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### LATIFA, ANECDOTE, AND CHISTE AS XENOMORPHIC GENRES

#### ABSTRACT

In this article, we aim to consider latifas, anecdotes and chiste genres as xenomorphic genres, relying on the analytical hypotheses of various scientists. In the course of our research, we performed tasks such as identifying the cultural contexts of anecdotes, analyzing the structure of anecdotes, studying their linguistic features, taking them into comparative analysis, and sharing our personal experience.

The methodology for studying anecdotes as a xenomorphic genre has included different strategies for understanding, analyzing, and appreciating anecdotes in different cultural contexts. It is known that the emotions of the human mind to laugh and rejoice have been formed since the time when man appeared. Ancient people communicated or exchanged information with each other through extralinguistic means, when the mechanism of language communication was not yet formed in the primitive community system. These include pictures drawn on rocks, various flute-shaped resources used to determine hunting strategies, and gestures expressing different meanings.

In this regard, some scientists have conducted scientific research in various genres such as anecdotes, anecdotes, chiste xenomorph. In our opinion, these genres are related to the ways of forming human mental imagination and the methods of their observation. For example, Freud considered humor to be a mental activity that works at the verbal level. The author studies the preverbal aspects of mother-child interaction.

There is extensive discussion and scientific research on the psychoanalytic treatment of

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### LATIFA, ANEKDOT VA CHISTE KSENOMORF JANRLAR SIFATIDA

#### ANNOTATSIYA

Ushbu maqolada biz turli olimlarning tahliliy gipotezalariga tayangan holda latifa, anekdot va chiste janrlarini ksenomorf janrlar sifatida ko'rib chiqishni maqsad qilganmiz. Imiy tadqiqotimiz davomida latifalarning madaniy kontekstlarni aniqlash, latifalar tuzilishini tahlil qilish, ularning lingvistik xususiyatlarni o'rganish, qiyosiy tahlilga tortish, shaxsiy tajribamizni baham ko'rish kabi vazifalarni amalga oshirganmiz.

Latifalarni ksenomorf janr sifatida o'rganish metodologiyasi turli madaniy kontekstlarda latifalarni tushunish, tahlil qilish va qadrlash uchun turli strategiyalarni o'z ichiga olgan. Ma'lumki inson ongining kulish va xursandchilik qilish hislatlari odam paydo bo'lgan davrdan shakllangan. Ibtidoiy jamoa tuzumida til bilan muloqot qilish mexanizmi hali shakllanib ulgurmaganda davrda, qadimiy odamlar ekstralingvistik vositalar orqali muloqot qilishgan yoki bir-biriga ma'lumot almashishgan. Tosh qoyalarga chizib qoldirilgan rasmlar, ov jarayonida ov strategiyasini belgilash uchun qo'llanilgan turli nay shaklidagi manbaalar hamda turli ma'noni ifodalovchi jestlar haqidagi ma'lumotlar shular jumlasidandir.

Ba'zi neyrololar ibtidoiy odamlarning intellekti Asperger yoki Autizm kasaligiga chalingan bolalar darajasida deb hisoblashadi. Latifa aytib berish qobiliyati – bu Asperger sindromi mavjud bo'lgan o'smir yoshdagi bolalarda yetishmayotgan yoki kechikadigan ba'zi rivojlanish yutuqlarining kamolotiga bog'liq bo'lgan juda murakkab shaxslararo harakat tarzi hisoblangan.

Inson ongining faoliyatini bilish, uning

children with Asperger's syndrome to demonstrate the activity of working with humor as a means of illustrating these thoughts and creating mental images. To conclude, xenomorphic genres such as anecdotal anecdote and chiste have a negative or positive effect on human mental activity in the process of communication.

**Key words:** latifa, anecdote, chiste xenomorph, brainstorming, human mind, genre, analysis, socio-cultural, comic, pun, chiste argo, culture, language.

qobiliyatini o'rganish hamda his tuyg'usini shakllanish bosqichini kuzatish maqsadida latifa aytib berish orqali ham aniqlangan bo'lishi mumkin. Bu borada ba'zi olimlar latifa, anekdot, chiste ksenomorf kabi turli xil janrlarda ilmiy izlanishlar olib borishgan. Bizning fikrimizcha, mazkur janrlar inson aqliy tasavvurini shakllantirish usullari va ularni kuzatish metodlari bilan bog'liq. Masalan, Freyd hazilni og'zaki darajada ishlaydigan aqliy faoliyat deb bilgan. Muallif ona va bolaning o'zaro ta'siridan kelib chiqadigan preverbal jihatlarni o'rganadi.

