



## Laughter Is an Aesthetic Phenomenon

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### **Abstract**

This article examines laughter, including its impact on volume, persuasiveness, and its role in exposing social flaws. Many pieces of the scientific literature have been produced since antiquity—specifically, since Aristotle—that illuminate the meaning and subject of pilgrimage. Our research, which conducted an extensive investigation in this field, helped establish Uzbek literature’s new orientation at the start of the 20th century. One of the most significant categories of fiction was studied in these studies, and many opinions were expressed about the nature, genres, and importance of laughing in it. Also, a number of works that advance aesthetic thought were produced. With this work, we aimed to establish the context, importance of the issue, the value of humor in writing, and the conclusions reached.

**Keywords:** *Laughter; Pilgrimage; Image; Humor; Satire; Influence; Emotion; Exaggeration*

### **Introduction**

Theoretical explanations explain how laughter arises from exaggerating elements, exaggeration, wisdom, and comparison of incomparably different concepts. Everything in a comic image is taken from life, from the real thing (person), but their proportionality, place, and sphere of influence are recreated by creative fantasy (imagination). The nuanced edges of people’s personalities are exposed through this intricate procedure. Using humor as a tool to communicate the realities of the world, humanity, and history. There are some things in life that can only be understood by laughing. Because of this, literature often includes humorous passages. Laughter matures along with society, and people start to value it more and more in their daily lives.

### **The Main Part**

Looking back at the history of good laughing from writers who pondered the substance of laughter at the turn of the twentieth century, he writes: “The origins of laughter can be traced back thousands of years. Laughing, like people, was born with other qualities, such as maturation and mental

states. In addition, our Uzbek laughter has a long history. Looking at the evolution of everything, I can say that in the primitive era, of course, one need return to the world”.

Kadiri observed that there were causes for the emergence of this similar need. Laughing is one of the wonderful gifts that the Creator has given to humans; it is strongly tied to the mind and spirit in Man, and it is in these areas that man differs from other beings. According to Aristotle, the newborn begins to laugh on the forty –fifth day of his birth, and it is at this point that he enters the time of becoming a person. As a result, laughter is not only a specific way of seeing the Universe and culture around us but also a means of understanding oneself. According to Abdullah Kadiri, laughter is an extraordinarily powerful force that offers lightness to the human soul, temporarily forgetting about marriage concerns. Perhaps this is why laughing appeared so long ago, in the early stages of human development. The prevalence of comedic passages in the Hindu Vedas, the world’s oldest culture, demonstrates our point of view.

Thinking about the origin of laughter, Kadiri brings out exceedingly critical theoretical reasoning “even if the status of a nation in each field is appraised according to its level, level in its culture, but its level in the pilgrimage does not look at it. The nation’s laughter genius is frequently regarded as the Personification of that people’s Renaissance history. Consider Dante in Italy, Cervantes in Spain, and Gogol in Russia. Because corrupt conditions are the primary component that breeds geniuses”. Dante, Cervantes, Gogol, and the Kadiri used laughter effectively in their works, believing it to be an enormously powerful force. Because agony and suffering purify the spirit more. As writer Kh. Dustmuhammad stated that great creators are inspired by world turmoil. After all, goodness grows from vileness, and vices act as fertilizers for the development of healthy thought. A mature work emerges only when there is a psychological gap between the creator and a specific reality.

In society, amusing and tragic events have always coexisted. Man is the only being whom both laughs and causes others to laugh. He may cry while alone but only laughs when surrounded by people. The “laughing geniuses” were able to combine two inseparable phenomena: laughter and crying. This ability provided Kadiri with the definition of “laughing, sobbing, and laughing” during his lifetime. By “laughing among tears”, he demonstrated the turmoils of the Twenties, the horrors of the totalitarian dictatorship, and the fact that civilization is declining. According to Abdullah Kadiri, another reason “laughing geniuses” in Renaissance literature widely employed laughter is when “comic laughter (with the meaning of satire) is termed public. For in marriage, laughter critique is a flying eagle. Things unsuitable for life situations, such as weak, ardent, contemptible, deleterious, and so on, are sucked into it. Satirical criticism is close to the people’s souls and is a translator of the issues they felt but could not express. In conclusion, the element of humor in the nature of comic criticism is the favorite of the public, or rather, its creation”.

Laughter is a folk invention. People conveyed their dreams through laughter (through army laughs, tales, curiosity, and clowns), as well as their grief and discontent. As a result, laughing swallowed the terror in front of the authorities and the khans. Folk laughter thus gained center stage in Renaissance writing written in folk tones. The twentieth century was able to handle such a task in the new Uzbek literature, having transferred folk humor to world literature. Several kinds of folk laughter may be discovered in Kadiri’s works. Based on the foregoing, we can examine the chapter “curiosities” in the novel “Scorpion from Mehrab”. Oybek, who evaluated Kadiri’s works from a class perspective, also expressed happy feelings about this chapter in the chapter “Khan wants to have fun” in “Scorpion from Mehrab”, which very artistically characterizes the paintings of curiosity and mimicry played by people’s curious artists–artists”.

