

ASKIYA AND ITS FEATURES IN UZBEK LITERARY TEXTS

Ganiyeva Dildorakhon Azizovna

FSU associate professor of the Department of English, PhD

Qodirova Munirakhon Yusubali qizi

an English teacher of Rishtan Specialized School

Annotation: In this article, the analytical effects of the genres of folklore such as lof, latifa, and askiya in the development of artistic works are based on the analysis of specific examples of Uzbek prose. The fact that the place and importance of folk dance in the development of modern Uzbek literature is incomparable is based on the theoretical opinions and scientific analyzes of world literary scholars and scholars of Uzbek literature.

Key words: Askiya, comedian, folklore, laughter, responsiveness, agility, fun, contest.

Askiya (in Arabic – "azkiya", literally means "witty", "resourceful") is an original genre of folk-spectacular art, and oral folk creativity, which evolved and became widespread in the Fergana Valley and Tashkent region. As a result of continuous evolution it achieved the level of art. And it is exactly the peoples living in the above-mentioned regions, who actively participated in askiya performances.

Askiya is a demonstration of thoughts, resourcefulness and eloquence, a performance in the form of a dialogue or competition, in which two or more participants take part in order to show resourcefulness in speech and wittiness, richness of language and vocabulary, artistic and aesthetic tastes. Not to offend his rival the performer (askiyachi or askiyaboz) has to use carefully and skillfully each word and phrase during askiya.

According to written sources, askiya was already spread in the XV-XVII centuries. Zayniddin Vosifiy, a poet and scholar of the XVI century, wrote that askiya was particularly developed in Herat; and mentioned the name of Mavlono Abdulvose Munshi from among dozens of talented bearers of askiya traditions. Also, some early information about askiya is provided by Alisher Navoi, Zahir-ud-Din Muhammad Babur and Khondamir.

Askiya is a play of words and a competition of reasoning, which requires formidable life experience, skills, creativity, tact, intelligence, sensitiveness (in perceiving relevant answers) and worthy behavior. The art of askiya must be dealt by those, who know perfectly the peculiarities of Uzbek language; who have boldness in touching up the shortcomings of contemporary life by means of jokes; who are able to reason quickly, and do not damage the honor and dignity of a rival during dialogue or discussion.

As a rule, every askiya is based on payrov (a theme), which represents an independent artistic creation. It emerges thanks to the consistent expression of thoughts, and through impromptu creation of wits. And certain theme in askiya is developed completely (i.e. from beginning to end) by participants. In so doing, they are not allowed to go beyond it.

Apart from traditional payrovs, such as "Okhshatdim", "Bolasizmi", "Gulmisiz, rayhonmisiz", "Bedana", "Khavsana", "Qofiya", "Bilganlar, bilmaganlar", "Laqab", it is possible to observe usage of the contemporary ones, such as "Pakhta", "Oila", "Kino", "Dorbozlik", "Ashula", "Futbol", etc.

Starting from the second half of the XX century askiya became the type of art, which was began to be performed onstage. This occurred thanks to the activity of famous word men, such as Dehqon yuzboshi Shernazarov, Yasharqul Ostonqulov, Yusuf qiziq Shakarjonov, Ijroqombuva, Ghoyib ota Toshmatov, Tursunbuva Aminov, Abdulkhay Masum Qozoqov and others. Among performers of askiya there were famous singers of katta ashula and maqom songs, actors and bastakors, who were also popular and talented askiyachi. These were Erka qori Karimov, Mamadbuva Sattorov, Jorakhon Sultonov, Rasulqori Mamadaliyev, Ghanijon

ILM FAN YANGILIKLARI KONFERENSIYASI

1-MART

ANDIJON, 2024

Toshmatov, Shoqosim, Shoalim and Shoakbar Shodjalilovs, Zaynobiddin and Madaminjon Yusupovs, Soib Khodjaev, Abulqosim Toychiev.

Traditions associated with askiya are nowadays preserved and promoted by collectives and groups of askiyachi. These are: Kokand Club of Askiya Fans (led by Jorakhon Polatov and Akromjon Akbarov), askiya groups in Margilan (led by Mamasidiq Shiraev), Khonobod (led by Muhiddin Sultonov), Asaka (led by Jumavoy Khurramov) and Qorasu (led by Qahramon Abduvohidov).

Askiya is the genre, in which mostly men participate. Nevertheless, at present it is possible to see participation of women in it. Especially important in this genre are the following: selection of a theme; an ability to construct and end consistently one's own idea; to improvise; to attract attention of listeners. At the same time mimicry and plastique are other two essential components, which are observed in askiya. Thus, it could be told that askiya is the result of a talent in applying necessary and appropriate words, which is coupled with a quick response in the process of dialogue.