Ushbu fikrlarni tasvirlash va aqliy tasavvurlarni yaratish vositasi sifatida hazil bilan ishlash faoliyatini ko'rsatish uchun Asperger sindromi bo'lgan bolani psixoanalitik davolash bo'yicha keng muhokamalar va ilmiy izlanishlar olib borilmoqda. Umuman olganda, latifa anekdot, chiste kabi ksenomorf janrlar muloqot jarayonida inson aqliy faoliyatiga salbiy yoki ijobiy ta'sir o'tkazadi.

**Kalit so'zlar:** latifa, anekdot, chiste ksenomorf, aqliy hujum, inson ongi, janr, tahlil, ijtimoiy-madaniy, hajviy, so'z o'yini, chiste argo, madaniyat, til.

## INTRODUCTION

From a psychological point of view, in the research of Spanish scientists Hernán Lozano and Rebecca Puche-Novarro, who conducted research on the cognitive development of the child in the field of psychology, the hypothesis derived from linguistics and visual semiology regarding the functioning of paradigmatic and syntagmatic phenomena is tested experimentally. This polarity can be extrapolated to situations created in humor and comics, where the cognitive operations used to understand these situations can be studied [Lawrence J. B, 2016; 2]. 60 boys and girls between the ages of 3 and 6 participated in the scientific research experiment. The results show that children's verbal productions of comics involve operations related to attributes, intentions, mental states, and emotions, as well as the temporal development of these attributes, such as anticipation and projection. Regarding humor, children's verbal statements were somewhat divided, including identifying, comparing, and simulating. In accordance with the research results of these scientists, it can be concluded that these elements contribute to the early emergence of an analytical approach to jokes [Hernán L., Rebeca P.N., 2014; 99-113].

Everyone can notice that during the period of recalling the events and episodes of his life, there are more memories that evoke joy and laughter. But this does not indicate that a person was more happily occupied during his life. A person who crosses the road every day when the light is green or red cannot remember this event even that day. But unusual situations that cause laughter will remain in memory even after many

years. The fact that the human brain preserves situations and conditions that are useful and pleasant for itself – this is a characteristic that appears in the process of formation and development of human thinking. Of course, a person, who is a conscious being, consciously or sometimes instinctively tries to increase processes that are pleasant for him, to discover new aspects and types of them, to implement and develop them, to connect them with the surrounding reality and culture, and these processes could be understood. This indicates that since ancient times, people may have used comic genres that cause laughter and joy in their lives. The emergence of sciences in our life led to the development of specific sciences related to humanity and nature. Comic genres that can be expressed through human speech and extralinguistic means have been studied for many years in the fields of literary and folklore studies within the humanities. In particular, the anecdote genre, which has become the most popular at the moment, is one of them.

Etymologically, anecdote means “*unpublished*” (Greek ανέκδοτον). Initially, it was used to vividly express events and characters in historical and literary examples. Over time, short and interesting stories were understood that did not focus on any real historical person, had sharp words, puns, or gave the effect that an unusual situation formed the main content of the story.

In the West, the term “*anecdote*” was first used in Byzantium in the 6th century in the satirical work “*Secret history*” about various conflicts and rumors that arose in the imperial palace of Procopius Caesarius. In those days, anecdotes meant rumors and gossip that appeared in the city. Procopius Caesarisky’s memoir “*Secret history*” is completely different from the genre that is understood as “*anecdote*” in modern times, in which one can see that stories related to mysterious events in the personal and sexual lives of prominent people of the Roman Empire were written. Accordingly, it can be concluded that the memoirs of Prokopius Caesariysky were written on the basis of rumors spread in society during the Roman Empire [Chekalov A.A. RoyalLib.com]. The texts contained in this memoir cannot be compared to the anecdote genre, which is now considered a laughable genre. The original and historical meaning of the word “*anecdote*” meant only a funny story. Even today, it is common for a person to use the phrase, “*an anecdote happened with me*” before telling an interesting but not funny story that happened in his life.

