in them as an educated, knowledgeable person. The word “kose” refers to a person who has reached the age of puberty but has not yet grown a beard. It is also known that Kazakhs, anthropologically and ethnographically different from Uzbek, Turkmen and Azerbaijani peoples, are “kose”, “kose-like” people. The addition of the word “kose” to Aldar indicates that he was born and raised among Kazakhs. Another issue is the psychological peculiarity of Uzbek people: if a cousin is found among Uzbeks, he is ridiculed. It should be taken into

account that the image of Aldar Kose became negative due to the fact that it was the name of Kose when it was transferred to Uzbek folklore. In the stories, the image of Aldar Kose is often portrayed as a negative hero. Not only is his name Aldar Kose, but he is also called Aldar. The phrases “crooked”, “liar”, “cunning”, “smart”, “cheerful” are also added. In general, Aldar Kose is portrayed as a satirical hero.

In the folklore of Turkmen people, legends and stories about Aldar Kose were published in separate books and collections, combining them with humorous and satirical genres [29]. Their preface contains wonderful thoughts about Aldar Kose. Turkmen folklore also includes a series of satirical and humorous stories told under the name of Aldar Kose. According to Professor B.A. Karryev, the image of Aldar Kose in Turkmen folklore is shown in the stories “Aldar Kose and the usurer”, “Prophetic bird”, “Sowing of camels”, etc.

In our opinion, the image of Aldar Kose also confirms the influence of Kazakh folklore on the folklore of other nations. “This happened because the way of life and the epic kinship of Turkic peoples are approximately the same, their linguistic proximity allowed them to directly exchange spiritual values in general and images in their classes” [30].

In Uzbek anecdotes, Nasriddin Effendi often becomes the main character. Many of Effendi’s anecdotes, created by Uzbek people since ancient times and have come down to us, were collected by Uzbek folklorists and published in large numbers. According to the estimates of some of our scholars, the number of Effendi anecdotes circulating among the people exceeds two and a half thousand. In the genre of anecdotes, which is one of the treasures of folk art, the stories of Nasriddin Khoja, known in Kazakh pronunciation as Kozhanasyr, are of particular importance. It should be noted that the mind and intellect of the nomadic Aldar Kose differs sharply from the urban Nasriddin Effendi or Nasriddin Khoja. Effendi is a hardworking national hero, a representative of the settled population. On the one hand, he is a poor man in need, but he is so steadfast and strong-willed that he does not grieve about anyone because of his poverty. The stories of Nasriddin Khoja fully reflect the highest goal, pain and harmony, exemplary truths in this life, sorrows, joys and dreams, everyday life, which sometimes open and sometimes hide in the hearts of people.

Let’s stop a little on the etymology of the word “effendi”. It is believed that it comes from the Greek “afendus”, which means “gentleman”. Translated from Greek, this word means “aphéntēs – ruler, leader”. Initially, it means “one who defends himself in court in the form “aphéntēs” in the XV-XX centuries in the Ottoman Empire and in a number of countries of the East. In modern Turkish, this word means a gentleman. In many cases, the name Effendi is widely used in Uzbek anecdotes. There are also sources in which Nasriddin is mentioned as a historical figure. They say that his grave is in Turkestan, and his statue was erected in Bukhara.

Nasriddin often appears in Uzbek folk anecdotes as the main character – an artistic image. Professor K. Imomov, revealing in detail the features of the anecdote genre in Uzbek folklore (satiric or humorous character, brevity of the plot structure, the presence of conflict, word play, etc.), distinguishes the presence of the hero Nasriddin effendi as a specific feature [13].

