

THE IMPORTANCE OF LAUGHTER IN ASKIA

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Abstract: *Askiya (from the Arabic "azkiya", literally "smart, resourceful") is a unique genre of folk art and folklore that has formed and is widespread in the Fergana Valley and Tashkent region. Developing over the centuries, it has reached the level of art. And it was the inhabitants of these regions who took an active part in the performances of "Askia". The article discusses the role and meaning of laughter in askia.*

Key words: *askia, laughter, humor, vapors, folklore, problems of laughter, culture of laughter.*

Annotatsiya: *Askiya (arabcha "azkiya", so'zma-so'z "zukko, topqir") — Farg'ona vodiysi va Toshkent viloyatida shakllangan va keng tarqalgan xalq og'zaki ijodi va folklorining o'ziga xos janri. Asrlar davomida rivojlanib, san'at darajasiga yetdi. Aynan shu viloyatlar aholisi "Askia" sayllarida faol ishtirok etishdi. Maqolada kulgining askiyadagi roli va ma'nosi muhokama qilinadi.*

Kalit so'zlar: *askiya, kulgi, hazil, folklor, kulgi muammolari, kulish madaniyati.*

Аннотация: *Аския (от арабского «азкия», буквально «умный, находчивый») — уникальный жанр народного творчества и фольклора, сформировавшийся и получивший широкое распространение в Ферганской долине и Ташкентской области. Развиваясь на протяжении веков, оно достигло уровня искусства. И именно жители этих регионов принимали активное участие в выступлениях «Аскии». В статье рассматривается роль и значение смеха в аскии.*

Ключевые слова: *аския, смех, юмор, фольклор, проблемы смеха, культура смеха.*

Introduction

The inclusion of Uzbek askiya, which is an independent genre in world folklore, into the list of rare objects by the international UNESCO organization, the study of the genre nature, classification, artistic aesthetic essence of Uzbek askiya based on new modern concepts of folklore, and monographic research are one of the important tasks of folklore studies. It is necessary to specify the expression of the national spirit in the Askia genre, the vital and domestic functions of folklore genres, and the place of Askia in the development of the scope of artistic and aesthetic tasks. This determines the relevance of this research topic.

During the years of independence, attention was paid to studying the lifestyle, rich history and culture of the Uzbek people, the didactic conclusions arising from their content, the development of the art of speech of askiyas, which concisely artistically reflect folk teachings, and their place in the education of the young generation. In order to preserve our national values, including the art of national askiya and art of interest, to be widely promoted and passed on to future generations as an intangible cultural heritage, the President of the Republic of Uzbekistan dated 11.07.2023 No. PQ-222 "National Askiya in the Republic" and the decision on measures to further develop the art of interest" [1] is a clear example of this. By thoroughly studying the folklore works related to the verbal art of the Uzbek folk art as one of the oral forms of self-expression, it is possible to fully observe that these artistic texts were formed in direct connection with the social, political, artistic and aesthetic views of our people.

LITERATURE ANALYSIS

Askiya, as an independent genre of Uzbek folklore, was first studied by ethnographers at the beginning of the 20th century. In this regard, the services of A.L. Troitskaya are of particular importance [19, 144-151]. Based on his observations about the Uzbeks and field notes, the scientist expresses his opinions about the performance of askiya among the people by amateurs since ancient times, and some of its types. In particular, Tutol comments on the disappearance of the askiya form. In the middle of the 20th century, under the guidance of the famous folklorist Hodi Zarifov, R. Muhamadiyev defended his candidate's thesis [10, 233]. Based on the theoretical conclusions obtained by R. Muhamadiyev, Askiya was included in the textbooks of higher education institutions as an independent genre of Uzbek folklore [11, 288]. By the new century, the Askiya genre based on the laughter of Uzbek folklore was linguistically researched in Uzbek linguistics [3, 135]. However, many studies have been created in world science dedicated to the problem of laughter in folk art. Foreign studies have studied the psychological nature of laughter, the social and political functions of laughter as a special form of art, and generally laughter as a special aesthetic phenomenon. In Uzbek philological science, R. Muhamadiyev established that Askiya is a folklore genre, while Kh. Dosmatov researched the linguistic issues of Askiya. Issues such as psychofolkloristic research of the askiya genre texts based on laughter, the effect of the comic text on the psyche of the listener, and the relevance of the askiya to the theory of laughter are still relevant.

RESEARCH METHODOLOGY

The article talks about the fact that askiya is based on humor, is built on the basis of humor, and causes laughter to come to the stage in order to test the skill, accuracy, responsiveness, and sharpness of the thinking of the performers of the topic in askiya. The role of Askiya in the development of our spiritual life and the

artistic thinking of our people, the peculiarities of the art of Askiya texts, the performance style and skills of Askiya performers have been revealed.

RESULTS AND DISCUSSION

The leading idea in the essence of oral works, based on humor and laughter, is to make listeners laugh, raise their mood, while the fallen sufferings and worries of life are united, their units aim to be spiritually invigorated.