Based on published sources and explanatory and historical dictionaries, the following points about the concept of “*anecdote*” can be analyzed. Literary analysis gives anecdotes their own characteristics as a genre. We talk about the anecdotal content in the short stories of writers like Chekhov, Boccaccio, and Maupassant, but we don’t consider works like “*Decameron*” to be a collection of anecdotes. For this reason, it is difficult to include anecdotes in their original form among separate literary genres. In this sense, anecdotes are not raw material, but they can be a larger poetic whole that connects to an oratorical speech or dialogue. In this regard, Dickens placed a series of anecdotes through the speech of Samuel Weller’s character in “*Pickwick Club*”. Interesting but not convincing comments about the stylistic norms of the anecdote were written by Richard Meyer [Петровский М., 1925].

It is difficult to determine when the first anecdotes appeared, because it is primarily an example of oral creation. Some of the oldest aphoristic anecdotes found today are: *Since ancient times, it has not happened that a young wife did not spoil the air before being hugged by her husband* (Sumerian clay fresco, 1900-1600 BC).

*How to cheer up a bored Pharaoh? Send a boat down the Nile with girls dressed in fishing nets, and Pharaoh will surely go "fishing"* (Ancient Egyptian anecdote, 1600 BC) [Найден самый древний неприличный анекдот Архивная копия от 8 августа 2008 на Wayback Machine Деловая газета «Взгляд» 3 августа 2008].

According to some public websites, the British newspaper "The Daily Mirror" commissioned by the TV channel "Dave" created the top 10 oldest sources of the oldest dirty jokes, jokes about mummies and mothers-in-law, dating back to 1900 BC.

Dr. Paul Macdonald of the University of Wolverhampton suggests that the origins of modern humor can be seen in the earliest examples of jokes in history, which unite them with the present time and the desire to overcome conflicting themes.

The head of the "Dave" TV channel adds to this:

*"The topics have not changed. The newspaper wrote that some things may have changed during the translation process, or that these anecdotes simply needed to be delivered"*.

8 out of 10 of these anecdotes are:

1. Three cattle herders from Adiba came to drink water: one of them was the owner of a bull, the second was the owner of a cow, and the third was the owner of the goods being carried in a cart. The owner of the bull was afraid that the bull would be eaten by a lion, the owner of the cow was afraid that the cow would go to the desert, and the owner of the luggage was afraid that the luggage would be stolen. Thus, none of them went to drink water. Finally, all three went for water. During their journey, the bull met the cow, the cow gave birth to a calf, and the cow ate the load on the cart. Question: Who owns the calf? (text recorded on papyrus dated 1200 BC).
2. A blind woman got married and lived with her husband for 20 years. Then the husband found another one and said to his wife: "I'm going to divorce you, there are rumors about you, that you can't see in one eye". The woman asked: "Did you find it out after 20 years?" (a letter written on papyrus with Egyptian hieroglyphs dated 1100 BC).
3. Odysseus tells the Cyclops that his name is "Nobody". As Odysseus and his sailors attack the Cyclops, he shouts, "Help me, nobody is attacking me!" Nobody came to help (Homer, The Odyssey, 8th century BC).
4. Question: "Which creature walks on four legs in the morning, on two legs in the middle of the day, and on three legs at night?" Answer: "A man. In infancy, he crawls with his legs and hands, walks on two legs when he is adult, and in his old age he walks on a cane" (Saphokle's tragedy "Oedipus the King", 429 BC).
5. A man is more lustful than a donkey. He is monitored only by his wallet (a text recorded in Egyptian hieroglyphics from the Ptolemaic era, 304-30 BC).
6. The Roman emperor Augustus, while walking around his empire, saw a man very similar to him in the crowd. He asked curiously: "Didn't your mother serve in the pal-

ace?” “No, Your Highness,” he answered, “but my father served” (Ambrose Theodicy included in the Saturnalia of Macrobius, 63 BC).

7. The pedant taught his donkey not to eat and did not feed it. After the donkey died, he said: “A thousand regrets. He recently learned not to eat and died so early” (the book “Philogelosa”, which, according to some scholars, is the oldest collection of anecdotes in the 4th-5th centuries BC).