According to the currently collected and reliable data, the person who was the first prototype of Khoja Nasriddin was real in life, he lived in 1208-1284 and lived his life in the village of Akshahar in Central Anatolia. This man, who was indeed a historical figure, later turned into an artistic hero with a wonderful mind in anecdotes that were very filled with people. If not for the similarity and closeness between the social personality of Khoja

Nasriddin, created by people over the centuries after his time, and Khoja Nasriddin who lived in the thirteenth century, all the anecdotes would not have been told in his name. Consequently, Khoja Nasriddin, like the legendary heroes of anecdotes created by certain peoples, is not an imaginary person who is entirely a product of folk art. Because there is practically no evidence that he lived in this world. According to these testimonies, Khoja Nasriddin is a historical figure, and later he is a legendary folk hero, known as Khoja Nasriddin, Mulla Nasriddin, Nasriddin Effendi. But Khoja Nasriddin, who has gained a reputation as a public figure, far surpasses the personality of the historical Khoja Nasriddin and deserves attention. When we talk about Khoja Nasriddin, who lives today with his anecdotes, we understand Khoja Nasriddin more than a historical figure.

Who is Khoja Nasriddin? Khoja Nasriddin is not only a national character, but also an international one. Nasriddin Khoja is a hero of Turkic peoples, he has the characteristics of the national character of Turkic peoples. Kozhanasyr is also a national hero not only among Uzbeks and Kazakhs, but also among Kyrgyz, Uzbek and Turkish peoples. Another trait of Kozhanasyr's character is revealed through his companion – the donkey. In Kozhanasyr's anecdotes, the donkey is not only his partner, but also a weapon of humor. Also, the market and the city are often referred to as the venue for Kozhanasyr. This brings us to the conclusion that the image of Kozhanasyr was created by people. Some researchers consider the hero of Kazakh anecdote Kozhanasyr to be the same person as the hero Khoja Nasriddin, and also give him the title of the leader of mysticism. Idries Shah, author, scholar and writer of the book "The Great Sheikh of the Sufis", noted that the image of Kozhanasyr was invented by dervishes as the main tool for propagating the science of Sufism, so that every story of Kozhanasyr is imbued with the teachings of Sufism. Some nations also glorify him as "Khoja Nasriddin", "Ustoz Nasriddin", "Mullo Nasriddin". We also see from some sources that he was a Sufi teacher. In the East, the word "Master" refers only to educated people. Thus, it also shows the nature of the image of Kozhanasyr.

For example, researchers suggest that Khoja Nasriddin (Kozhanasyr) was born among Kazakhs, and there is even a legend that he lived in Tashkent, Shymkent, Karatag, Kazygurt, Syr-Darya. A dome was also erected at the burial site of Khoja Nasriddin (Kozhanasyr). This dome itself also makes the audience laugh. Because the dome on the banks of the Syr-Darya was built with a slope facing the water. A pillar stands on its curved side. The legend that a person passing by could not pass without chuckling at the sight of the building itself has survived to this day[31].

Researchers put forward different views on the period of life of Nasriddin Khoja. According to some sources, Nasriddin Khoja was a Seljuk, according to others – during the reign of Amir Temur. According to research, Nasriddin Khoja lived in Almaty region, and he was born in 1208 in Akmeshit in the family of Abdulla Khoja and Sidigi. In "Majmuay-Muharife" by Hussein, who lived in the 19<sup>th</sup> century and was the mufti of the Syr-Darya, the birthplace of Nasriddin Khoja is indicated as the address of Khortu [32]. But many researchers deny this. The well-known encyclopedist Fond Kashiruli suggests that Nasriddin Khoja may be the main character of the works of Khoja Ibrahim and Saiyid Mahmud, who lived in the 13<sup>th</sup> century [32]. Some researchers say that heroes such as Darvesh, who lived in the Seljuk period, Heather Peter, who lived in Bulgaria and Macedonia, Glufa from Sicily, Till from Germany, and Horshena, a Russian peasant, also had similar features with Nasriddin. Nasriddin Khoja is considered a descendant of Anatolia, and in folklore he was actually a Christian monk, because he rode on his back. Other researchers call Nasriddin Khoja a dervish from Khorasan region, while Uzbeks identify him as a child of Bukhara. Turkish researchers say that Sinan Pasha, the author of "Tazarrunoma" and the famous Mr. Khidr from Sivrihisar, the first judge of Istanbul,

is Nasriddin Khoja. Researcher Uz Khan Ozturk said: "Nasriddin Khoja is a person who represents the plight of the Anatolian people who suffered from the Mongol invasion. In the absence of written literature, with his sharp tongue, he exposes the rulers of the country and expresses the opinion of the people" [32].

