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THE INVESTIGATION HISTORY OF ANECDOTES IN THE TURKIC PEOPLES

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ABSTRACT

Samples of folklore are one of the foundations of the system of spiritual values of any nation, including the centuries-old history of our people, way of life, customs, moral views, thinking, as a unique form of artistic and aesthetic perception of the world. The wisdom at the core of folklore works is interpreted in a new way in each period and serves to enrich the spirituality of the people. The independence of our people and its worthy place in the world community has allowed the field of folklore to reach a new level as a historical event.

KEYWORDS: *Oral Literature, Anecdote, Genre, Plot, Uzbek Folklore, Epic Genre, “Funny Tales”.*

INTRODUCTION

Today, folklore is recognized as a science with great experience. In it, in particular, great work has been done on the essence, historical development and poetics of some genres. Well-known folklorist K.V. Chistov spoke about the essence of folklore genres and described them: genres whose aesthetic functions are clearly expressed (fairy tales, parables, legends, all kinds of anecdotes) and a group of genres in which a non-aesthetic function plays a leading role” [1, p. 48]. Although these considerations are made for Russian folklore, since they are of a general nature, they can be easily applied to Turkish anecdotes as well. It should be noted that anecdotes, which are a small genre, have another strong genre in oral literature, exaggeration, which has had a strong influence on stories in written literature, especially short stories.

The well-known writer Fakhridin Ali Safiy, who was able to create beautiful examples of the anecdote genre in our classical literature, can be seen in the work “Latofatnoma” [2], part of which is composed of folk anecdotes, in some stories of Abdurahmon Jami, AlisherNavoi, GafurGulam.

The great scholar T.A. Mukhtorov noted that such a situation exists in Arabic literature: “Anecdotes and short stories are very close genres in terms of imagery, and sometimes it’s hard to tell if it’s an anecdote or a novella. Anecdote tends to be an oral statement, while a novella tends to be a written statement. Often, a written novel is a development of an anecdote” [3, p. 93].

THE MAIN FINDINGS AND RESULTS

Anecdote is an ancient folklore genre that embodies the humorous potential of the people. In the genre of anecdotes, which has long been popular among the peoples of Central Asia, the heroes are portrayed as a lively and influential speaker, a master of humor, a quick-witted person who defends truth and justice. The plot of the anecdote is short and concise, yet it relies on comic episodes and situations full of jokes, irony, teasing.

The word “latifa – anecdote” (delicate, pleasant, elegant, gentle), which is derived from the Arabic words “latif” and “lutf”, is in the Arabic-Russian dictionary: 1) “delicacy”; 2) “Witty words”, “anecdote”, “joke”; 3) interpreted as “gift”, “present” [4, p. 923]. Widespread in the oral and written literature of the peoples of the near and Middle East, including Central Asia, this genre is a concise story, an anecdote in Russian [5, p. 149]. It is a short humorous story with a critical content and represents a popular and popular genre in Uzbek folklore based on humor and satire. In them, word play and irony play a key role. It belongs to the epic genre because the anecdote tells a life story.

Every nation has its own anecdote hero. For example, the Russians called the hero of this genre Ivan Durak [6], the Kazakhs Aldar Kosa [7], the Karakalpaks Omurbek Lakki [8], and the Turkmen Kamina [9]. In Uzbek anecdotes, Nasriddin Efendi is often the main character. It is believed that the word efendi is actually derived from the Greek “afendus” which means “gentleman”. In Greek, the word means “ἀφέντης - governor, chief”. Originally, it meant “a person who defends himself in court” in the form “ἀφέντες”. During the 15th and 20th centuries, he also held positions and ranks in the Ottoman Empire and a number of Eastern countries [10]. In modern Turkish, the word means gentleman.

In many cases, the name Efendi is widely used in Uzbek anecdotes. There are also sources that record Nasriddin as a historical figure. His tomb is said to be in Turkestan, and a statue of him has been erected in Bukhara. Nasriddin is often portrayed in Uzbek folk anecdotes as the protagonist - an artistic image.

A number of studies on the genre of anecdotes have been conducted in the Turkic peoples. In this regard, the research of Uzbek folklorists is particularly noteworthy. In particular, B.Suvankulov, who studied the features of the genre of Uzbek folk anecdotes, divided the research into this genre into three groups and described:

“The first group is the works that cover the ideology, themes and images of the genre. The research of R. Mukimov, Y. Juraev, H. Razzokov, F. Yuldasheva can be included in this group [11, pp. 18-55, 163, 144, 103].