8. When the barber asked the king how to cut his hair, the monarch replied: “Quietly” (“Philogelos”, IV-V centuries AD) [<https://www.newsru.com/world/01aug2008/ane-k-dots.html>].

Some researchers have proposed a chronological classification of anecdotes. Comprehensive implementation of such research is a complex process. Anecdotes do not have a certain pattern due to their nature and purpose. At all stages of human development, anecdotes were not only within the boundaries of ethics, did not serve to express historical processes, but had a partially educational value. The listed and other relevant elements are not the main function of anecdotes. Their main task is to make the listener laugh in any form. For this reason, it is reasonable to conclude that it is unreasonable to formulate a chronological classification algorithm.

## METHODS

During the development of our article, we have utilized the qualitative vs. quantitative, primary vs. secondary, and descriptive vs. experimental methods.

Also, until now, there are no works devoted to the genesis of anecdotes and detailed analysis. A.P. Palser in his fundamental research touched on another source of occurrence of anecdotes [Peltser A.P., 1899; 57-58]. In ancient times, monks used apocryphal texts with fairy-tale wise decisions in order to speed up the flock to the churches [Peltzer A.P., 1899; 59-60].

In other words, the anecdote retains its characteristics while transforming into another genre. There is still no sign that distinguishes them from comic stories. A specific plot symbol based on the poetics of the anecdote would be the most desirable feature [Propp V.Ya., 1984; 18].

Another characteristic of anecdotes is their genre boundaries. It is known that an anecdote can be expressed through a folklore/literary genre that forms a comic element of a game of words or situations, or it can be transformed into an artistic genre [Peltser A.P., 1899; 57-58].

The essence of the anecdote genre is generally considered to be stories with short and unexpected endings. That is, the core of the genre, which represents the structural feature of the anecdote, is connected to its unique compositional culmination. The story itself can be in any verbal structure. But it takes place in the form of a sharp mind game, which is not characteristic of the game conditions [Rudnev V.P., 1965; 100].

The anecdote shows the difference in the semantic perception of the most likely elements of linguistic and non-linguistic socio-cultural behavior of the speaker and the listener:

- the listener analyzes the situation and waits for a situation that is semantically close

to his psychological attitude and is constantly occurring;

- the speaker implements an exceptional solution in that situation [[http://aesthetica.narod.ru/anekdotos.htm#\\_ftn1](http://aesthetica.narod.ru/anekdotos.htm#_ftn1)].

In this regard, a number of scientists, including M.M. Bakhtin, A.D. Shmelov, Ye.Ya. Shmeleva, G.Austin, A.Vajbinska and others, in their scientific views, acknowledge that “an anecdote is a unique speech genre” [Shmeleva E.Ya., Shmelev A.D., 2002; 11].

Nevertheless, most scholars believe that anecdotes have already passed the stage of a speech genre and their functions are directly related to the culture in which they exist. Anecdotes have been passed down from mouth to mouth since ancient times. If anecdotes are a speech genre, it is more logical to say that they have always been a speech genre, not just recently. The idea that they are a speech genre, like the word “toast” and a prayer, is now a more accurate diagnosis given to anecdotes by most philological scholars.

Valery Igorevich Tiupa, doctor of philology of the Russian State University of Humanities, considers anecdotes as a literary genre in his scientific research. The author considers it to belong to the most important group of narrative speeches, which are archaic in nature. He studied the origin and historical development of the modern anecdote. The article examines the structural and stylistic features of the genre and analyzes its various examples, as well as its predecessors in Russian and world literature and culture. Commented on the communicative strategy of the anecdote [CSAGLG., 2009; 161-170]. But there is no clear pattern of anecdotes as an artistic or speech genre. As an artistic genre, it can be in the form of a fairy tale, story, poem, etc., or it can be used in performing tasks such as sharpness, sharp intelligence, and interesting decoration of an event or character in artistic works. As a speech genre, it can be used in the form of comment, message, advice, request, congratulations, gratitude, apology, praise, encouragement, etc. It also comes in the form of tropes, stylistic figures.