Askiya is a spiritual treasure house, which reflects not only the way of thinking and worldviews of Uzbek peoples, but also their social relations. It is the type of Uzbek humor, which is inextricably intertwined with social traditions. It is a genre, in which life observations manifest themselves. As such, askiya holds great value in demonstrating language- and culture-related peculiarities of Uzbeks.

In order to safeguard and promote askiya art the following measures are undertaken: organization of competitions and festivals of askiya performers; preparation of TV programmes; production of films; holding "Askiya evenings" (in Tashkent, Margilan and Khonobod); publication of books and collections; carrying out scientific studies, etc.

Nowadays, the traditions associated with askiya are mastered based on "ustoz-shogird" ("master-apprentice") traditional methodology. In addition, relevant knowledge about this genre is introduced to the educational process of Institute of Arts and Culture of Uzbekistan.

It bears mentioning that askiya art was inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity in 2014.

Uzbek folklore has a multi-genre character. Its integral part and an inexhaustible source is "Askia" – wittiness, which can be defined as a satirical comic genre. Askia – reaction of quick wit and ingenuity, the ability of human impromptu eloquently and clearly express their thoughts, as well as match the gifted talents, the art of words and at the same time artistic controversy.

The term "askia" is derived from the Arabic word "zakiy" in the singular i.e. shrewd, smart, capable. Askia – the plural of the word with the change of the letter "z" to "a" in the Uzbek language. Over time, it came to mean a contest of wits, which is usually organized in the presence of many people at weddings, festivals and mass popular festivities, which explains diversity of laughter caused by the specifics of the genre.

The dialogue involves two people, or two groups of askia-masters. With the help of word games each party expressing original thoughts, trying to get ahead of their "opponent" in the selection of targeted phrases and win the "battle". Quickness of askia-master's response is crucial. When he pauses, ponders what to say, searches for a word, the sharpness of his mind and temperament decline, losing the originality of the answer, as a rule, it means that he is not very knowledgeable in the chosen topic for debate or is not ready to be presented at such meetings. This in turn means that participants of such events should be mentally alert, comprehensively competent people, who can quickly and originally think and respond, using humor and jokes to great effect.

Life stories, images of other people and their daily dialogue taking place in society and the family, are transferred to the witty, playfully constructed sentences, rich in homonyms, phraseology, proverbs, aphorisms and idiomatic slang words, metaphors. Usually askia-masters

ILM FAN YANGILIKLARI KONFERENSIYASI

1-MART

ANDIJON, 2024

widely use logical stress on words and syllables, which help to make their art understandable, unusually accessible to the masses. Attaching the words vitality, without which Askia would become a normal conversation, they use art as a means – a comparison, irony, sarcasm, hyperbole, that enriches their answers and questions, making them more powerful and caustic. Proposals are made in different ways, intonation of participants of battle of wits depends on their dialect too. An abstraction in askia plays an important role.

Askiya is a genre of Uzbek verbal folk art that takes the form of a dialogue between two or more participants, who eloquently debate and exchange witticisms around a particular theme. Bearers and practitioners, mainly men, must master the peculiarities of Uzbek language, and be able to improvise and reason quickly and skilfully, using humour and banter to great effect. The dialogues, although humorous, play an invaluable role in raising awareness of social tendencies and events, drawing attention to important issues through acute observation of daily life. Askiya is often performed in folk celebrations, festivities, family-related rituals and get-togethers organized in cities and villages across Uzbekistan. At present, more than thirty forms of Askiya are known, some professional and some amateur, each with its own distinctive features. Askiya-related knowledge and skills are predominantly transmitted verbally among individuals, groups and communities, based on traditional master-apprentice teaching methods. Askiya promotes humour, ensures simplicity of communication among people, and unites representatives of different communities, irrespective of age and background, around a common event. It also has a strong educational component, using humour to teach people to be more attentive, and to analyse flaws and shortcomings in daily life, thereby nurturing cultural and social development of the unique genres of folklore is askiya. Askia has been passed down from ancestors to generations and is performed in the form of an artistic word debate at weddings, holidays, parties and gatherings. According to the scientific literature, Askia means (Arabic) intelligence. By essence, it is a genre of Uzbek folk oral art, a rare example of the art of speech, an artistic discussion of two or more people on a specific topic at public gatherings. In the work "Ghiyasul Lug'at" compiled by Muhammad Ghiyasiddin ibn Jalaluddin, it is said that askiya is derived from the word "zaki". The words zakiyo-askiya mean sharp intelligence, quick understanding, cleverness, subtle understanding, interesting information about how it took the form of askiya in pronunciation and writing is given. Genre is a way of depicting reality in art and literature, a style that has its own internal laws and requirements. Works of literature and art are written in different styles and subject to genre rules. Askia genre was first studied by R. Muhammadiev in 1961. The researcher touches on the specific aspects of the askiya genre, and notes that it is performed by two or more people at various gatherings and parties, weddings and performances, the priority of badihago, the leadership of immediate response, the struggle of pure thoughts, and the use of words with several meanings. In the thesis work of Kh. Kh. Dosmatov, who studied the Askia genre from a linguistic point of view, it is noted that there are also cases of Askia being performed by one person. However, the researches of R. Muhammadiev, M. Kadirov and even in the monograph entitled "Essays on Uzbek folklore" emphasize that the askiya is performed by two or more performers. Therefore, askiya is an example of spoken word art that is performed collectively. The genre of Askia is widely used in mass gatherings in our country on the occasion of independence, Nowruz, and Harvest holidays. It is known that the city of Kokand is one of the cities famous for its talented and sensitive artists, eloquent singers, and diltortar singers. In particular, the roots of Askia payors are connected with Kokand. The parties, sometimes in a circle, sometimes standing next to each other or facing each other on the stage, try to give a quick, blunt, funny answer to the question posed by the opponent, and in most cases, it "stuns" and stuns the other side. When answering, the side that deviates from the topic, makes a mistake in choosing words, or stops looking for the necessary phrase or word, is considered the loser. In the

