



## A WORD ABOUT COMIC

Siddiqova Osiyo Normurod qizi

Tashkent state Uzbek language  
and doctoral student of the University of  
Literature Named after Alisher Navoi  
<https://doi.org/10.5281/zenodo.10275760>

### Abstract

Comedy is a comic event that has a social content, is aimed at a specific goal, and serves to create a comic conflict. It is important to pay more attention to the aesthetics and naturalness of such laughter. It will not be a mistake to call comedy and comic as synonyms in our literary studies, because these terms mean exactly the same thing. The true value of comedy is that it is a phenomenon so closely related to our social life that it loses its meaning without it. Comicism is created in social opposition, as well as through the attitude of us humans to the reality of the existing system.

**Key words :** *comedy, comic, comic, comic situation, comic character, conflict, drama, genre, type, literature, artistic, scientific, hero, skill.*

Comedy ( from the Greek comicas - funny) - comedy. O'z \_\_ to the point According to this , this term means to laugh at things that contradict the logic of the development of life (contradiction of the goal with the means, the form with the content, the movement with the conditions, the essence with reality). There are many factors that play an important role in the occurrence of comedy, the most important of which are ingenuity, immediacy and randomness.<sup>1</sup>

Comedy based on comedy means a comic event that has a social content, is aimed at a specific goal, and serves to bring out a comic conflict. More importance is given to the aesthetics and naturalness of such laughter.

The Russian critic NGChernishevsky was right when he wrote the following; "There is no place for comedy in infinite nature and the world of plants, because there is no freedom, independence in the natural connection of such things."<sup>2</sup>

Indeed, comedy has no value outside of the environment in which we humans live. Its real value, value is a phenomenon closely related to our social lifestyle, without which it loses its meaning. Comedy arises in the social opposition, as well as in the attitude of us humans to the reality of the existing system . The nature of comedy comes from the social side of existing reality

two important aspects of my commission :

- 1). Humor - exposing laughter at things that do not correspond to the advanced aesthetic ideal, that are obstacles to development;
- 2). "Humour is a friendly , disinterested and non-hostile laugh."<sup>3</sup>

<sup>1</sup> Holmanov N , Sarimsakov B Russian-Uzbek annotated dictionary of literary terms Tashkent "Teacher" 1963. p. 160.

<sup>2</sup>Chernyshevsky N.G. Sobr. Hair. V.5- X Tomax T. 4th M.: Pravda. 1974. S-187.

<sup>3</sup> Holmanov N , Sarimsakov B Literary studies of terms Russian - Uzbek \_\_ explanatory dictionary \_\_ Tashkent " Teacher " 1963. Page 161 .



Komizim has a natural, social, class, national essence, and it is always connected with it, developed, changed and polished, based on historical conditions. Currently, there are two types of komizim in our literature. If satire is directly directed at events or persons that conflict with the interests of our system in our society, then humor is directed against the minor defects in the minds, behavior, and behavior of existing people that do not conflict with the fundamental interests of our society. The genre of comedies belonging to the dramatic type is created only based on the comic.

In all genres of drama, reality is not in a sequence, but the highest points of the life of the characters are first reflected. This is not an exception in comedy, which differs from other genres in that it reflects the important points of the life of the characters based on laughter. In order to determine the characteristics of the genre in comedy, it is necessary to determine the occurrence of comic, funny situation in it, as well as its specific essence.

A comic is derived from the English word comics, comic, humorous, funny, and is a series of pictures with short text, usually in the form of a dialogue, that form a coherent story.<sup>4</sup>

any artistic work has conflict in its composition, comedy is built on the basis of conflict, which creates comic contrasts. The more the comic conflicts, events and situations in the comedy are brought closer to our social life and polished with bright colors, the more successful this work will be. For this reason, creating conflict, developing it, and polishing it in different colors, not only in comedy, but also in artistic works as a whole, requires strong skills from the creative person. That is, the writer does not transfer the contradictions based on the work of art to the work as it is, but is responsible for selecting, polishing, summarizing them, and conveying their meaning and essence to the reader in a clear and natural way. The essence of the comic work, the conflict of this work is revealed by various conflicts, conflicts between the characters and various disagreements. We can attribute to the personality of the writer depending on the creation, essence, form of each work.