## RESULTS AND DISCUSSION

In general, it is not possible to make a clear conclusion about the form of anecdotes. Theoretically, attempts to mold artistic or speech genres are not fully realized as a result of their collision with existing examples that deny this theory. The ideas given above to determine the characteristics of the anecdote genre cannot be considered as a clear rule to be completely molded in one way or another. Anecdotes have the characteristic of entering the form of other genres and turning it into an anecdote. For this reason, it is more appropriate to create a new term that describes anecdotes and other genres with similar characteristics, rather than putting anecdotes into the mold of existing genres. In the process of research, it can be concluded that the term *xenomorph* is the optimal concept for describing the genre of anecdotes.

Etymologically, **xenomorph** (in English *xenomorph*; Greek *xénos* – guest, alien and *morph* – form, type) means alien, creature in the genre of fiction. The term was first used in the film “*Alien*” and later in the director’s cut of “*Alien 3*”. 1979’s “*Alien*” was originally written by Dan O’Bannon and Ronald Shucett. It is widely

used in fan speech, books, and video games [<https://dic.academic.ru/dic.nsf/ruwiki/>].

This movie, directed by Ridley Scott, was released in theaters. Currently, the process of shooting sequels of this film and showing them on big screens has not been stopped. In the fantasy film above, the main character is an alien creature that uses other organisms to reproduce. They are born adapted to their genetic characteristics.

In addition, this term is also used in the field of geology. In geology, a xenomorph or allotriomorph is a mineral that has not developed its usual external crystal form due to late crystallization between previously formed crystals. Xenomorphs are characteristic of matrix minerals in rapidly crystallizing volcanic lavas and shallow magmatic intrusions. It is also characteristic of porous or cementitious minerals formed during diagenesis of sedimentary rocks. The opposite is idiomorphic, in which the external form is controlled only by the internal crystal structure.

Applying this term to anecdotes may give the impression that it is given a negative definition, like a virus, and may seem contrary to artistic ethics. But the term that can accurately describe the unique feature is the term xenomorph. In addition, the genre of anecdote is often used in a way that seems to contradict the rules of ethics.

Xenomorph genres can be defined as follows:

- xenomorphic genres are among the genres that take the form of other genres and retain their originality and main content;
- it will be possible to use xenomorphic genres in all fields of science where the concept of genre exists.

Based on the above points, it can be concluded that the genre of anecdote or *latifa* is a xenomorphic genre. The formation of xenomorph genres can be further divided into two: one type of xenomorph genre, in terms of its formation mechanism, enters the form of a container poured like a liquid, while the mechanism of the second type, like a virus, adapts to another genre and changes its main idea. It is possible to analyze this in the example of anecdotes as follows:

1. Taking the form of other genres without losing their characteristics. That is, xenomorph genres in the form of a fluid mechanism that takes shape. The following examples can be used to clarify.

a) *One day the cat caught the mouse and asked him:*

- *Do you want to live?*

*The mouse looked at him playfully and said:*

- *With whom?*

- *Wow, you are so lighthearted, I don't even want to eat you.*

b) *The duck brags to the chicken: My egg is big, it costs 200 soums in the market, and yours is small, it costs 180 soums!*

*Chicken: - I will not torture myself for 20 soums!*

c) *A drowning man will clutch at a straw* [<https://www.savol-javob.com/kulgu-li-maqollar-va-iboralar/>].

2. Transforming well-known works of art by making unexpected changes to them while preserving the character, partial plot, and other elements. That is, like a virus, it transforms the examples of creativity that we know into anecdotes.

*a) A frog came up to the princess who was sitting and dreaming on the shore of the lake and said:*

*Frog: - My princess, give me a kiss!*

*Princess: - Then you will become a prince?*

*Frog: - No. A fly landed on your lips.*

*b) Summer. The ant was dragging wood. A bikini-clad dragonfly flies by.*

*Ant: - Dragonfly, where are you flying?*

*Niynachi: - I'm going to the beach to sunbathe.*

*Ant: - So, do you remember the fairy tale?*

*Autumn. The ant wearing singlet was dragging wood, and the dragonfly flew by again.*

*Ant: - Dragonfly, where are you flying?*

*Niynachi: - The air has cooled down a bit. I'm flying to the Canary Islands to sunbathe.*

*Ant: - Well, good.*

*Winter. The ant wearing boots and a sheepskin hat with earflaps was dragging wood. The dragonfly in a mantle flew by.*

*Ant: - Dragonfly, where are you going?*

*Niynachi: - To the club, tonight there is a meeting with writers!*

*Ant: - Do you see Krylov?*

*Dragonfly: - Well, maybe I will see!*

*Ant: - Tell him that he is a bastard!*

*c) A girl in a hurry will cause laughter on YouTube. [https://anekdotov.net/anekdot/skazka/index-page-34.html].*

The concept of anecdote is a humorous genre that is understandable for all nations and peoples. In some nations, it is used as the main comic genre, and in other nations, there are national alternative forms.

