Lof Genre and its Artistic Features

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Abstract: In the article, lof – genre of uzbek oral folks arts, has been studied on the basis of theoretical data from the scientific and artistic perspective. It discusses the differences between lof and other genres based on the structure of lof, its specific composition, critical features, and its relation to humor and joke.

Keywords: praise, anecdote, askiya, humor, gyperbole.

Anectode is a comic-humorous genre of Uzbek folk art, and as a unique heritage of the spiritual wealth of our people, it has been passed down from generation to generation for centuries, has been polished and "lives" until today as a means of describing different aspects of life in a unique way in each era.

There is no special work dedicated to this genre in our folklore. However, the great artist, teacher Hashimjon Razzokov, in his dissertation entitled "Satire and humor in Uzbek folklore" (Andijon 1968) also touched on this genre, and these thoughts serve as the basis for the opinions about praise presented in the textbooks and manuals created to this day.

Anecdotes public genre of folklore that evokes laughter, like anecdotes and askiya.

"Lof is also performed as an art of speech by folk entertainers, clowns, askiyas, and lofs at public gatherings such as anecdotes and askiya-payrov. It was used as a tool to overcome the "rival" in the circle, to logically prove one's superiority, depending on the scope of the topic, among the mutoyibs, askiya-payrov" [1].

In the "Explanatory Dictionary of the Uzbek Language" lof is given the following definition: "lof" is a word taken from the Persian language, empty talk, nonsense, boasting. 1. One of the comic-humorous genres in folklore: overly exaggerated, untrue lies" [2].

The great creator, academician Gafur Ghulam, in his article "From the creative wealth of the people" published in the issue of "Mushtum" magazine on September 20, 1964, expressed the following thoughts about the importance of praise and praise, its relationship with written literature:

"Like a fifty-four-sided Tereshkova diamond, with seven colors of the sun shining on each edge, the creativity of our people is so rich in width, length, height, concavity, right and left that few people can imagine.

When we were young children, my father caressed our grateful mother:

"Tashkhan, I have loved you for a thousand years, you should cherish me for at least three hundred years," they said. Since we were young children, it seemed like thousands of years from breakfast to dinner…

In our people, exaggeration - hyperbola, that is, the genre of praise is as necessary as salt in every word and conversation...
As in all nations, neither our classical literature nor our contemporary literature is free from praises and hyperboles" [3].

Praise and praise as a means of exaggerated artistic image are used in all types and genres of artistic creativity:

“Тўрт юз тўқсон кулоқ кўлда ҳассаси,
Сарховуздан катта эди косаси,
Шуни билан ўн сакқизта нашаси,
Тўқсон кари бўздан бўлган киссаси”

“Алп Коражон кўкка отиб юборди,
Балки боякиш булувларга етишид” [4].

This power in Alpomish and Karajan is actually the inexhaustible power of the people. Instilling interest in the audience, love for life, and confidence in their leaders encouraged poets to use such exaggerations.

Such praises and exaggerations are often used in artistic works that leave a heavy impression and upset scenes (war, the image is in trouble, etc.) with the aim of creating a cheerful mood in the students and giving them a break. There is a special difference between an exaggerated lof of course. Although both an artistic style exaggerate positive or negative state, exaggerating actions, it serves to emphasize the fact that the image (event) is developed within an evolutionary epic framework, emphasizing their power over the enemy or the fact that it is being compared.

Меҳр емас, оҳим ўтидин кўкка етмиш бир шарар,
Айб емасдур гар десам: “Дам урсам афлок ўртанур”[5]

in verse Alisher Navoi the sun in the sky is actually a spark of me-boyfriend Oh. If I hit the rest of the truth, oh I smoke, I want to say that the falak burns. In the above examples, the art of exaggeration was used so that the listener, under the influence of the story described by the creator of the people, a representative of written literature, aroused admiration in the reader. And in the applied exaggeration in lofs, two goals are meant: firstly, we need to admire, admire the thoughtfulness of the embossing on the lof, and secondly, it is also necessary for us to evoke laughter. So it turns out that the task that exaggeration in lofs performs is more complicated than that of ordinary artistic art. From life experience it is known that a person usually tends to exaggerate what he does, most of the time. Someone brags about playing chess and not winning in his life, someone about catching one guloch fish, and someone about eating twenty bowls of Norin. But the second person who heard these words will surely answer: "you do not seem to play chess with me "or" the fish you catch are like the fish in our river came out of a new seed", or" you have settled your eaten cups inside the subcontinent." As a result, the basis for the genre of lofs in folk oral creativity is formed. In the content of each lof finds a figurative, logical reflection of real life events. With this means of lofs, some phenomena are denied, while others arise such a positive concept as affirmation, recognition.