Folk–festive laughing dominates the chapter “Curiosities”. Similar laughing was seen in folk festivals in the East and in carnivals in the West.

In European literature, “Curiosities” resemble a carnival environment. People gathered to entertain themselves with laughing and comedy both there and in the novel’s people’s election. There are no performers or spectators in the people’s election or the carnival; the upper class also participates in the common people. Only joyful laughter reigns here. This folk laughter is directed at anything and everyone, including the election participants. Throughout the narrative, great Khan will not only be a target for the curious’s witty retort but also participate in the “conversation” of the curious. Even an eminent person like Shaykhulislam is imitated and criticized through humor. The curious, who have shown such bravery, are protected by joyous laughter. And this celebratory attitude compels the much-criticized sheikhulislam, Khan, to praise and recognize the curious. This holiday laughing is joyful and caustic, simple and wise, confirming and rejecting simultaneously. People are entrusted with fun and clowns at such events to communicate and expose their suffering and the vices of society through laughter. Chulpan wrote the following about the curious: “When blood dripped from the whips of Kings, Sultans, Khans, and Princes, and the majority of the people couldn’t even tell their pain to a pitiful bachkisi, not a single Palace or people would have fun and make the people’s difficult situation humorous. The curious were bold by the grace of society in large crowds, in the annual elections, after seeing how many thousands of people stared at themselves with great interest, throwing out the adults of the country, mistresses, governors, veterans, chairmen, sealers, and even the ladies themselves, criticizing them”. In the chapter of curiosities, a similar occurrence occurs. The curious speak openly about the Khan’s oppression, the fact that they can be hanged for a word, and the hypocrisy of the shaikhulislammai breed. Folk-festive laughter, their election weapon, is now triumphing against fear of the Khans, the upper class authorities. “The Ultimate Reality About the People’s Marriage is that in the face of laughing, any sharp critical discussion of a simple guy, when told in a hilarious fashion, does not come to the King”, writes Professor U. Normatov about this chapter.

In the article “collected speeches”, the author’s novel—who was given a 2-year prison term for making fun of the leaders of government by pointing out many flaws—offers a correct knowledge of the curious’s art, which Kadiri admires and is praised by those who criticize it. In this scene, the transcendent power of laughter is vividly on display. It would therefore be highly suitable to mention Bakhtin’s ideas on folk laughing at this point because the laughter of the Kadiri is closely related to the laughter of the people. According to M.M. Bakhtin, laughing comes in the following varieties:

1. Ritual and spectacle forms (such as clown games, folk celebrations, etc.);
2. Oral and written works that make people laugh (including parodies);
3. Open and tough speaking patterns and genres (insults, swearing, promising).

Despite having various names, these three manifestations stand for the singular essence of existence, which is laughter. At the moment, they have a strong relationship with each other and require each other in many ways”. In the works of Kadiri, one can find all these extortions of folk laughter. Faced with ritual and spectacle forms and parodies in the above “Curiosities” scene, open and chapanicha one-on-one forms of laughter can be found in Tashpulat tajang, Ovsar’s speeches (in general, in many feuillets as well).

## ***Results and Discussion***

A skilled comedy writer may describe events objectively by making people laugh while observing them in their genuine form. The comedy has various kinds of laughing and diverse aspects, just like in everyday life. The humor is depicted in the comic in a variety of ways, including sarcasm, ironic laughter, mocking laughter, disgusting laughter, and angry laughter. Kadiri adds jokes, exaggerations, images, allegories, tales, istora, and saj to this list of tools and prays that “such hilarity be generated by these auxiliary means that even the opponent who is left to laugh will have to laugh together”. The

writer's worldview, as well as the objectives, capabilities, and creative skills that he establishes for himself, determine how much he uses these opportunities and how much he uses humor.

Kadiri's works range from light humor to ironic laughter, which means he used the opportunities listed above well. For instance, the warmth and gentle humor of an Uzbek oyim's portrayal contrasted with the laughing of a zakharkhan to convey the avarice of the Salih mahdum. The adventures are written with a little laugh, and the existence of Kalvak mahzum after the revolution, with his boyhood and youthful years being stupidly depicted, is filled with a bittersweet comedy. The author practically demonstrated in his feletons and short stories that it is possible to create a distinctive comedic state out of taunt, sarcasm, jeer, vitriolic remark, and sarcastic, nasty, and angry laughter.