The national equivalent of the concept of "anecdote" in the composition of comic genres of the Uzbek people is the genre of "latifa".

The word *latifa* is an Arabic word meaning humor.

**Latifa** (Arabic – joke, humor) is a short comic story from the genres of folk humor, with critical content. It has been widespread among the peoples of Central Asia since ancient times. The hero of "latifa" is embodied in the image of a person who speaks vividly and impressively, is full of humor, and defends the truth and justice. The plot of "latifa" is made up of comical episodes and situations full of running, sloppy, pitiful episodes. The plot of the adventure is simple and concise. The first examples of "latifa" can be found in Yusuf Khos Khojib's "Kutadgu Bilig" and Saadi's "Gulistan".

Latifa genre was widely formed and developed after the 11th century. Rabguzi's "Kissasi Rabguzi", Alisher Navoi's "Khamsa" and other works use well-known and popular anecdotes. The hero of "Latifa" is called *Afandi* in Uzbeks, *Mushfiqiy* in Tajiks, and *Mirali* in Turkmens [Uzbekistan national encyclopedia, 2000; 478-479].

During the time of the former Soviet Union, it was possible to observe the influence of European culture in various fields through Russian culture in Uzbekistan. As

a synonym of the anecdote genre of the Uzbek people, it is possible to observe the popularization of the anecdote genre in the society. Currently, some Uzbek folklorists claim that the anecdote genre is not an alternative to the anecdote genre and that they are two different genres. But there are no studies that explain the difference between these two genres or patterns that clearly show their differences. The idea that these genres are not mutually exclusive can be explored as follows:

During the former Soviet Union, the process of urbanization in Uzbekistan developed in a completely different age. During the period of Soviet Union and today, people who could communicate in Russian and adapted to the collective and social life characteristic of cities naturally lived in cities. Russian-speaking citizens lived only in cities where large enterprises and offices were located. Naturally, in all major cities of Uzbekistan, it was possible to observe the harmony of Russian and European culture with Uzbek culture. Anecdotes, due to their national-cultural characteristics, are characteristic of Russian and European culture, so they differed from the anecdote, which is its national equivalent in Uzbekistan, precisely by its national-cultural characteristics. The fact that many anecdotes and especially anecdotes are made through the play of words and meanings (puns) means that they are understandable and funny only in their own language. Since the majority of the population of Uzbekistan lived in rural areas, their Russification process was much slower than in cities. Due to the fact that the period of the former Soviet Union almost did not affect Uzbek culture, it can be seen that there are parallel national-cultural characteristics of Russian and Uzbek culture both in that period and in the period of independence. It is for this reason that it can be noted that anecdotes and *latifas* are exactly one type of genre and that they create imagination in different ways only from a national and cultural point of view.

It is impossible to point to another culture that has influenced the Spanish culture as much as the Uzbek culture. On the contrary, as a large empire, they absorbed the language and culture of other peoples they colonized. A clear example of this is that the Spanish language, culture and Catholicism are the main language, culture and religion of the people living there in Latin America. In them, comic genres appeared and developed independently like other genres. The contemporary Spanish cultural equivalent of the anecdote genre is the concept of “*chiste*”. But the concept of “*chiste*” cannot be considered a separate genre.

According to the dictionary of the Royal Academy of Spain (Real Academia Española), the concept of “*chiste*” is “*A statement mixed with sharp laughter. Attractive and happy state. Humour is defined as an image with or without text, a caricature, or an image intended for comic purposes*” (Dicho u ocurrencia agudos y graciosos. Suceso gracioso y festivo. Chanza, burla, broma. Dibujo de intención humorística, caricaturesca o crítica, con texto o sin él, referido generalmente a temas de actualidad) that deals with topical issues [[https://dle.rae.es/chiste?m=30\\_2](https://dle.rae.es/chiste?m=30_2)].