The second group is the collection and publication of samples of anecdotes. The works of Sh.Rizo, S.Abdulla, A.Rahmat, H.Razzokov, Sh.Shomaksudov, Sh.Shorahmedov, Yo.Juraev, B.Sarimsakov, F.Yuldasheva belong to this group [12, pp. 212, 380, 44, 272].

The third group is the study of the genre of folk anecdotes. The works of O. Sobirov, B. Sarimsakov, F. Yuldasheva, K. Imamov belong to this group [13, pp. 176-186, 64-85, 139-150, 216, 222, 4].

As we have seen, research in the anecdote genre has extensively covered the collection, publication, and genre features of the genre. The following conclusions have been drawn from research in this area:

In particular, R. Mukimov, referring to this genre, notes that his style of narration consists of: "Small story forms of humorous narration ...", as well as "There is also a concise, populist form of the anecdotes, in keeping with the cheerful, optimistic content. For this reason, in each anecdote there is a conflict, a way of creating a type, a way of characterizing the image" [11, p. 20]. "Anecdotes are not characterized by a deep characterization of the protagonists: many of them are based on a specific situation and a way to solve it" [14, p. 25] he said.

H. Razzokov emphasizes that anecdote is an epic genre that expresses deep meaning in a small, concise form. This genre of the epic type is completely different from comic stories, parables, and interesting fairy tales with its structure and characteristic features.

Anecdote has another unique feature. In it, anecdote performers can use some parts and features of other genres [12, p. 380]. For example, even a single episode of a saga or fairy tale can convey anecdotal comments. That part may be sufficient for both the narrator and the listener in various respects. But the same cannot be said of the anecdote. Unless anecdote is told to the end, she will not be able to do her job. In this respect, it should be noted that he is in the same position as the exaggeration. The same feature of boasting and anecdotes is noted in Russian folklore by V.K.Chistov [1, p. 48].

Researchers believe and note that Uzbek anecdotes that are "to form a whole with the anecdote tellers" (H. Razzokov) [11, pp. 95-96], "requires from the protagonist mastery and skill, sharpness of thought and deep insight, diligence" (F. Yuldasheva) [11, p. 26]. "One of the genres of folk comedy of small, humorous nature" (O. Sobirov) [13, pp. 176], "has an episodic plot, the story begins and ends unexpectedly, consists of a dialogue of two or three people, without excessive imagery" (B. Sarimsakov) [13, p. 75].

Professor K.Imamov elaborated on the features and main features of the anecdote genre: "Fairy tales, legends, praises, askiya – *witticism, type of word game* and proverbs had a strong influence on the formation of anecdote as a genre.

The anecdotes are based on satire and humor. This is one of his hallmarks. The plot structure of the anecdotes is concise ... the conflict takes place in various conflicts ... the solution is based on a randomly raised laugh - a joke or a word game. The word game is the culmination of the work.

Another peculiarity of the anecdote genre is that the works are associated with the image of the only hero - Nasriddin Efendi [13, pp. 216-217].

The opinions of the above scholars complement each other and clarify the views on the anecdote.

Based on the above, a number of key characters and characteristics of the anecdote genre can be identified: Anecdote:

- 1) Belonging to the epic type;
- 2) It has mainly a prose form;
- 3) Is much freer than the performer, and anyone of any age and gender can perform it;
- 4) The volume is compact;
- 5) The content is based on humor, humor and humor;
- 5) Has a completed plot;
- 6) Often consists of dialogues;
- 5) In the end, the unexpected happens.

Kazakh folk anecdotes differ in some respects from Uzbek anecdotes. In particular, some Kazakh anecdotes are distinguished by their poetic way. Other aspects are that it has a short plot, both poetic and prose, and in the form of dialogue, it has a genre in common with Turkish folk anecdotes.

The main feature of anecdotes that distinguishes them from other genres is the shortcomings in the social life of society or the unfair behavior of the individual, the vices of some people, such as naiveté, dullness, ignorance, laziness, mean, stinginess, sometimes in a humorous, sometimes satirical way; in order to be a hindrance, it is also to find and respond to a clever word that is appropriate to sharpen the mind.

The main content of anecdotes is related to a person's behavior, character, lifestyle, occupation, age, gender, nature, and a person's relationship to another person and the world. They have made everyday events in nature and society their object. Anecdotes also serve the function of encouraging misbehavior and inappropriate behavior and attitudes.