One of the sources providing detailed information about Nasriddin Khoja is the work "Khaza Terzhemey Nasriddin Effendi Rahma", found in the London Museum. However, some actions of the protagonist in this work do not correspond to the image of Nasriddin Khoja. In it, Nasriddin Khoja is described as a saint. Considering that some anecdotes about Nasriddin Khoja in Uzbek literature are dedicated to Amir Temur, we can say that he lived at the beginning of the fifteenth century, when the army of Movoraunnahr captured Anatolia. Anecdotes of peoples of Central Asia about Nasriddin Khoja began to spread after Amir Temur's campaign in Anatolia. Of course, the above assumptions about the time and place of birth and life of Nasriddin Khoja are very contradictory, but all of them once again confirm his international character. Also among peoples of Central Asia there were many people like Nasriddin Khoja, who stunned khans and kings with their eloquent, sharp mind.

Nasriddin Khoja was recognized as a saint during his lifetime. He always lived with concern for people and criticized the rich and aristocrats: "Once Nasriddin Khoja lost his donkey and said: "O Allah, if the tyrant takes my donkey, let him take it. But don't meet a scientist". His countrymen were amazed by his words. "What does it mean if a tyrant takes, take it?" they asked. Nasriddin Khoja said: "When a tyrant takes it, I mean take it. The tyrant knows that donkey meat is unclean. A scholar can issue a fatwa and eat donkey meat if it is halal". This anecdote also reflects the injustice in society. Such anecdotes helped people get rid of their grief, even for a moment and a light laugh. The nature of laughter loves freedom. It is a great force capable of resisting all forms of injustice and violence. If a representative of the common people can laugh in front of a high-ranking person, his glory will be trampled underfoot.

In most Turkic anecdotes with Kozhanasyr, we see the same plot, composition, the same meanings, puns, which prove that the history of cultural relations goes back many years. Another common feature of the anecdotes of these peoples is that in almost all of them greed and malice, laziness and greed are sharply satirized. These anecdotes are thus designed to teach the younger generation to get rid of bad habits, bad deeds, other people's traditions. In Kozhanasyr's anecdotes, various vices are ridiculed, they contain a very important educational pragmatic setting. The reader or listener who perceives such anecdotes, funny in form and deep in meaning, will understand the truth behind the laughter and draw the appropriate correct conclusions.

In Effendi's anecdotes, people's laughter shines in thousands of different colors. He personifies a meek, high-moral, conscientious, humane, compassionate, noble person, both when he friendly jokes with his loved ones, and when he dells his opponents. In other words, in Uzbek anecdotes, the image of Effendi is very natural and sincere, because of his intellect, demeanor, resourcefulness and eloquence, closeness to the common people, ability to help others get out of any difficult situation.

In Uzbek anecdotes, Nasriddin is portrayed by the main character as a very witty, intelligent, wise and enterprising person. In anecdotes, he is extremely smart and quick-witted. "The gentleman asked the lazy man: - How are you? / - If I find it, then I'll eat it, and if I don't find it, I'll be patient, - answered lazy. / - In this case, you are like our city dogs", - said Effendi [33].

The most characteristic feature of the image of the protagonist of the anecdotes by Nasriddin Effendi is that he is always on the public side, he is the protector of the people, a

spiritual support. One of the traits of his character is the ability to always pick up the unmistakably correct word. He is sometimes a little crazy, sometimes extremely wise, and sometimes stupid. Therefore, even the kings pick up his clever jokes, not daring to punish him. “King Balli”, said Effendi, “now you look like a quadruped to me”. At the same time, Effendi compared the king to an animal. Here, with a stern reply, he silenced the side that tried to humiliate him.