"The conflict of each work shows the author's worldview, how he perceives and understands reality, life, the world, and man." <sup>5</sup>Not all creators can realistically and naturally reflect the conflicts between people, nature, and reality in a comic work.

"According to Hegel, the artistic conflict based on the comedy should not consist of transitory, unstable conflicts, but should be based on the stable flawed events and events that are contrary to human morality, which spread widely in social life."<sup>6</sup>

"Henri Bergson and W. Volkenstein, among the Western scientists, consider laughter to be a phenomenon of social life as unimportant and emphasize that its physiological aspect takes the leading place." <sup>7</sup>Henri Bergson and V. Volkenstein denied the social and life conflict in the comedy, as well as the various conflicts in the relationships between the characters. According to a number of scientists, the concept of conflict and its essence is first of all to describe contradictions, struggle and contradictory relations between people through life lines. With such opinions, they rely on the evidence of scientists such as V. Belinsky, N. Chernyshevsky, N. Dobrolyubov. In their works, the above-mentioned scientists have

<sup>4</sup> Holmanov N, Sarimsakov B Literary studies of terms Russian - Uzbek \_\_ explanatory dictionary \_\_ Tashkent "Teacher" 1963. Page 161.

<sup>5</sup><https://uz.mworg>.

<sup>6</sup>Hegel'. Aesthetics V. 4-X Tomax. T.3- M.: Art. 1971. S. 578-580.

<sup>7</sup> Joe Rayev \_ M Life and comedy Uzbekistan \_\_ Republic Sciences Academy "Fan" publishing house Tashkent 2008, page 3

developed the laws regarding the comedy genre and the comic conflict within it. In this way, they rejected the opinions of Western scientists such as V. Volkenstein that "the impression that comedy does not exist, comic appearances should not move us deeply."<sup>8</sup> Since the primary and common feature of the comedy genre is laughter, it is closely related to the comedy conflict. That is, the conflict is at the center of the comedy, and based on the spirit of the work, it is completely related to laughter and comedy. Conflict serves as a natural and believable release of a funny situation and situation in a comedy. Conflict in comedy depends largely on the vitality of the material selected in the work to create a funny situation, and also on the skill of the creator.

Funny situations, various situations that are the basis of a comic work in a certain reality are extremely numerous and diverse. We know that in literature and art there are various forms and forms of research and artistic reflection of such situations. When we say the study of the nature of comic phenomena, we mainly mean the comedy genre, and it is not without reason. After all, the leading feature of the comedy genre is comedy, and thus the reflection of reality. In addition, it is a mistake for us literary critics to say that "...comic elements are not found in other literary genres". Comic elements are found not only in comedies, but also in dramas, novels, and tragedies.

As we mentioned at the beginning, various comic situations in comedy, social conflicts, as well as a series of contradictions are revealed, and laughter, which has social characters in its essence, lies in it. A variety of ridiculous and horrible things and events can make people laugh. But they can laugh at a character with deep meaning, only if there is something obviously trivial in it that is contrary to the everyday habits and observations of people.

Several of our thinkers and scholars of literature have expressed their different opinions and comments about the comic situation in comedy, comedy. For example, according to the famous literary critic M. Koshjanov; "There is a barrier against beauty, that beautiful power meets tragedy. Comic situations also depend on conflict. Funny things happen when ugly things try to make themselves beautiful." Comicism is a manifestation of the conflict between beauty and ugliness."<sup>9</sup> According to the recognition of N. Chernishevsky, a Russian literary critic; "An ugly thing only becomes funny when it tries hard to pretend it's beautiful."<sup>10</sup>

According to another Russian thinker V. Belinsky; "At the root of the funny thing lies the inconsistency, the conflict between the idea and the form, or between the form and the idea."<sup>11</sup>

Indeed, the essence of comedy is revealed in various contradictions. Comedy is the result of conflict, opposition, disagreements; A comic situation appears only in situations where ugliness is the opposite of beauty, good is bad, helplessness is great, stupidity is clever. Each of these comments has its own historical-aesthetic significance, and each of them reflects a certain form of comic conflict in comedy. Also, comic situations, comic contradictions and contradictions in comedy and the processes of their emergence are different, so it is very difficult to describe them in a single mold with a certain rule.

