

## ON THE ETHNIC DEVELOPMENT OF THE PSYCHOLOGY OF LAUGHTER IN THE LITERATURE OF THE PEOPLES OF THE WORLD

Khaitov Khamza Akhmadovich

Professor of the Bukhara State Pedagogical Institute

Doctor of Philology.

Temirbulat Aula

Al-Farobiy nomidagi Qozoqiston davlat

Milliy universiteti professori, Filologiya fanlari doktori.

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**Abstract.** *This article presents scientific and theoretical considerations, literary views, interpretations, classifications, and analyses of the ethnic development of the psychology of laughter in the literature of the peoples of the world.*

**Keywords:** *Hippocrates, "The Madness of Democritus", man, anecdote, philosophy of laughter, theory of laughter, medieval laughter, comparison, scale, logic, political era, field, praise, etc.*

Works written according to the criteria of art must meet a number of requirements. The success of the work will be ensured only if the author, in covering various situations, can turn readers not only into witnesses of events, but also into participants in them. This is related to poetic skill.

From this point of view, the appropriate use of humorous devices in a work of art requires high skill from the creator.

Laughter is a person's unique attitude to events. This view is formed by the existing reality and its unique aspects[1].

Mikhail Bakhtin notes that "François Rabelais himself developed the theory of folk laughter, mainly in the preface to the fourth book of his novel, *The Old and the New*, dedicated to Hippocrates." [2]. At that time, the role of Hippocrates as a theorist of laughter was very large. At the same time, they relied on his medical treatises on the importance of the cheerful, cheerful mood of doctors and patients in the fight against diseases. This is the correspondence of Hippocrates about the "madness of Democritus", which was attached to the "Hippocrates Collection", expressed in his laughter. In the Hippocratic Romance, Democritus' laughter has a philosophical, world-contemplating nature, and all religious and philosophical reflections on human life and the gods, the afterlife, are aesthetically expressed as its theme. Hippocrates bases laughter in this as a holistic worldview, as a specific spiritual attitude of a mature and awakened person. The teachings of the "Hippocrates Romance" about the healing power of laughter and the philosophy of laughter as a course were especially recognized and taught at the Faculty of Medicine in Montpellier. According to Abu Ali Ibn Sina; "The moment a patient laughs, he is one hundred percent in the state of a healthy person" [3].

A member of this faculty, the famous physician Laurent Joubert, published a special treatise on laughter in 1560 under the characteristic title. The great philosopher Aristotle, the teacher of the great Greek conqueror Alexander the Great (356-323 BC), has a famous formula: "Of all living creatures, only man is capable of laughing." [4].

This formula was very popular during the time of François Rabelais, and it is considered the most spiritual privilege of man, unattainable in comparison with other creatures. Laughter is a gift from God to man, given in connection with the power of man over the whole universe, his mind and soul, a quality that no other creature has.

According to Aristotle, a child begins to laugh on the fortieth day after birth. Only from that moment does he become a man for the first time. Rabelais and his contemporaries also knew Pliny's statement that only one person in the world began to laugh from birth - Zoroaster. This was accepted as a sign of his divine wisdom. Finally, the third source of the Renaissance philosophy of laughter is Lucian, especially his image of Menippus laughing in the afterlife. Lucian's Menippus, or Journey to the Underworld, which was popular at this time, represented the reflection of folk laughter in written literature. This work had a significant influence on Francois Rabelais, namely the episode of Epistemon's stay in the underworld ("Pantagruel"). His "Conversations in the Underworld" also serves as the first steps in the entry of folk laughter into written literature. Here are some characteristic passages from this last part. "Menippus Diogenes advises; if you have laughed enough at what is happening on earth, go to us (i.e., to the afterlife), where you can find even more reasons to laugh; on earth some doubts prevented you from laughing, for example: "Who knows what will happen after the grave?" "Look, as I laughed, you laugh without ceasing and without hesitation." [5].

These are the three most famous ancient sources of the Renaissance philosophy of laughter.

They not only reveal Joubert's treatises, but also humanist and literary reflections on laughter, its meaning and significance. All three sources define laughter as universal, world-contemplating, healing and revitalizing, and essentially connected with the ultimate philosophical questions, namely, the questions of "the order of life and death" that Montaigne himself pondered.