Kazakh anecdotes have developed in parallel with other genres of folklore, in particular, legends, fairy tales, proverbs, riddles, short stories, epics, Chechen words, sayings. It is no coincidence that Kazakh anecdotes are often published together with the above genres. In particular, in the second volume [15, pp. 423-458] of the three-volume collection "K̇yldirgiertekter", although the chapters "K̇yldirgiertekter", "Aldar k̇seturaliañizdar", "Qojanasirturaliañizdar", "Tazshabala" are named as above, there is no doubt that they belong to the genre of anecdotes.

Also, in the "K̇yldirgiñgimeler" section of Volume 2 of this collection, "Yshqu", "Añqaujəneçri", "If you use it, you will find a liar", "Ig'ay men sig'ay, Ekijalqau" and others are called funny tales, but they belong to the genre of anecdotes in terms of content and features. It is worth noting that B. Kenjebaev played an important role in the collection and publication of Kazakh anecdotes. For example, the publication of his book of anecdotes "Timpi" [16, p. 144] was a very important work in this regard. T. Abdirahmanov also collected anecdotes about

Kojanasyr and presented the second edition in 1977 [17, p. 176]. This edition was reprinted in 1995.

Volume 98 of the 100-volume series “Babalarsozi” is called “Kyldirgiangimeler” [18, p. 440] and includes 323 anecdotes. The texts about Kojanasyr mentioned in Chapter “QojanasirjoneJoqaxikayalari” of this book are the legacy of K.Kakhmanov, Sh.Kametov, A.Uakitov, J.Bugiboev, Mazhikeev, M.Rustemov, K.Konirbaeva, as well as various expeditions taken by researchers such as B.Uakatov, B.Adambaev, K.Sattarov, G.Sultangalieva, collected by the Manuscript Fund of the Institute of Literature and Art named after M.O. Avezov. The stories about Joha (Yoha) in it are taken from the 21st volume of the collection of “Samples of Oral Literature” compiled by Chinese Kazakhs called “Anecdotes”. Also, samples of folklore, in particular, anecdotes collected by A.Dospanbetov, A.Tajiev, M.Aktaylakov, T.Amirenov, T.Jeksenbekov, literary scholars B.Kenjaev and N.Turakulov, K.Tungishbaev are preserved in the manuscript fund. On the basis of these materials, over the years, anecdotes have been published and presented to the public in collections such as “Qazaqtıñkylđirgi – siqaqǵangimeleri” (1963), “Qojanasirxikayalari” (1977), “Kyldirgiler” (2011) [19, p. 440].

The name of academician MukhtorAvezov should be mentioned here. In addition to being a great writer, he was also a keen scholar and tireless researcher of folklore. As a doctor of philological sciences, he was actively involved in the collection, study and popularization of almost all genres of folk oral art [20, p. 64]. He also studied anecdotes under the name “funny tales”. The author's works have been translated into many languages of the world. In particular, his research on folklore has been published as a separate book in Turkish [21, pp. 109-127].

Anecdotes in folklore were the basis for the emergence of the genre of humor and satire in the history of Kazakh literature. Also, the main part of Kazakh life tales and comic tales, based on the nature of its elements of satire and humor, goes back to anecdotes. One of the peculiarities of Kazakh anecdotes is that they are told in a humorous, humorous and ironic way.

The same features are fully suitable for Uzbek anecdotes.

From time immemorial, man has always expressed his appropriate attitude to the events taking place in the environment. This attitude was realized, first of all, through the image of various behaviors, passions. Emotions were then expressed in words, a set of words, dances, and actions. Over time, people come up with fabricated stories that explain the emergence of the world, nature, animals, plants, mountains, water. Boys and girls weave love songs. Legends and myths are woven about the brave and courageous young men of the tribe, their extraordinary heroism. All of this is still gaining popularity among the population living in communities before the emergence of the writing culture. Today we are accustomed to calling them “folk oral creations”.

These features of the folklore have been preserved and refined over time. As in some of the anecdotes of Khoja Nasriddin, in some examples of folk comedy one can find a state of distortion of the harmony of time and space. But in them, too, one can see a certain unity of space and time. Because in such anecdotes we see that there is a purpose to the time and society in which the people who created it lived. Such a comedy, whether in writing, as in Aristophanes' comedies, or orally, as in the anecdotes of KhodjaNasriddin, are the best works that reflect the state of society that created it, describing that period.