effective, pleasant and funny performance of the Askia, the presence of the Askia players, having a deep knowledge of the topic, the ability to use facial, eye, body movements, and sound capabilities also play a certain role. According to Adhamjon Khotamov, there are special types of askia such as "Payrov", "Qafiya", "Radif", "Okhshatdim", "Will you be", "Are you a flower, are you a basil, are you a jambil?", "Shirinkorlik", "Afsana", "Lakab". There are 53 courses formed on the basis of thematic directions. Usually, if there is a metaphorical translation in askiya, the root meaning of the said word or combination is revealed. In the "Melon" episode, the askiyats were able to use the metaphorical metaphor about the melon beautifully, since the subject is a melon.

1st Harvester: It's been a long time since brother Ghanijon's melon ripened, and it's still not cut.

2-Skiyachichi: Don't stop, let it be forever.

3-Skiyachichi: It's true that it's not broken, even if it's dirty, it's going to be broken!

In short, in the Askia genre, which has been getting polished for centuries, wit and immediacy are the main criteria. The fact that the Uzbek Askia was included in the list of rare objects by the international organization UNESCO, and that this type of genre of oral creativity is a unique literary phenomenon of human artistic thought, is recognized by world scientists today. This requires an in-depth study of the folklore of the Turkic peoples, including folklore works related to the verbal art of Uzbek folk art, as one of the oral forms of self-expression.

List of references:

1. Mukhammadiev R. Askia. Uzbek folk art (many). – Tashkent, Literary and Art Publishing House named after Gafur Ghulam, 1970.
2. Холбутаев F.O. Similarity of askia's theory and joke // International Scientific Journal Theoretical & Applied Science p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online) <https://dx.doi.org/10.15863/TAS.2021.02.94.20> Year: 2021. Issue: 02. Volume: 94. – Philadelphia, USA. – P. 72-76.
3. Холбутаев F.O. The importance of laughter in askia // WEB OF SCIENTIST: INTERNATIONAL SCIENTIFIC RESEARCH JOURNAL In Volume 3, Issue 5 of Web of Scientist: International Scientific Research Journal (WoS). – 2022. – P. 643-646.
4. Холбутаев F.O. About askia genre morphology / Asia Pacific International Congress On Contemporary Studies Seoul, South Korea June, 1-2, 2020 – B. 80-83.
5. Khabitovna I. S. Historical Occurrence And Its Effect On "Ulan" Genre Performers' Repertoire And Uzbek-Kazakh Folklore Connections // ANGLISTICUM. Journal of the Association-Institute for English Language and American Studies. – 2018. – T. 7. – no. 1. – S. 65-70.
6. Dosmatov Kh. Kh. Linguistics of the Askian text. According to Philol. doctor of philosophy (PhD) diss. – Tashkent, 2018.
7. Obidjon Anvar. Dahshatli Meshpolvon. Toshkent. Sharq. 2019. b-34.
8. Obidjon Anvar. Yengilmas jangchi. Toshkent. Ziyonashr. 2019. B-38.
9. Hoshimov O'. Ikki eshik orasi. Toshkent. Sharq. 2016. b-159.
10. Baxtin M.M. Og'zaki ijodning estetikasi. ED.2. Moskva. 1986. b-53.