In the Middle Ages, all the richest folk laughter culture lived and developed outside the official circles of higher ideology and literature. However, it was precisely because of this informal existence that the culture of laughter was distinguished by extreme radicalism, freedom and ruthless vigilance. The Middle Ages did not allow laughter in the official spheres of life and ideology, but on the other hand, gave it special privileges for freedom and impunity. In the square, on weekends, on holidays, folk laughter took root and developed. And literature was able to use these privileges widely and deeply. During the Renaissance, laughter, in its most radical, universal, so to speak, world-encompassing, and at the same time most joyful form, once in history, for fifty to sixty years (at different times in different countries), penetrated into great literature and high ideology along with the popular ("vulgar") language to play a significant role in the creation of works such as Boccaccio's novel "The Decameron" in world literature.

Francois Rabelais, Cervantes' novels, Shakespeare's dramas and comedies made a great contribution to the penetration of folk humor into works of art. The boundaries between official and unofficial literature of this period were partly due to the fact that in the most important spheres of ideology the lines of separation of languages - Latin and vernacular - were drawn. The transition of literature and ideology as a separate direction into popular languages was supposed to sweep away these boundaries for a while, or at least weaken them.

A number of other factors associated with the collapse of the feudal-theocratic system in the Middle Ages, as well as the methods of official management, contributed to the fact that they interfered with folk laughter and became part of the blood of works of art. The culture of folk laughter, formed and protected over the centuries in informal forms of folk applied art - in spectacular and oral forms, as well as in informal everyday life, was able to rise to the highest peaks of literature and ideology in order to fertilize them. The literature of the Renaissance included a thousand-year-old informal folk laughter. The thousand-year-old laughter not only fertilized this literature, but was itself fertilized by it. It was combined with the most advanced ideology of the era, humanistic knowledge, and high literary technique.

In the person of François Rabelais, the word and mask of medieval humor (in the sense of forming a whole personality), folk festivals, carnival forms of entertainment, the mockery and parody of the democratic clergy, speech and gesture were combined with the humanistic ideas of literature.

Medieval humor was to change significantly in this new combination and at this new stage of its development. Its universality, radicalism, freedom, alertness and materialism moved from the stage of almost spontaneous existence to a state of artistic consciousness and purposefulness. In other words, medieval humor at the Renaissance stage of its development became an expression of the new free and critical historical consciousness of the era.

In the masterpieces of Eastern literature, laughter is recognized as the second nature of man.

Under the influence of these reasons, in the early centuries a tradition of tolerance (relative tolerance, of course) towards the culture of folk laughter was formed. This tradition continued to live, but was increasingly subjected to new restrictions. We emphasize once again that the Renaissance theory of laughter (as well as the ancient sources we have described) is characterized by the recognition of a positive, revitalizing, creative meaning behind laughter. This sharply distinguishes it from later theories and philosophies of laughter. The ancient tradition we have described was of great importance for the theory and laughter of the Renaissance, and the literary tradition of laughter brought it into the mainstream of humanistic ideas. The same artistic practice of laughter of the Renaissance is determined, first of all, by the traditions of the folk culture of laughter of the Middle Ages. However, here, during the Renaissance, these traditions did not just continue, but entered a completely new and higher stage of their existence. Laughter had the foundations of historicity throughout its thousand-year development in the conditions of the Middle Ages.

As we have already said, in the Middle Ages, laughter was outside the threshold of all formal spheres of ideology, of all formal, rigid forms of life and communication. Laughter was squeezed out of the palace cult, the feudal-state level, the rules of public etiquette and all genres of high ideology.

Formally, medieval culture is distinguished by a one-sided seriousness of tone. The content of medieval ideology is characterized by its asceticism, gloomy providence, the leading role in it of such categories as sin, salvation, suffering, and the nature of the feudal system sanctified by this ideology, intimidation with extremely sharp forms of oppression and tyranny, determined this exception.

Seriousness was affirmed as the only form of expression of truth, goodness, and all that is important. Fear, reverence, humility, etc. - such were the tones and shades of this seriousness. The state system of the rulers-kings led to the need to legalize the noise, laughter and humor that were forcibly excluded from rituals and ceremonies, and created the basis for the emergence of genres based on laughter in fiction. Later, along with the canonical forms of medieval culture, parallel forms of a purely comic nature were created.