It should be noted that in the poetics of Kazakh folklore, the issues of collecting and studying the stories of Nasriddin Khoja have not yet fallen into one direction, one system. This work is still ongoing. Representatives of modern Kazakh folklore also collect Nasriddinkhoja's stories from various places and include them in the archives. Previously, this work was carried out by individual collectors, amateurs. Since the 20-30s of the XX century, scientists of the Institute of Language, Literature and Art of the Academy of Sciences of the Republic of Kazakhstan and a large number of materials were collected during expeditions to collect Kazakh folk art, scientific missions.

Nasriddinkhoja worked hard to collect and publish stories with anecdotes: The works of Abubakir Divaev, Mukhtor Avezov, Beysenboy Kenjeboev, Utabay Turmanjanov, Esmaganbet Ismailov, Tuken Abdurahmanov, Nisonbek Turakulov, Kubey Seydakhonov, Boltabay Adamboev, Kidirali Sattarov and other writers, poets and scientists deserve special mention. Shapay Kulmaganbetov, Qazong'op Boybulov, Qayyp Aynabekov, Bekmuhammad Kurbanbaev, QayisJubanishev, Yuldoshbek Bugibaev, Abdirayim Muradov, ErkegaliNiglarin's attention to the collection of various anecdotes and stories about Nasriddin Khoja, who showed interest in this field and handed them over to the archives.

The efforts of Doctor of Philology, Professor KidiraliSattarov, K.Abdukadirov, T.Abdirahmanov, Professor B.Kenjeboev, K.Seydakhonov, B.Adamboev, T.Yorkinbekova in collecting anecdotes, Nasriddinkhoja's stories and publishing the materials of this expedition are commendable [22].

This means that Nasriddinkhoja's stories in Kazakh folklore are not an insignificant legacy. On the contrary, Nasriddinkhoja's stories are in the mouths, language, eyes of scholars and artists of the Kazakh people, have been told and collected for centuries, and a certain part of them has been published, which is the endless spiritual heritage of the people.

As anecdotes are closely connected with the life of Turkish Turks, they are also distinguished in the oral art of the Turkish people. Literary scholar A. Alimbekov noted, "The first written examples of Turkish anecdotes can be found in literary monuments of the XIII-XIV centuries. The date of the first collection, which contains 43 anecdotes about Khoja Nasriddin, is 1571. Khoja Nasriddin was a historical figure who was born in 1208-09 in the nearby village of Hormo in Sivrikhisor. After his father, he served as an imam in the village for some time, and in 1237 he came to Akshahar to become a murid of the mystic scholar Sayyid Mahmud Hayrani. The Lord, who lived here until the end of his life (1284), is known among the people as an extremely intelligent, eloquent, and just man. Nuktadon, a wise man, found in the hearts of his contemporaries the words of Nasriddin Khoja and said that gradually jokes were made about him and he became a national hero [23, pp. 22-23].

The scholar also informs that KhodjaNasriddin's anecdotes have been published in Turkey since 1837, translated into European languages in 1857, and more than forty anecdotes were published in Uzbek in 1865.

In Turkish literature, it is said that KhodjaNasriddin was born during the cultural and political rise of the Seljuks, and spent his childhood and youth in a period of relative prosperity. But the Mongols lived even when a flood of oppression and catastrophe flowed from the East, destroying everything. In an environment that was economically impoverished, socially degraded, and

decimated by the Mongols as a result of the Mongol invasion, the unrealizable rebellious dreams of the defeated Mongols were expressed through humor, and thus ensured that the people could live in such difficult conditions. Nasriddin was both a historical figure and a symbolic figure.

Now let us talk about the environment and period in which Khoja Nasriddin lived. According to the data collected to date and reliable, the person who was the first prototype of Khoja Nasriddin was real in life, he lived in 1208-1284 and spent his life in the village of Akshahar in Central Anatolia. This man, who was indeed a historical figure, was later transformed into an artistic hero with a perfect mind in anecdotes that were much filled by the people.

Had it not been for the similarity and closeness between the social personality of Khoja Nasriddin, created by the people over the centuries after his time, and Khoja Nasriddin, who lived in the thirteenth century, not all anecdotes would have been told in his name. Consequently, Khoja Nasriddin, like the legendary heroes of anecdotes created by certain peoples, is not an imaginary person who is entirely a product of folk art; because there is, albeit little, evidence that he lived in the world. According to this evidence, Khoja Nasriddin is a historical figure, and later he is the yeast of anecdotes about the legendary folk hero, known among the people as Khoja Nasriddin, MullaNasriddin, Nasriddin Efendi.

