



## NARRATIVE SPEECH GENRE IN THE UZBEK LANGUAGE

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### Annotation

This article presents a linguistic analysis of anecdotal texts from the narrative speech genre in the Uzbek language. The contradiction in the image of the hero of the anecdotes, Nasreddin Effendi, is revealed

**Key words** and phrases: speech genre, narrative, contradiction, anecdote, effendi, khoja.

### Аннотация

В статье дается лингвистический анализ анекдотических текстов повествовательного речевого жанра на узбекском языке. Раскрывается противоречие в образе Насреддина-эфенди, героя анекдотов.

**Ключивые слова:** речевой жанр, повествование, противоречие, анекдот, мастер, мастер.

M.M. Bakhtin applied the concept of genre, which had been in practice only in literary studies, to linguistics and introduced the concept of speech genre. According to him, speech genres are introduced into speech by the speaker in a ready-made form. It is inherited from the previous generation like a mother tongue.

M.Yu. Fedosyuk was engaged in defining the boundaries of specific speech genres in speech. He writes: "Observations show that within some texts, there are several relatively complete thoughts, bounded on both sides by the speech of subjects, and possessing unique thematic, compositional, and stylistic characteristics."

One of the speech genres is narratives. Narrative (in English and French, narrative; in Latin, narrare) means "to tell a story." However, a narrative text differs from a story. The purpose of narratives is to attract attention, and they have characteristics such as the ambiguity of concepts and theses, sometimes deliberate misplacement, and the smoothing of facts. In stories, however, it is important to present information and activities clearly. Unlike stories, narrative texts do not contain a complete external description of characters, nor is the setting of the events described in detail. Regarding this, Prof. B. Rahmonov states: "Anecdote is a concise genre that is firmly retained in memory. This characteristic is due to the absence of excessive description and elaboration in the work. Indeed, in anecdotes, extensive descriptions of nature and detailed internal and external depictions of characters are completely absent."

One of the narrative speech genres is anecdotes. The term "latifa" (anecdote) is derived from the Arabic word "latif", meaning "pleasant, delicate." As Prof. B. Rahmonov emphasizes: "Although this genre is short in volume, it astonishes the listener with the protagonist's wit and makes them laugh heartily. Uzbek folk anecdotes are always lively, and the name Nasreddin Effendi is often shortened simply to 'Effendi.' In anecdotes, we witness how past

events, as well as current realities, are equally reflected.” According to sources, two historical figures had a strong influence on the formation of the character of Nasriddin Effendi.

The first is Khoja Nasriddin Oqshahariy, a contemporary and interlocutor of famous mystics like Sayid Muhammad Hayroni and Shayyod Hamza, who lived in the 13th century. He was born in the city of Akshehir in 605 Hijri (1205 or 1206 CE) into the family of Yavloq Arslon. According to an anonymous work, Saljuqnama (manuscript number 1558 in the Paris National Library), his father belonged to the aristocratic Turkish dynasty of Anatolia, being a descendant of Hisomiddin Chopon. Yavloq Arslon Chopon’s son was appointed governor of Anatolia, but during the power struggles of 1291 CE, he was executed, and his son Khoja Nasriddin was made governor of Kastamonu

In the same 1291, Khoja Nasriddin accompanied Sultan Masud to Akshehir. According to the same source, Sultan Mahmud imposed a heavy tax on the people of Akshehir, but after Khoja Nasriddin intervened, it was somewhat reduced. In 1301 CE (700 Hijri), Usmon G’ozi and Shujoiddin Sulaymon attacked Kastamonu, seized the city, and executed Khoja Nasriddin.

Another source, the unfinished work Majmuayi Maorif by Mufti Hasan Effendi, states that Khoja Nasriddin was born in Savri Hisor in either 1208 or 1209 and moved to Akshehir in 1237 or 1239, where he studied and served. He was even known as a poet. Thus, he lived during the reigns of the Saljuq rulers Sultan Alauddin Qayqubad and Ghiyasiddin Masud II. He passed away in Akshehir in 1245, where he was also buried.