Rituals based on pure laughter are, first of all, the “festas of fools” (*festa stultorum, fatuorum, follorum*), celebrated in St. Petersburg by schoolchildren and lower clergy. Stephen, for the New Year, the day of “innocent babies”, “theophany”, Ivan's Day. These holidays were initially celebrated in churches and had a completely legal character. Then they became semi-legal, and by the end of the Middle Ages they were completely illegal, but they existed on the streets and were considered various forms of folk laughter. The festival of fools (*fête des fous*) showed its special strength and determination precisely in France. Especially on New Year's holidays, parodic figures, various political and religious images were created and played, through dressing up and disguises. These foundations became the basis for the emergence of the theory of folk laughter.

In some literature, the classification of these holidays is characterized by mockery. Mikhail Bakhtin notes that in all other ordinary religious holidays of the Middle Ages, as we mentioned in the



introduction, laughter always played a certain more or less significant role, organizing the folklore side of the holiday. The ancient tradition was that on Easter days the priest himself allowed various stories and jokes, so after a long fast and depression, cheerful laughing texts were read, as if rebirth, joyful. This laughter was called "Easter laughter". Humor and cheerful tales of this period were mainly devoted to material and physical life, they were carnival-type jokes.

When laughing, a person enjoys a quick release of internal tension caused by the pressure of mental energy and the obstacles holding it back.

Ethologist K. Lorenz builds his concept in a "natural" way. In his opinion, laughter is associated with aggression and is a human version of the so-called "ritual greetings" - forms of behavior that soften the initial natural aggression (a similar point of view was previously expressed by L. Noiret). A. Koestler considers laughter to be a product of "bisociation", i.e. a clash of two differently oriented psycho-rational intentions. In the 20th century, the topic of laughter also became the subject of philosophical reflections by G.K. Chesterton, J. Huizinga, H. Plessner, M. Eastman, M. Grotjan, J. Bataille, J. Deleuze, V. Eco and others. In recent years, laughter has become the subject of widespread interdisciplinary research, including M. Minsky's cognitive approach, V. Ruskin's semantic theory of laughter, V. Fry's architectural concept, P. Derks's analysis of the internal mechanism of humor, K. Davis's ethnolinguistic studies of laughter and humor, etc. stand out. In Russia, laughter has become the subject of analysis by M. Bakhtin (the concept of "carnival" and "bivalent" laughter), O. Freudenberg (the cosmogonic meaning and metaphors of laughter), V. Propp (the general concept of ritual laughter and humor in folklore), S. Averintsev, D. Likhacheva (ancient and Russian laughter), etc.

In addition to the "Easter laughter", there was also a tradition of "Christmas laughter". If Easter laughter was mainly carried out in sermons, funny stories, anecdotes and jokes, then Christmas laughter was expressed in funny songs. In churches, songs of a very secular content were sung, spiritual songs were sung on secular, even street motifs. The tradition of Christmas carols flourished especially in France. In these songs, the spiritual content was closely intertwined with secular motifs, moments of material and bodily decay. The theme of the birth of renewal was organically combined with the theme of the death of the old in a cheerful and reductive plan, with images of a clownish carnival rally.

In the Middle Ages, the active participants in festive events in the public square were the lower and middle clergy, schoolchildren, students, guild workers. But the culture of laughter in the Middle Ages was, in essence, nationwide. The reality of laughter embraced everyone, and no one could resist it. The vast parodic literature of the Middle Ages is directly or indirectly connected with folk-festive forms of laughter. For medieval parodists, without exception, everything is funny, laughter is as universal as seriousness. It is aimed at the whole world, history, the whole society, worldview. In the history of medieval parody, and in general, in all medieval literature, school and university holidays were of great importance. They usually coincided with holidays. According to tradition, all the holiday privileges established for laughter, humor, material and physical life were fully transferred to them. During the holidays, they not only took a break from the entire official system of worldview, preschool wisdom, and school rules, but also turned them into a subject for interesting games and jokes, giving them an artistic touch.

As in world literary studies, Uzbek literary studies also pay special attention to the processes of artistic processing of folklore works, such as the use of genre poetic features of folklore works in written literature with individual skill, their stylization, metaphorization, etc., typical for the creation of folklorism.

One aspect of this interest is related to the substantiation of the relationship between folklore and written literature through works of art created on the basis of curiosity, mockery, folk satire, and humor in Uzbek literature.

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