But Khoja Nasriddin, who gained a reputation as a social figure, is far superior and noteworthy to the personality of the historical Khoja Nasriddin. When we say Khoja Nasriddin who lives by his anecdotes today, we understand Khoja Nasriddin more than a historical figure, Khoja Nasriddin.

Since there is another similarity close to the creation of this historical figure, we would like to draw attention to Bertrand Russell's commentary on Homer and his works.

Russell writes: "All the information and considerations concerning Homer are based solely on conjecture. But the widely accepted conclusion is that Homer is not a solo artist, but a group of poets. According to those who believe in this belief, the Iliad and the Odyssey were written by this group of poets over two or three centuries. In contrast, there are those who advance the idea that Homer's epics were written and completed around the thirteenth century. Homer was a perfect man who grew up on the islands around Greek Asia Minor. His epics came to their present form in the late sixth century [24, pp. 935].

There is a great similarity between the anecdotes of HodjaNasriddin and the interaction of the social figure who narrated these anecdotes with the creation of Homer's epics over the centuries.

Kazakh folklorist BoltaboyAdambaev also supports the idea of "The son of the Kojanasyr Turkic people also came from this middle" [25, p. 161], and says that Khoja Nasriddin, with his intelligence, lived in folk legends.

Farida Yuldasheva, who has conducted research on the image of Nasriddin Efendi in Uzbek folklore, concludes: "It can be concluded that in the XII-XIII and XIV centuries real historical figures associated with the name of Khoja Nasriddin were searched and found" [26, p. 103].

Who is Khoja Nasriddin? It is necessary to study in a monograph the subject of short anecdotes about him, the nature of the genre, the features of Khoja Nasriddin as a national and international image, which have been told among the people for centuries. For example, the fact that Khoja

Nasriddin (Qojanasyr) was born among the Kazakhs, and even the legends that he lived in Tashkent, Shymkent, Karatag, Kazygurt, Syrdarya, confirms our opinion.

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A dome was also erected on the place where Khoja Nasriddin (Kojanasyr) was buried. This dome itself also makes the audience laugh. This is because the dome on the banks of the Syrdarya River is tilted towards the water. On its bent side is a pillar. The legend that the man who passed by would not pass without laughing at the sight of the building itself has survived to this day.

The genre of anecdotes is the most widely studied field in Uzbekistan, as evidenced by the views of **Rustamov Ilhom Tursunovich in his 2017 PhD dissertation** “Pragmatic cognitive and national cultural significance of small genre texts (on the example of Uzbek and English anecdotes)” [27] on the aesthetic, linguistic and psychological features of anecdotes consumed in English and Uzbek cultures. Many of his views on the essence of anecdotes allow us to draw conclusions on the basis of the “History of the concept of the perfect man in the classical literature of the East”. The translation of Uzbek anecdotes into English is one of the most widely studied linguistic works.

We know that at the heart of any anecdote lies an unusual approach to the object. Accordingly, the effect of laughter occurs on the basis of the listener's traditional imagination to think, to get ridiculously ignorant. Taking into account the traditional perception of the listener, the structure of the anecdote is initially structured in two layers: in relation to the object, the listener is moved from the usual position to an unusual position, resulting in exposing the previously hidden essence of the object. We consider it appropriate to change the opinion of AN Tolstoy that “The reader is an integral part of art” [28, p. 545] as a sentence that “the listener is an integral part of the participants of the anecdote genre”.

Anecdotes are one of the epic genres of Uzbek folklore. H. Yusupova in her dissertation on the topic “Expression of national color in English translations of Uzbek folklore” [29] (on the example of fairy tales, anecdotes) conducted research on the translation of fairy tales and anecdotes into foreign languages. In the dissertation it is necessary to give a comparative-typological analysis of translations, to study the meaning in direct and indirect translations, the preservation of national characteristics. After all, the Uzbek folklore has long attracted the attention of the world with its rich genre structure, antiquity and tradition, as well as the fact that it has undergone a complex path of gradual development. In particular, this can be justified by the fact that Uzbek folklore is studied abroad, recorded, translated and made by foreign researchers.

CONCLUSION

The examples of folklore, which poetically reflect the national ideology and psyche of our people, are noteworthy for their deep ideology and art. In them, the dreams, aspirations, struggle for freedom and liberty of our ancestors over the centuries, the pain and suffering on this path,

character, unique traditions, creativity and creative potential stand out as important symbols of our national mentality. Therefore, the collection, publication, study and inclusion in the pages of world spirituality of folklore, which has played a leading role in the development of our society, the enrichment of the spiritual world, is one of the important tasks of today.

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