<sup>8</sup>Volkenstein.V. Dramaturgy - M.: Novaya Moscow. 1923. S.147 \_

<sup>9</sup>Koshjanov. M. Conflict and character // Eastern star, 1962 issue 3

<sup>10</sup>Chernyshevsky N.G. Sobr. Hair. V.15- X Tomax T. 2-M.: Gospolitizdat. 1949. S-185.

<sup>11</sup>Belinsky.V.G Sobr. Hair. V. trex tomox t. 1-M.: Gospolitizdat. 1948. S -283



Such debates have become associated with the use of conflict to create comedy, comic situations, a number of inaccuracies in studying its nature, in many cases increasing the importance of laughter and bringing it to the first level. In particular, according to Azima Hamrayeva; "Later, it became known that some literary scholars did not understand the genre characteristics of comedy, the use of laughter in dramaturgy in general, and the fact that laughter can play a decisive role in determining the genre of works of art."<sup>12</sup>

A. Eshonkulov, who expressed his reaction to such various comments, said: "...if we exaggerate the role of laughter in comedy, then it will encourage the playwright, director and actors to follow the motto that people should laugh no matter what." lick The demand to make the reader and the viewer laugh in any way leads to fakeness and sychematism." <sup>13</sup>In fact, such thoughts are of special importance for understanding the very essence of comedy. Over the next few years, in the comedies created, trying to bring out the absurdity, forced - violently thoughtless laughter, creating fakeness, petty laughter, as a result, the viewership of some works is decreasing.

At this point, the following comments of the literary critic Kazoqboy Yoldoshev are directly related to our above thoughts: "Today, the so-called comedy stage work is filled with unrestrained snobbery, lack of veil, words of the street and emotions. "Comediographers are not concerned about the tension of conflicts, or the thoroughness of dialogists, but rather about the sharpness of expression and the lack of veiling of words."<sup>14</sup>

Based on the fact that laughter has been considered an important part of social realities, we should emphasize the importance of laughter in the solution of the comedy conflict. Also, raising laughter to the level of a decisive element of the work, unreasonably increasing its importance, is not correct . It is known that mostly in good comedies, laughter is associated with an aesthetically superior image, this is something that we already know that when our comedies of this type are staged, the audience rarely laughs. In addition, the audience laughs non-stop when the simplest comedies, which are completely crude jokes, are played, which is contrary to the above types of comedy. These things indicate the taste and level of the audience. I don't mean to say that all viewers are tasteless and low-spirited. But I must point out that most of the audience today is in such a situation. Laughter, which indicates the value of comedy, does not have to appear frequently, it is only its tool and material. Any tool, weapon, if it is too much, it will definitely break. After all, they did not say for nothing that " ...a little bit of honey is sweet". In an ideal scenario, it is simply appropriate and specific.

TBLyubimova, a research scientist, notes that "Moller emphasizes that the most important thing for comedy is to please the audience." "Comedy and humor is not funny if the audience doesn't like it, it's not funny", "To please the audience is a great art".<sup>15</sup>

The general task of comedy is to correct people's flaws and make them happy. This task can be manifested in various forms. They may be social and ideological, entertaining and educational, or undirected. For example, the purpose and function of the line, which is a form of comedy, is expressed in "punishing laughter". It is not correct to conclude that all commissions will be directed towards the same goal. There are also comedies that have a

<sup>12</sup> Hamrayeva.A Issues of laughter in dramaturgy.// Uzbek language and literature. 1966. Issue 3.

<sup>13</sup>Eshankulov A About dramatic genres.// Eastern Star. 1970. No. 7.

<sup>14</sup>Yoldoshev Q. Hot word . - T.: New generation , 2006. Pages 194-195 .

<sup>15</sup> Lyubimova.T.B Komicheskoy ego vidy i genre. M: Znanie 1990. S. 7-8

neutral, positive character, without negation. They are led by friendly laughter and cheerful comedy.

If we look at the history, in most cases, religion, religious ceremonies, and traditions related to religion in general have been important. These concepts were all associated with sacred religious institutions, which were highly beautiful. Betrayal of them or religious rituals and religious leaders led to inevitable tragedy and destruction. Laughter in comedy has destroyed the "fake" magic-charm of religious ceremonies and religious leaders. Laughter in comedy is a unique tool to eliminate various negative manifestations. As a result of the contradiction in any specific event, laughter appears, and at the same time, laughter itself takes various forms. In general, we can feel the following situations as an object of comedy. When a very small thing thinks itself a great event, a low thing thinks itself high, a worthless thing thinks itself valuable, and an ugly thing thinks itself beautiful.

