

The Use of Humor in Nosir Fozilov's Works

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Abstract: *This article contains interesting stories from the memoirs of the famous writer and essayist Nosir Fozilov, as well as comments and observations on humorous situations.*

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If we look at Nosir Fozilov's essay-memoirs, we can find many expressions based on light humor, satirical spirit, and subtle irony. Before expressing opinions about the writer's humorous skills, it is necessary to briefly dwell on the genre of humor. Humor is considered a genre based mainly on light criticism that provokes laughter in people. Literary scholar D. Quronov writes the following in his book *"Adabiyotshunoslik lug'ati"* ("Dictionary of Literary Studies"):

"Humor (Eng. *Humour* – mood, inclination) – 1) one of the forms of comicality. In a literary work, it is a light, friendly, and impartial laughter over people, events, and occurrences. In humor, the comic is clearly manifested; however, beneath the open laughter, there is not only easy jest and entertainment, but also seriousness. Humor, even partially, sees the ideal aspects in its object, seeks to perfect it, eliminate its flaws, and reveal the aspects that possess universal human value. Therefore, in humor, along with the spirit of criticism and laughter over flaws, there is also sympathy and pity. It is extremely difficult to set strict boundaries for humor; hence, it is often explained in comparison with other forms of comicality such as satire, irony, and sarcasm" [1.372.].

When Nosir Fozilov beautifully depicts his time spent with our famous writers in his memoirs, we can observe vivid humorous scenes, and as readers go through these recollections, a faint smile appears on their faces. Such humor-filled memoirs also resonate in the reader's spirit. In his essay-memoirs, the author objectively describes various events through humorous imagery, gives his works a life-giving spirit, and at the same time provides readers with artistic and aesthetic pleasure.

Referring to Nosir Fozilov's eloquence, writer Erkin A'zam recalls:

"With this kind-hearted man, it was easy to become like brothers or father and son from the very first acquaintance. He used to call every writer, young or old, a 'poet', or rather, 'shayir'. If any of the 'shayirs' did something a little wrong, he would smile innocently and say, 'Shayirgarchilik bo'пти-da, hay, loygarchilik deganday gap.' There are many anecdotes about famous people. Some are true, while others are invented by fans. It is said that once Nosir aka was walking in the market and saw a restless young man trying to pick someone's pocket. He said loudly: 'Ha, shayir, tinchlikmi?' The man, pretending to be innocent, said, 'Why do you call me a poet, sir?' Then the writer replied, 'Well, should I call you a thief by your real name instead?'" [2.48–49.].

Of course, creating humor requires eloquence from the writer. Since Nosir Fozilov used humor appropriately in his memoirs, these works shine with poetic brilliance. Humor in Nosir Fozilov's essays appears in various situations and forms. Sometimes humor is expressed through the writer's

own words and expressions, and at other times through the interactions and evaluations of the characters themselves.

The well-known journalist Ashurali Jo'raev, speaking about the writer's deep affection for humor, states:

"Nosir aka, unlike some writers, never copies funny stories or jokes from other people's books. On the contrary, since he writes down the life-based laughter or anecdotes that he himself created or witnessed, the laughter of Nosir Fozilov still lives on" [2.144.].

In the memoir "*If So*" (*Unaqa bo'lsa*), the writer tells an interesting story about the famous Kazakh writer Sabit Muqanov. It is said that Sabit aga went on a trip with his wife Maryam opa and, after traveling through China and India, was invited to the Union to share his travel impressions. "Sabit aga, while talking about the nature, people, and wildlife of those countries, suddenly said: 'There are such snakes in India that each one is one hundred, one hundred and fifty meters long!' Hearing this, one listener said, 'Oh-ho!,' another said, 'Ol-a!'" But a skeptical young man stood up and remarked: "Could there really be a snake one hundred and fifty meters long?" Realizing he had exaggerated, Sabit aga lowered his tone and said: "If you don't believe me, son, well, let's take off one zero then" [3.123.].

The scope and meaning of humor in this memoir are broad and profound. The author invents and employs various unexpected humorous expressions that evoke smiles on the reader's face. In Nosir Fozilov's essays, especially in the episodes where he himself participates, we can often observe humor, wit, and eloquence.