Comedy is divided into three main categories: comedy, humor, and satire. Although there is one common ingredient between these three, they stand for three distinct relationships. In humor, seriousness is portrayed in a hilarious mask, in irony, a funny scenario is presented under the garb of seriousness, in the predominance of a negative attitude, in satire, and through the exposing laughter of satire, bad vices are denounced. According to Abdullah Kadiri, there are three different aspects of laughter from a spiritual standpoint in his article "About laughter". The first is mutoyaba (in the sense of sharge), the second is humor (hajv), and the third is satire (ibrat). By "mutoyaba" the writer meant humor and sarcasm. It is feasible to demonstrate that even the laughter of primitive peoples in their civilization could not transcend beyond simple humor by exposing the notion that laughter initially occurred as a joke in the era of its inception. Humor can be found in folk omens, tales, and conversations between individuals. Although if comedy is a light chuckle, it is a laugh that is considerably more "serious". The author realized that laughter is a clear aesthetic value (phenomenon) for humans as he interpreted humor as a hajv. In a humorous piece, the author depicts events in their actual context and highlights their distinctive features; this phenomenon elicits laughter. The humor is based on a humorous relationship. The Lord views light-hearted laughing as criticism. Yet, comedy is a genre that illuminates a person's attitude toward life, particular events, and the entire universe, as well as the inner serious significance of an outwardly comical state. Humor is linked to the laughing individual's unique or "special" mental state. In addition to viewing comedy as a humorous state, it is essential to adopt a deeper and more sober perspective toward the cause of laughter to reveal the truth within it, as opposed to laughing in fleeting fits despite the amusing state. The objective evaluation of complex human phenomena is the goal of humor. The things that humorists noticed from insignificant things include uplift, insight from ignorance, grief from laughter, and what N.V. Gogol called "invisible tears on the ground of perceiving the world through laughter" discloses. The comic defends the image's subject, and suspense and even delight skulk beneath his laughter, demonstrating his empathy for the protagonist.

Scientists have done a lot of research on the boundaries of satire and humor. It is known that there is no Great Wall of China separating the two. In addition, the volume of comedy can often make it impossible to distinguish between the two. No humorous work will be without a comic meaning, just as no comedy will be without the humorist's involvement.

The manner of negation, the means employed for the comedic goal, and other factors determine how comic works differ from humoristic works. In comic works, crafty, severe exposure serves as the primary tool, whereas in humoristic works, the primary tool is a mocking, bitter trench.

The distinction between comedy and satire, on the other hand, is that it fosters the elimination of flaws and inadequacies in a given social phenomenon rather than its destruction, according to Hafiz Abdusamatov.

While the third element, satire, is founded on sour laughter, according to Kadiri. Such laughing spares no one, and the satirical work it is based on contains harsh criticism and brutal truth. The writer's arrows find a target in the satirical hero. So, one can infer from the aforementioned points that comedy

causes a grin, humor causes laughter, and satire causes a bitter, trembling chuckle. This laughter gets louder as the work's plot moves closer to the answer. Using odd, blatant, or covert hilarious images, satire makes an image object appear more unusual, have more depth, and be more vain. Satire has the aesthetic purpose of reawakening and reviving virtue, truth, and beauty that have been insulted by the pit, ignorance, debauchery, and humiliation. In satire, life occurrences are inflated, magnified, and dramatized in such a way that the same thing elicits loud laughter. Kadiri's practical work is in harmony with theoretical views on comedy, so we can give evidence from his works. Kalvak's extremely ugly appearance, Salih Makhdum's extreme greed, Tashpolat's extreme arrogance... The caustic and humorous characters that Kadiri fashioned become enduring symbols of Uzbek literature. Uzbek literature shines notably in terms of aesthetic coloring and form nationality, comic maturity, and powerful legacy. Even if humor first appeared in the prehistoric age, complex societies are what gave rise to humor, notably satire. Even though they go by different names and have varied degrees of influence, these three elements share the same essence. A person can appreciate an aesthetic phenomena called laughter through humor, comedy, and satire. A comedic work should also be founded on social laughter and follow the rules of satire and comedy in the reflection of events.

### **Conclusion**

Laughing is directly tied to human reason and spirit. Laughing is a unique way of perceiving not only the Being and culture that surrounds us, but also oneself. He is an extraordinarily powerful force that gives lightness to the human soul and briefly forgets about the troubles of marriage, but that is why he arrived so recently, in the early phases of mankind's evolution.

A mature work emerges only when there is a psychological gap between the creator and a specific reality. That is, corrupt conditions are the primary component that breeds Geniuses. Because agony and suffering purify the spirit more.

According to Kadiri, laughing is commonly employed in Renaissance literature because it has a significant socio-ideological meaning. People perceive comic criticism faster and better because it is related to their spirit.

The unique strength of folk-festive laughing is that it prevails over fear in front of the Khans, the upper class, and authorities during the election. He assists in overcoming not only fear in front of officials, but also terror in the soul's inner, subconscious mind.

Although the three forms of pilgrimage are named differently, the intent and purpose are the same: distinct vices prevalent in people's societies and their abolition. Just fights using various methods and paths. Humor arose in the primitive period, in a society where comedy, particularly satire, flourished. Although the degree of influence varies, the essence remains the same. That is, a person loves an aesthetic phenomena known as laughing through humor, comedy, and satire.

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