In ancient times, the concept of “*chiste*” was formed in the form of gossip told in a narrow circle, just like anecdotes. The word “*chiste*” itself became the verb “*chistar*” from the sound (Chsst) to speak slowly, in a low voice, and from the verb “*chistar*” the concept of the noun group known as “*chiste*” was formed. Today, in modern Spanish,

chiste is recognized as a short story that aims to make people laugh, an image, a play on words, or a concept that involves a shift in meaning. For example: *La imagen de hoy es un chiste gráfico. – Today's image – a graphic joke.*

*¿Seguro que hablan en serio y que no están haciendo chiste de ti? Ten cuidado, hoy es 1 de abril. – Are you sure they are not laughing at you and are serious? Be careful, today is April 1.*

Sometimes the word “chiste” can mean “easiness” and its negative form can also mean “difficulty”. For example: *No importa que no seas un buen cocinero, no vas a tener problemas porque esta receta no tiene ningún chiste. – It is not a problem that you are not a good chef, because there is nothing difficult in the recipe.*

Phrases:

**Chiste colorado.** In Bolivia, El Salvador, Honduras, Mexico, Peru and Puerto Rico, it means “obscene joke”. For example: *El profesor envió al niño a hablar con el director por contar chistes colorados en clase – The teacher sent his student to the principal's room for telling obscene anecdotes in class* [<http://blog.centroadelante.ru/palabra-del-dia-chiste-1-de-abril/>].

**Caer en el chiste.** It means expressing the mystery of action, speech or meaning. For example: *Yo estaba de acuerdo con la idea de ir de vacaciones a París con ellos hasta que caí en el chiste: Lo que ellos querían es que les hiciera de guía y traductora y yo quiero descansar. – I agreed to go on vacation with them to Paris until I found out about their plan. They wanted me to be a guide and translator for them, and I want to rest.*

**Chiste alemán.** A joke that doesn't make you laugh. For example: *No soy una persona serio. Me relataron chiste aleman – I am not a serious person. They told me a joke that wasn't funny.*

**Chiste gráfico.** A comic drawing or work of art.

**Chiste verde.** Jokes about sex or sexuality.

For example: *Aquí estamos solo chicos, puedes relatar los chistes verdes – There are only boys here, you can tell sexual jokes.*

**Dar en el chiste.** To get into a difficult situation. To guess. For example: *Después de la conversación con mi jefe doy en el chiste que debo encontrar otro trabajo – After talking with my boss, I guessed that I should find another job.*

**De chiste.** A grotesque or absurd situation.

For example: *Es de chiste que el equipo de Nepal puede ganar a España con la cuenta 6-0 – It is an absurd situation that Nepal national team can beat Spain 6-0.*

**Tener chiste algo.** Ironically, it means “achieving a good result”. For example: *Tengo chiste terminar mi trabajo de investigación – I am successfully completing my research work.*

**Tener chiste algo.** In Cuba, Honduras, Mexico, Paraguay, and the Domini-

can Republic, on the contrary, it means “to suffer” [Real Academia Española]. *Tengo chiste terminar mi trabajo de investigacion – I am having difficulty completing my research paper.*

Anecdote is understood by most Spanish-speaking peoples as an interesting conversation or story. The original laugh-out-loud equivalent of what we understand as an anecdote or *latifa* is the Spanish-speaking equivalent of “chiste”.

Also, the equivalent of the word “chiste” in Uzbek lexically corresponds to the word “joke”. In the explanatory dictionary of the Uzbek language, the word “joke” is explained as follows: It means jest (Arabic to laugh, to joke, to tease) and they are divided into the following groups:

1. Comic act or speech is done for fun, for fun; it is not serious, not true. *Is it a joke or is it true? Stop joking! You don't understand a joke. A joke may refer to reality.* Proverb: *If he sees it, it's a joke, if not – it's the truth.* Saying: *Tantiboyvacha must have thought Gulandom's words [sarcasm] as a joke* (Oybek, selected works). The music was still playing inside, Zoyirjon's jokes and cheerful laughter did not stop (U. Khoshimov). *Listen to your heart. Khudoybergan Khodja introduced Avaz to those who were sitting, speaking half in jest and half in truth* (S. Siyoyev, Light).