In the memoir "*A Friend of Property and a Friend of Life*" (*Mol do'sting boshqa-yu, jon do'sting boshqa*), the writer describes how he attended a wedding of a Kazakh writer in Chimkent and gave a brilliant speech:

"'My friend,' I said, because his name is also Nosir, like mine. 'In this land of Kazakhstan and Uzbekistan, three great men have emerged. Interestingly, all three are named Nosir. One was born in Kyzylorda region and now rules over Chimkent and Jambul. That's you, my dear. Another was born in the historic city of Turkestan and has captured the hearts of both Uzbekistan and Kazakhstan. That's me, my friend. The third was born in the sacred city of Otrar, and with his intellect, talent, and wisdom, he conquered the entire world. That's our great ancestor, Abu Nasr al-Farabi!' The audience erupted in applause. I could see that my words had hit the mark." [3.143.].

This memoir clearly reflects traits characteristic of Nosir Fozilov's personality. Although slightly humorous, the writer's ability to use words skillfully shows his mastery. Indeed, wit and eloquence are typical features of Nosir Fozilov's nature and can also be seen in his inscriptions. For example, in his memoir "*From the Uzbek Soldier*" (*O'zbek soldatidan*), he translated Sabit Muqanov's "*The Kazakh Soldier*" into Uzbek and dedicated the book to writer Abdulla Qahhor with the following inscription:

"To the general of Uzbek literature, master Abdulla Qahhor! From the Uzbek soldier who overturned 'The Kazakh Soldier'" [2.7.].

This example also demonstrates the writer's quick-wittedness. Speaking about Nosir Fozilov's humorous mastery, his inclination toward satire, and his command of language, scholar and translator Aleksandr Zirin wrote:

"His speech is so vivid, beautiful, and meaningful, so full of humor and wit that you wonder: My goodness, how does this man, who sometimes looks noble and sometimes smiles cunningly, find all these words and descriptions of so many events?! Understand me correctly — among Uzbek writers I have many friends, most from villages, and in all of them, the tone and pronunciation reflect the richness, melody, and power of the Uzbek language's dialects. But even among them, Nosir's way of speaking is unique!" [3.7.].

Nosir Fozilov's quick wit and ability to handle any situation skillfully are evident in his essay-memoirs. He describes interesting events from the lives of his mentors so clearly that readers can easily visualize them, even if he was not a direct witness. In his memoirs, we can find many satirical

events involving our writers such as Gʻafur Gʻulom, Abdulla Qahhor, and Mirtemir. Reading these recollections, readers realize the writer's level of humorous skill.

In Nosir Fozilov's essay-memoirs about Gʻafur Gʻulom, the writer highlights the poet's humorous nature with vivid examples. In works such as *"The Anecdotes I Heard from Gʻafur Aka Himself," "He, Gʻodaygan," "A Crushing Blow," "Qovoqari,"* and *"The Waitress (Ofesiantka)"*, the author skillfully depicts the comical and interesting events from the life of academic poet Gʻafur Gʻulom.

In the memoir *"He, Gʻodaygan,"* Nosir Fozilov narrates how Gʻafur Gʻulom, Oybek, and Gʻayraty went to Kiev for a conference. While boarding the train, Oybek accidentally tore his trousers. Being easily embarrassed, Oybek felt uncomfortable, and to ease his embarrassment, Gʻafur Gʻulom quickly brought a needle and thread and sewed up his trousers.

"'Thank you, comrade,' said Oybek after calming down a little. By then, the train had already crossed the border of Tashkent. Dusk had fallen, darkness spread around, and the train was speeding forward, clattering loudly. After some conversation, the friends began to undress for rest. Then Oybek's trousers started to come down together with his underwear. 'I-i,' he turned around and saw that Gʻafur aka had sewn the trousers together with the underwear using white thread. He couldn't even swear properly. 'He, gʻodaygan!' he suddenly shouted, rushing toward Gʻafur aka, who escaped into the train corridor." [4.37–38.].

In this memoir, the humorous spirit prevails, and the reader clearly understands the scene without confusion. One of the prominent features in Nosir Fozilov's essays is the perfection of narration.

Writer Jonrid Abdullakhonova wrote:

"Nosir Fozilov is a beloved writer who has won readers' love with a number of excellent stories and meaningful tales. At the same time, he is a kind friend, a generous person who finds joy in helping others. His mind is full of thoughts, a master of humor and jokes — in short, a charming conversationalist. He can instantly create hilarious anecdotes and entertaining stories. In general, Nosir's entire life seems to consist of humor and anecdotes..." [4.43.].

This description perfectly matches Nosir Fozilov's nature, which can be clearly seen in his essay-memoirs. In general, Nosir Fozilov's natural inclination toward humor and satire has permeated his memoirs. The humorous events and amusing situations in his essays capture the reader's attention and bring smiles and joy to their faces. The writer's mastery of humor is manifested precisely in such moments.

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