Lofs are a genre belonging to the epic type (gender) of fiction. Its size is limited: it consists of two-three, three-four sentences. Basically, the two Lofters who participated in the dialogue will be in the form of a plate from the conversation. In them, individuals who are considered skilled in weaving an exaggerated false story, lofchi who have gained experience, compete. Both sides know very well that what they are saying is a lie and a texture, but absolutely do not openly express this opinion. If this condition is violated, the lof loses all its essence, charm. On the contrary, a loofah confirms in most cases the exaggerated false statement of his interlocutor, does not object. Only after he finds out about the contents of the lof should he find a sharper, more exaggerated, more false response from him. Importantly, the lof ends at this point because the second lofchi then responds. Sometimes the dialogues can last a bit, but bari one last comment lofchi keeps winning.
Lofs were performed, most often, by anecdotes, ascetics, curious. As soon as someone began to say lof at various events, gatherings, talk, the situation changed, a like-minded competition began. For example, Yusufjon of Margilan, who was considered a master artist from curiosity and Askia, got to say lof with interesting master askiyabo Mamajon Maxsum Yusufjon interesting:

- Although Margilan's land is a land a head grape comes two cannons!

Mamajon mahsum:

"You have taken Toki from Andijon as a parchishioner," he said.

In this example, Mamajon Maxsum overcame Yusufjon interesting in terms of a thoughtful discovery. Because the root of the parched Vine remains in the Andijon. Consequently, Mamajon Maxsum surpassed Margilan's land yield in his province.

Pay attention to another example:

One lofchi knocked on the door of a second lofchi. Lofchi asked out:

- You say I'm messing with me, how old are you?

"I am seven muchal older than Adam," replied lofchi, who had called. From this answer, the owner of the House – lofchi began to cry hoarsely.

- Why are you crying for a while? - asked guest.

- In the year you were born my one-year-old son was dead. Shu remembered, " the host replied. [3].

Knocking on the door in this loofah, lofchi mentioned such a time limit that it seems impossible to find a deadline before him. Because Adam, in general, is the first representative of mankind. The first lofchi himself said that he was even seven muchal older than Adam. The second lofchi-the owner of the House-absolutely did not object to him. He accepted his lie as true. But immediately the opponent began to cry, remembering that his son-in-law died in the year of his birth. So, the owner of the House claims that he is at least forty years older than the guest.

The people, as in Proverbs, riddles, anecdotes in their lofs, express their reflections on various scenes, situations, events in domestic life in a funny way. This makes it possible to find out the attitude of the people towards such situations. For example, sometimes when two familiar nogoh meet, one remembers what the world has-no, and talks for hours. This is what one of the lofs says about it:

"One famous lofchi from Tashkent came to his friend in Andijan and tried to matte him with a lof. When he knocks on his door, he confronts his friend by wearing a coat on him, a telpak on his head, and boots on his foot.

- Yes, what did you do this in summer cancer? - asked lofchi of Tashkent.

"When the conversation with you warmed up and we entered the winter, I got dressed in a way that we would not be cooled," the Andijan's host replied. " [3]

In any case, laughter is generated in the lofs, as in anecdotes, by means of reaching unexpected final conclusions, with which success is achieved.

Some lofs are very small, compact with volume attention, which will consist of only a couple of dialogues of loafers. Even in these small-scale lofs, augmented or reduced thoughts about events are expressed through a sheet in life. For example ;" one lofchi tried to leave another lofchi in the stain:

- In our village there was such a thick snow that our chickens climbed to the top and ate a star.

The second lofchi responded without breaking the either:

- Is this also a snowball? In our village, we call it recitation "[3].
In this example, the phenomenon that is the main tool for lofting is snowfall, when chickens climb on half a snow and eat a star "is an excessive exaggeration of real-life details to make a laugh, in the answer of the second lofchi:" is this also a snowball? The sentences" we call unagi qoyrov in our village "are a logical ending that expresses the ideological content of the topic.

"Despite the fact that Lof is quite common in folk oral creativity, the protein of collecting, publishing and scientific research of its samples" [6]. Although more than thirty years have passed since the statement of this opinion, the lof genre has not yet been scientifically researched.

As we proceed to research this genre, one of our most important tasks in Gal is to determine whether the lof exists or does not exist in the folklore of world and Turkic peoples, to scientifically substantiate common and different aspects between peoples by comparing similar genres, to analyze their specific aspects as a genre. As an object of study, the lof samples created by our people act as the basis. The process of analyzing these samples serves to reveal the character of the lof more clearly.

LIST OF USED LITERATURE

5. Alisher Navoi, Hamsa, Tashkent, 1958, page 43