

## THE ROLE OF ANECDOTES IN THE EDUCATION AND UPBRINGING OF YOUTH

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**Abstract.** This article provides a scientific and theoretical analysis of the role of folk anecdotes in the upbringing of youth.

**Keywords:** artistic creativity, independent, ancient, traditional genres, subtle humor, mild irony, short humorous, etc.

## РОЛЬ АНЕКДОТОВ В ОБРАЗОВАНИИ И ВОСПИТАНИИ МОЛОДЕЖИ

**Аннотация.** В статье дается научно-теоретический анализ роли народных анекдотов в воспитании молодежи.

**Ключевые слова:** художественное творчество, самостоятельные, старинные, традиционные жанры, тонкий юмор, мягкая ирония, краткий юмор и т. д.

Anecdotes, as one of the widely spread epic genres in folk oral artistic creativity, are infused with satirical and humorous spirit, ensuring a folk-like comedic tone in literary works.

Such poetic experiences have been successfully carried forward by creators from classical literature to the present day.

Anecdotes, considered an independent, ancient, and traditional genre of folklore, have often been performed in public comedic shows due to their broad appeal, quick wit, and pure humor.

The term “anecdote” originates from the Arabic word “latifa,” meaning “delicate” and “graceful.” Essentially, this genre refers to small humorous episodic stories with subtle, witty, and ironic undertones. In 1223, Muhammad Auḡi Bukhari (1172/1176 – 1233/1242) compiled a collection of humorous stories widely known in Persian-Tajik among the people, titled *Jawami‘ al-Hikayat wa Lawami‘ al-Riwayat* (“A Collection of Stories and the Radiance of Narratives”).

Later, in 1532-33, Fakhr al-Din Ali Safi compiled and published a collection of anecdotes under the title *Lata‘if al-Tawa‘if* (also known as *Lata‘if al-Zarā‘if*, *Latafatnama*, or “Anecdotes of Various Groups”). This collection was translated into Uzbek by Haji Sotimkhon Khoja In‘om Munavvar.

As observed, Muhammad Auḡi Bukhari referred to anecdotes as “hikayat” (narrative), while Fakhr al-Din Ali Safi used the term “lata‘if” (plural of latifa). However, according to folklorist O. Safarov, although “lata‘if” is the plural of “latifa” and does not contradict its meaning, “lata‘if” should not be confused with anecdotes. Instead, “lata‘if” are concise and valuable descriptions of amusing, thought-provoking, and significant events.

Therefore, it is more logical to refer to these stories as "delicacies" or "witticisms" rather than "anecdotes." This is because readers of these "lata'if" not only laugh heartily, as they would with anecdotes, but also deeply reflect and even shed tears.

Notably, in *Qisasi Rabghuzi* by Nasiruddin Burhanuddin Rabghuzi, the term "latifa" is used. In this work, two serious yet ironically narrated events are presented under this term.

In Azerbaijani folklore, the word "bazama" is used instead of "latifa." Interestingly, in Alisher Navoi's works, anecdotes are referred to as "bazla," while their narrators are called "bazlago":

*"In jest, the jesters,  
Make every moment a tribute to Mercury."*

Folklorist H. Razzokov states that satirical and humorous fairy tales, when condensed and refined, gradually transformed into the anecdote genre. Professor B. Sarimsoqov supports this idea, emphasizing the strong influence of fairy tales, legends, boasting tales (lof), wordplay (askiya), and proverbs in shaping the anecdote genre. Based on this, analyzing the relationship between anecdotes and boasting tales, as well as anecdotes and wordplay, reveals that, alongside epic genres like legends and fairy tales, dramatic oral genres such as boasting and wordplay played a significant role in the formation of anecdotes.

Like legends, anecdotes take real-life events as their basis, but they are narrated with humorous exaggeration. The presence of humor and the dialogue-based storytelling style distinguish anecdotes from legends.

In texts, real-life events are narrated in a humorous manner, often associated with historical figures and described in past tense. This indicates that anecdotes were once closely related to legends.

The influence of folk anecdotes, boasting tales, and wordplay is also noticeable in the creation of new literary anecdotes. This can be demonstrated through the following example:

The inclusion of exaggerated question-and-answer elements in an anecdote enhances its artistic impact. In boasting tales, the latter statement is sharper than the first, making the initial statement seem insignificant. This results in sincere laughter and an unexpected resolution to the conflict.

As in oral literature, literary works based on anecdotal stylization often center around a specific protagonist. In written literature, works that expose and criticize through a single character's humor have a significant place. Examples include *Gulistan* and *Bustan* by Saadi, *Qisasi Rabghuzi* by Rabghuzi, *Bahoristan* by Jami, *Nasayim al-Muhabbat* and *Majalis al-Nafais* by Navoi, *Bada'i' al-Waqa'i'* by Vasifi, and *Miftah al-Adil* by Khoja, all of which contain anecdotes.

For instance, some insights have been provided on the anecdotes in *Qisasi Rabghuzi*. H. Safarova highlights that Nasiruddin Rabghuzi effectively used anecdotes in his work to depict the life, love struggles, and patriotism of the prophet Yusuf (Joseph).

Indeed, in *Qisasi Rabghuzi*, three anecdotes are included. One of them humorously compares the twelve sons of Prophet Ya'qub (Jacob), born from his six wives, to the stars in the sky. The anecdote masterfully employs metaphors to convey delicate meanings.

Another anecdote is used when Malik Za'r brings Yusuf to Egypt and offers to sell him to the Egyptian Aziz. Instead of directly making the request, the anecdote presents a witty remark:

*"The wise ones shine like the moon and sun,  
The infidels of the world bought Yusuf for a mere price,  
Not only did they take wealth, but they also gained beauty.  
O Muslims, when acquiring Yusuf in the afterlife through piety,  
Do not be negligent or hesitant,  
Otherwise, you will remain empty-handed of both."*

The third anecdote, addressing Zulaykha's attempts to seduce Yusuf, highlights her fickle nature. When accused before her husband, Aziz, Zulaykha falsely blames Yusuf. In response, Yusuf suggests asking a four-month-old infant as a witness. Aziz questions how a four-month-old baby could speak, but suddenly, a voice emerges from the cradle:

*"O Aziz, if Yusuf's tunic is torn from the front,  
Then Zulaykha is truthful, and Yusuf is guilty.  
But if it is torn from the back,  
Then Zulaykha is guilty, and Yusuf is truthful."*

Through this miraculous event, Aziz realizes Zulaykha's guilt.

In conclusion, folk oral literature and the art of humor play a crucial role in the modern education and upbringing of youth.

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