

## ANALYSIS OF MODERN ANECDOTES

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**Annotatsiya:** Ushbu maqolada hazil aytishning boshqa nutq janrlaridan farqi, hikoya qiluvchi (nutq janrining predmeti) hech qachon o‘zini hazil matnining muallifi deb da’vo qilmasligi xaqida fikrlar berilgan. Biror kishi hazil qilganda, u hazilni o‘zi o‘ylab topgan deb taxmin qiladi - boshqa birovning hazilini takrorlash o‘zingiz hazil qilish degani emas. Albatta, odam boshqa birovning hazilini takrorlashi, uni o‘zinikidek o‘tkazishi yoki boshqa birov tomonidan o‘ylab topilgan tostni o‘zinikidek takrorlashi mumkin, ammo bunday hollarda sub'ekt boshqa birovning matnini qarzga olishni yashirishga majbur bo'ladi: agar faqat "plagiat" yaqqol ko'rinsa, nutq janri buziladi.

**Kalit so‘zlar:** *Hazil aytish, nutq janrlari, nutq janrining predmeti, hazil matnining muallifi, birovning hazilini takrorlash, o‘ylab topilgan hazillar, plagiat.*

**Annotation:** This article discusses the difference between telling a joke and other speech genres, and the fact that the narrator (the subject of the speech genre) never claims to be the author of the text of the joke. When a person makes a joke, they assume that they came up with the joke - repeating someone else's joke is not the same as making a joke yourself. Of course, a person can repeat someone else's joke, pass it off as his own, or repeat as his own a toast invented by someone else, but in such cases the subject has to hide the borrowing of someone else's text: if only plagiarism obviously, the genre of the speech is broken.

**Key words:** *Telling a joke, genres of speech, topic of a genre of speech, the author of the text of a joke, repeating someone's joke, invented jokes, plagiarism*

**Introduction:** Unlike a literary joke, a modern joke is an exclusively speech (and not literary) genre. It is necessary to distinguish between telling a joke as an oral speech genre and the text of the joke - what is pronounced during the implementation of this speech genre.

At the same time, it is the role of the text of the joke in the functioning of the speech genre of telling a joke that determines its specificity. Telling a joke differs from most other speech genres in that the narrator (the subject of the speech genre) never claims to be the author of the text of the joke. When a person jokes, it assumes that he himself came up with the joke - retelling someone else's joke does not mean making a joke yourself.

Of course, it may happen that a person repeats someone else’s joke, passing it off as his own, or reproduces a toast invented by someone else as his own, but in such

cases the subject is forced to hide the borrowing of someone else’s text: if only “plagiarism” becomes obvious, the speech genre will collapse.

Meanwhile, a joke, even if a person came up with it himself, must be told as if heard from other people. Thus, the anecdote is characterized by reproducibility: in the speech genre of telling an anecdote, it is not generated anew, but reproduced.

In this regard, telling a joke is somewhat reminiscent of speech genres that use clichéd formulas, for example: etiquette genres: greeting, expression of gratitude, apology, congratulations on a holiday. Using etiquette formulas as part of etiquette speech genres, the speaker also does not claim to be the author of the corresponding formula, even if his entire utterance does not include anything other than the utterance of this formula.

**Main part:** There are also a number of speech genres (for example, prayers), which can be reduced to the reproduction of ready-made texts. However, telling a joke also differs from genres of this kind. Although the narrator presents the joke as something he heard from other people, he simultaneously expects that the joke is unknown to the audience, that the listeners (at least some of them) have not heard it before. In this sense, the text of an anecdote cannot be considered as a linguistic cliché in the true sense of the word, which is characterized not only by reproducibility, but also by the fact that when used in speech communication it is assumed to be known to its participants.

We do not demand novelty from etiquette formulas, proverbs, and prayers. On the contrary, the joke being told must be “new.” If the joke turned out to be known to all listeners, then we can assume that the telling of the joke took place (and in this sense the genre was not destroyed), but it turned out to be “unsuccessful.” The repeated reproduction of the text of an anecdote, while allowing some variation depending on the addressee or the communication situation, brings the anecdote closer to such speech genres as the literary anecdote and tale. However, these genres differ in the set of characters and the ways they are presented.

The modern Russian urban joke uses a relatively constant set of possible characters (40–50 characters). These are representatives of some peoples and ethnic categories (Russian, American, French, English, German, Bulgarian, Chinese, Negro; Georgian, Chukchi, Jew, Ukrainian), film heroes (Chapaev; Petka; Anka; Stirlitz, Muller, Sherlock Holmes, Watson, Cheburashka, the crocodile Gena, etc.), as well as such heroes as husband, wife, lover, boss, secretary, professor, graduate student(s), Vovochka, teacher, policeman(s), passerby.

The characters of a modern joke can also be historical figures - political figures, their wives and mistresses (Lenin, Krupskaya and Inessa Armand; Dzerzhinsky, Stalin, Beria, Brezhnev, Khrushchev, Clinton and Monica Lewinsky), but since modern jokes, unlike literary jokes past centuries, do not pretend to be authentic, speech

characteristics, character traits, habits of politicians - characters in jokes only partially correlate with certain character traits and peculiarities of speech of the corresponding historical figures.

The cast of joke characters changes over time. Anecdotes about Major Pronin (a character in jokes popular in the 1960s) have long ceased to be told, and nowadays jokes about Avdotya Nikitichna and Veronika Mavrikievna (these jokes were extremely popular in the 1980s) have ceased to be told. On the other hand, new joke characters constantly appear; for example, in the 1990s, jokes about new Russians appeared.

There are jokes without characters. These are most often riddle jokes with a question-and-answer structure:

What is the difference between mat and diamat? - Everyone knows swear words, but they pretend not to know. Nobody knows the diameter, but everyone pretends to know. But both are powerful weapons in the hands of the proletariat. Diamat is an abbreviated designation for dialectical materialism, one of the ideological disciplines required in world universities.

**Conclusion:** Anecdotes are often used as part of other genres, for example, many jokes can be used as part of toasts; you just need to add a phrase indicating what the speaker is offering a drink for, for example: In a restaurant, a visitor asks the waiter: - Please tell me, do you have a drink? menu wild duck? – No, but for you we can make the domestic duck angry. Let's drink to resourcefulness!

The texts of anecdotes, a set of anecdotal characters, their speech and behavioral characteristics are considered by native speakers of the Russian language as a well-known fund of knowledge, which serves as a source of quotations in both oral and written speech. For example, jokes or individual phrases from well-known jokes are often used as newspaper headlines (“A trend, however,” “Husband returned from a business trip,” etc.). Anecdotes are constantly quoted in the speeches of famous politicians, athletes and TV presenters, which allows us to talk about active intertextual connections between jokes.

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