2. Not difficult to perform; easy. *Do you think studying at the institute is a joke? Carrying such a load is no joke. Being a professor is not a joke, - said Umid to Ra'no and Khafiza* (Mirmukhsin, Umid). *It is no joke to build a villa in 3-4 months* (N. Safarov, Fiery traces).

To joke, to speak and behave in a joking manner. *Ergash slightly hit one of the children on the shoulder, pinched the nose of one of them, and joked the other: Go and wash your nose, it's black due to the dirt* (I. Rakhim, True love). *What happened to the young lady in this polygamous family? She plays with other wives all the day... make jokes, tickles* (Chulpon. Night and day) [Descriptive dictionary of the Uzbek language, 2020; 478-479].

Based on the above definitions, the concept of “chiste” in the Spanish language, despite the existence of the lexical unit “broma-joke”, has a broader meaning, that is, it can be accepted as a concept that covers the meanings of anecdote and joke in the Uzbek language in one word. Despite the fact that one of the meanings of “*latifa*” is understood as humor, it is not observed that it is used as a full synonym of the word humor in oral speech and in written sources. But the origin of the anecdote can be a joke.

For example:

*The execution ceremony of two people sentenced to death is taking place.*

*The executioner asked:*

- *What is your last wish?*

*One of the condemned:*

- *I wanted to listen to a song.*

*The executioner agreed and asked the second condemned man:*

- *What is your wish?*

*The second condemned man replied:*

- *Kill me first so that I don't hear this stupid song!*

*A citizen came to the lawyer's office and started asking about their services and prices:*

*The lawyer answered:*

- *\$50,000 for 3 questions.*

*Citizen said:*

- *Don't you think that your services are too expensive?*

*The lawyer answered:*

- *Indeed, you are right. Now ask your third question!*

*The little boy asked his mother:*

- *Oh, oh, is it true that big fish eat sardines?*

*His mother replied:*

- *Yes, my son, they will eat.*

*The son asked again:*

- *How do they open a can?* [<https://entre-amigos.ru/textos/bilingue/cuentos-cortos/1244-chistes-y-anecdotas.html>].

The above banal jokes are usually made to program the interlocutor to a higher level of ethics and closer to himself. If the interlocutor takes this joke as a joke, it can indicate that the relationship is at the next level of intimacy. In Spanish culture and society to this day, one can observe a way of living according to and striving for rules in every aspect of life. Social and personal ethics also include adaptation to collective order. It is known that in such a society, comical relations can be taken as a sign of chaos. For this reason, it is natural to ask for an explanation of a joke that is sometimes told in the dialogue. Of course, in such cases, it is appropriate to note that after the joke, it was not meant seriously or was a joke. The difference between expressing it with the word “chiste” and the word “broma” is that it is given the meaning of plot. The Uzbek people have a creative and sometimes evasive attitude towards the existing rules in society. For this reason, as a result of giving the meaning of the joke plot, words such as “*I made a joke*” are almost never used to enhance the meaning or soften the interlocutor in the dialogue.

Based on the above analysis, the concept of anecdote can be used to understand the texts that have a paradoxical and unnatural ending, causing laughter in some peoples. During the colonial period, the process of accepting the concept of anecdote as a genre of laughter came from the Russian people to the Uzbek people.

## CONCLUSION

Despite the fact that the Uzbek people have a *latifa* genre, which is an analogue of an anecdote, these two genres have been used as comic genres in society. These genres were formed as a textual part of the comic field. The Spanish word “chiste” is synonymous with the meaning of anecdote and joke in oral speech, and the word “*latifa*” in Uzbek language is recognized as a comic genre in oral speech and with the word “joke” it can be seen that they have little synonymy.

Every nation in the world has its own national traditions and folklore genres,

formed based on its own culture and mentality. For a representative of a foreign culture, some national genres may seem incomprehensible and sometimes illogical. It can be observed that some interesting and similar genres that serve to raise the spirit become international cultures and genres over time. In the present era, when secular culture is being formed, there is a tendency among the masses to prefer to summarize comic genres in one word instead of dividing them. In general, if there is no functional difference between these genres, only their names have a national flavor. It can be concluded that it is logically reasonable to recognize them as a xenomorphic genre, as noted above, in terms of their characteristics as an artistic or speech genre.

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