Of course, a comic situation in a comedy, comedy does not appear by itself, a comic image, a comic character is needed to create it, to realize the writer's ideal. The success of the above-mentioned comedies is closely related to the perfection and truthfulness of the comic characters. Literary critic Dilmurod Kuronov said; "Comedy is a genre of drama based on comedy. The comic character is at the center of the comedy".<sup>16</sup>

So what characteristics should a comic character have? In our opinion, it should be summative, typified, generalized, or, as many researchers put it, "overloaded," "oversized." Otherwise, he will look like an ordinary person and become a horrible copy of a special person. For example, the tentacles will be mischievous, cold and ugly all over the world. If their purpose is to please us, then the author must add something of himself to them. The artistic credibility of comedy conflict is its authenticity and social significance. Typical features of the character cannot be revealed if there is no real conflict that determines the relationship between man and society. The test of the conflict forces is not only an external impact, a test shown at the internal limit of its intensity, but also a test of the mental state of the individual. and even so, the existence of a sharp conflict does not yet testify to the artistic perfection of comedy. Conflict is a clash of characters. It is related to the individual characteristics and independence of the characters in their development. Without vivid images, without the skillful depiction of people moving without the complexities of their interaction, there can be no real conflicts, just like there is no true variety and authenticity of revealing the contradictions of existence.

The achievement of comedy is the ability of the author to understand the events of life with the help of laughter. In the process of polishing the sequence of funny events and incidents, the comedian discovers the world in his own way only when he creates comic types that reveal his human essence and through it the processes of the existing life reality. According to Belinsky, "Man is the hero of the drama, and the event does not rule over man, but man arises out of free will and character."<sup>17</sup>

In conclusion, we should say that comedy is a comic phenomenon that has a social content, is aimed at a specific goal, and serves to create a comic conflict. It is important to pay more attention to the aesthetics and naturalness of such laughter. In our literary studies, it would not be a mistake to call comedy and comic as synonyms, because these terms mean

<sup>16</sup> Kuronov . D To literary studies introduction - T.: Folk legacy publishing house, 2004. Page 196.

<sup>17</sup> Belinsky.V.G Sobr. Hair. V.3 trex Tomax T. 2-M.: Gospolitizdat, 1948. S-8

exactly the same thing. The true value of comedy is that it is a phenomenon so closely related to our social life that it loses its meaning without it. Comicism is created in social opposition, as well as through the attitude of us humans to the reality of the existing system. The nature of comedy comes from the social side of a certain reality. The essence of the comic work, the conflict of this work is revealed by various conflicts, conflicts between the characters and various disagreements. We can judge the personality of the writer depending on the creation, essence, form and especially content of the comic in each work.

### References:

1. Belinsky. V. G. Sobr. Hair. V.3 trex Tomax T. 2-M.: Gospolitizdat. 1948. S -8
2. Eshankulov A About dramatic genres.// Eastern star. 1970. No. 7.
3. Hegel. Aesthetics V. 4-X Tomax. T .3- M :. Art . 1971. S. \_ 578-580.
4. Holmanov N, Sarimsakov B Russian-Uzbek annotated dictionary of literary terms, Tashkent "Teacher" 1963. 1 p . 60 .
5. Joe Rayev \_ M Life and comedy Uzbekistan \_ \_ Republic Sciences Academy " Fan " publishing house Tashkent 2008, page 3
6. Lyubimova.T.B Komicheskoy ego vidy i genre. M: Znanie 1990. S. 7-8
7. Kuronov . D To literary studies introduction - T .: Folk legacy publishing house , 2004. Page 196 .
8. Koshjanov. M. Conflict and character // Eastern Star, 1962 issue 3
9. Volkenstein.V. Dramaturgy - M.: Novaya Moscow . 1923. S.147 .
10. Chernishevsky N.G. Sobr. Hair. V.5- X Tomax T. 4th M.: Pravda. 1974. S-187.
11. Chernyshevsky N.G. Sobr. Hair. V.15- X Tomax T. 2-M.: Gospolitizdat. 1949. S-185.
12. Yo'ldoshev \_\_ Q. \_ On the word \_\_ - T .: New century generation , 2006. pp. 194-195.
13. <https://uz.mworg>.