The second figure is Khoja Nasriddin Tusi (1201-1274), who made great discoveries in mathematics and astronomy in the 13th century. In 1259, he led the construction of the Maragha observatory and oversaw the creation of the most advanced astronomical table of the time, Ziji Elkhani. In 1256, he was forced to serve in the court of Hulagu Khan, the leader of the Mongol invaders of Iran. Some anecdotes about him appear in sources such as Fakhriddin Ali Safi’s Latofatnoma and Qissatul Ulama (17th century).

In summary, the character of Khoja Nasriddin Effendi, who became the hero of folk anecdotes, originates from these two great figures—Khoja Nasriddin Oqshahariy and Khoja Hasan Nasriddin Tusi. However, he is not exactly the same as these historical figures but rather an epic hero refined over centuries by the people, embodying their aspirations.

Nasriddin Effendi’s tales have spread widely across the world and vary in content and logic. At the same time, his character contains an internal contradiction. In most anecdotes, he is depicted as wise, intelligent, and resourceful, exposing and outwitting oppressors and fraudsters. However, in some anecdotes, he appears as a gullible fool or even a trickster. His character combines two opposite traits. For example:

“One day, Khoja did not come to class. The next day, his teacher asked him:

- Why didn’t you come to school yesterday?
- I had something to do.
- What kind of work?
- My older brother went to the doctor to have his tooth pulled.
- And you?
- I went with him.
- Why? Your brother had his tooth pulled, what were you doing there?
- I was comforting him while he screamed in pain.”



In this anecdote, Nasreddin Effendi's quick wit is evident. His phrases "I went with him" and "I was comforting him while he screamed in pain" demonstrate his ability to cleverly escape any situation.

Another example:

"An old man wanted to mock Effendi and said:

- Too bad your mother has passed away; otherwise, I would have married her, and you would have been my son.

Effendi replied:

- It's not too late.

- What do you mean? - asked the old man.

- If you give me your daughter in marriage, I will s be your son "

This anecdote, in a humorous context, once again highlights Nasreddin Effendi's eloquence.

"While traveling around the country, Khoja somehow ended up staying at the village imam's house.

- What are you doing, sleeping or drinking water? -

the host asked.

Khoja said so because the imam did not think about eating.

- I fell asleep at the spring on the way here."

This example expresses Efendi's struggle against oppressive and stingy people through wordplay.

Unlike the above anecdotes, in some of them Nasreddin is portrayed as a very simple, trusting, and gullible person. For example,

"Afendi went to the market with his wife and sold his cow for a good price. He bought the necessary things and gave the money to his wife. On the way back, thieves blocked their path.

- Stop, don't move!

The thieves searched Afendi's side and drew a line around him with a knife, saying:

- If you cross this line even one step, we will take your head! - they said.

Then they stripped his wife and took her clothes and the money in it.

- If thieves undress your wife in front of you and your lust is not aroused, go away, are you a man?! - said his wife angrily.

- I really screwed them over, - said Afendi.

- How? - asked his wife.

- I crossed the lines they had set twice, without knowing "I have stayed," replied Efendi.

In anecdotes, we often come across places where Efendi was spent by thieves. But in some cases, Nasreddin Efendi himself is depicted as a thief. For example, in the following anecdote, we can see that he was involved in a theft in a garden:

The Khoja entered a strange garden to steal, climbed a tree and ate apricots, and the owner came.

- What are you doing in the tree? - he asked.

- I am a nightingale, I am sitting in a tree, - said the Khoja.

- Okay, let's listen to the song, - said the gardener. The Khoja came and sang. The gardener laughed involuntarily.

- When does a nightingale sing like that?

- I am a young nightingale, I have no experience, I can't sing better than this, - said the Khoja”.

In conclusion, we would like to emphasize that Nasreddin Efendi was undoubtedly an educated, intelligent, enterprising, resourceful, and a true and compassionate man who would do anything to help the poor. His adventures and stories have been passed down through the centuries for this very reason.

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