It is impossible to put him in a situation where there is no solution either in life, or in words, or in deed. Because the image of the wise, thinker Nasriddin Effendi reflects the eloquence of the whole people, nation, the virtue of smart, that is, subtle thinking. The text of each anecdote reveals the mind, mood and intellect of the person who invented it. An interesting aspect of anecdotes that attracts the listener is that the parties asking the question and answering them try to put each other in a situation where there is absolutely no solution. In particular, the fate of Nasriddin is portrayed in a very difficult and desperate situation until the final part of the anecdote. But since the people are on Nasriddin’s side, he will come out of such difficult situations ingeniously and eloquently. The clear use of words and phrases in Effendi’s anecdotes proves that the national hero uses opportunities and word games like a true jeweler. Although he looks very simple, he skillfully uses the beauty of our language, the brightness of the sound.

In fiction, works are also created that completely free the reader from life’s worries for a certain period of time. The spectator who watches some performances forgets all his worries and gets rid of big life problems. This is due to the fact that the heroes of the work that enchants us make an unusually simple decision and sincerely relate to each other. In the anecdotes of the master, the second quality of the master is explained by his extreme simplicity. In such examples, we enjoy the simplicity of the master, the fact that he does not take on unpleasant life events. It is the hero who makes the decision that no sane person can make. Walking down the street, Nasriddin found a small mirror. Picking it up, he saw his own reflection and said, “Excuse me, was the mirror yours?” It fell. The glass is broken. Then the master said: “Can’t you tell me if you don’t need to?” I would take it myself”.

The fact is that our people sometimes get bored with the cares of social life, they express a desire to laugh even for the sake of pleasure. It is wrong to look for explanations of a difficult situation in such anecdotes, since they were created by people only out of a thirst for light laughter. “One night, when he went to the well for water, the moon appeared at the bottom of the well. The owner called his wife and ordered to bring a rope. He tried to pull the moon out of the well with a rope. The rope thrown into the well got stuck in some kind of root. He pulled hard on the rope and fell backwards. Then his eyes fell on the moon in the sky. “Well, I took it out”, he said, pleased with himself. Getting to know such anecdotes, especially listening from a person who is able to tell stories, gives a person joy. As we have said before, in such anecdotes the listener laughs at the simple decisions of the Lord. But it should also be noted that it doesn’t hurt to try to understand what people mean by this. Wise people with such anecdotes convince people not to be so naive. Their goal, on the one hand, is to cheer up the listener, causing a slight laugh, and on the other hand, to encourage people to become smarter.

## Conclusions

The national identity of folklore samples is manifested not only in its content, but also in the unique artistic interpretation of everyday life, reality and the language of its images. In the folklore of Turkic (in our case, Kazakh and Uzbek) peoples, stories about Aldar Kose,

Effendi and Nasriddin Khoja humorously describe the hero's mind, quick wit, and his ability to get out of any difficult situation. – In anecdotes, the main character is often depicted as a very quick-witted, intelligent, wise and enterprising person. It is impossible to put him in a situation where there is no solution either in life, or in words, or in deeds. Because the images of Aldar Kose, Effendi and Nasriddin Khoja reflect wisdom, intelligence, subtlety of thinking and, of course, the eloquence of the whole people. The main content of anecdotes is the object of human behavior, character, lifestyle, occupation, age, gender, character, the relationship of a person to a person and the world, everyday events in nature and society. Inappropriate behavior, attitudes and vices are ridiculed in anecdotes. Also in the anecdotes about Aldar Kose in the oral tradition of Kazakh people, laughter and ridicule were tools of social struggle against injustice in the structure of society. Also, the description of symbols and characters in anecdotes expands their image and introduces them to unique traditions, lifestyles, customs, moral views, clothing, food, and the environment in which people live. In particular, it reflects the qualities of hospitality, tolerance and generosity, hard work, patience of Turkic (Kazakh and Uzbek) peoples. These anecdotes, as a genre of humorous discourse, built on the precedent names of Aldar Kose, Effendi and Nasriddin Khoja will not disappear from the national language even with time and will not be positively perceived by many generations from century to century.

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