In the samples of oral creativity, the study of works related to laughter, the expression of feedback on their artistic and aesthetic possibilities came to the center of attention of scientists at the beginning of the last century.

In 1916 year the tatar scientist and educator g.Ibrahimov in his treatise entitled "Lessons of literature " expressed his attitude towards the originality of the genre of mazak-mazakh. The scientist gives a brief explanation to the connoisseurs of literature that the genre of mazak is a separate literary phenomenon in oral creativity. He classifies literary works into seven types according to their internal qualities, that is, content and style. It is noted that these are such genres as: bytes, songs, fairy tales, Proverbs, riddles, chastushka and Jokes (pribautki) [1, B. 64]. This theoretical view, first expressed at random in Tatar folklore, led to the fact that in the 1960-ies after thirty years the specialists thought about the nature of the genre of folklore based on humor. G.In bashirov's collection "Ninety-nine mazah", "how the mazah appeared" [2, B. 74] in his article, important points were expressed about the genre of mazakh, its appearance and ideological-aesthetic value. It was also announced in his later collection of jokes titled "A Thousand and one fun" [3, B. 380].

In 1929 year g.Raxim and M.For the first time in the poem "guide to the collection of folk tales and folk literature" by vasilyevs, humor was rated as an independent genre of folklore. Short stories of a funny character were called anecdotes [4, B. 68].

S who studied the folklore of Ruby.V.Yastremsky notes that the ancient Yakuts also used laughter at the funeral. They looked at laughter as a divine concept, a view to connecting with spirits [5, B. 34]. S.V.Yastremsky laughter is a light laughter - a laugh over the situations and events that we experience in everyday life, a divine laugh – as a laughter in connecting a person with the world of spirits.

In the late twentieth century F.Hatipov and A.The genre of humor, based on humor, was theoretically studied by yakhins. F.In the monograph of the so-called "Epic genres" khatipov divided a section "about the genre of mazakh". Also in the case "novella. In the chapter "Rasskaz" examined the genre relations of novella and folk humor.

A.Yaxin devoted his monograph called "tatar folklore system" to the study of anecdotes and published several articles devoted to the study of oral works of this genre [6, p. 120].

Laughter problems and laughter culture A.S.Report This WebsiteM.Boroday, P.Weil, E.Genis, A.Eat it.Gurevich, S.S.Gusev, G.L.In the scientific work of Tulchinsky and other researchers studied in different aspects.

In 2004, A.A.Sichev defended his doctoral dissertation on laughter. The philosopher, the scientist, told us that laughter is a social phenomenon, a concept of important philosophical significance. Laughter not only gives a person a good mood, but also because of its specific importance in finding solutions to certain problems, life difficulties. Criticism of vital social problems in laughter performs an important task in finding a solution to it. This kind of solution of social problems is assessed as a mild form.

Well-known folklorist V.Eat it.Propp emphasizes the need to determine the place of laughter in the study of the comic situation in the literary work in his monograph dedicated to the "problems of comedy and laughter", published in 1976 year. The scientist noted that the creation of comic images, which are expressed artistically in folk works, paved the way for the arrival of satirical and humorous works in the written literature to the field.

According to V.Ya. Propp, Western theorist scientists rely mainly on the research of German scientists, and they divide communism into two groups, aesthetic and non-aesthetic. The laughter of these comrades indicates the need for a separate scientific examination on the basis of folk materials. Also, the scientist puts the issue of the classification of laughter as internal types and groups it into several types: 1.Pleasant laughter; 2. Angry laughter; 3. Disgusting laughter; 4. Cheerful laughter; 5. Retual laughter; 6. Careless laughter.

The scientist classifies the formation of laughter from a psychological point of view according to its role and expression, revealing their different sides. V.Eat it.Types of laughter listed by Propp are three in different genres of folklore .raydi He said, " the types of laughter for us are directly related to the comic problems of the bil instrument, and here there is no need for an imperial-structured list, it suffices to specify some basic categories on this place. The form that is important to us is fun based on ridicule", [7, B. 123] - says. In fact, as the scientist correctly noted, laughter, based on ridicule, is closely related to comism and is an aesthetic form of laughter. Based on this mockery, laughter was the basis of the origin of comism, humor and satire in oral literature and the profession of a certain literary aesthetic character.

In the study of the son of Ozorbayjon folklore Mukhtar Kazim, it is noted that laughter has its own mythological essence, occurs in the Middle world in the unity of the three olam (blue, ground, underground), and in the means of laughter a person travels to the world of the blind. Also, the scientist believes that the historical basis of the comic book laugh goes back to the ancient e'tigodic imagination, the fact that laughter is an important tool for the victory of the hero in the epic interpretation leads to observations on the artistic interpretation of the image of the comic hero. Scientific

views of the scientist Ozorbayjon it is noticed that the laughter promoted in the folklore of the subconscious Ruby is based on theoretical views on the divine power. In 2017, the monograph of Mukhtar Kazim's son, which he published on the topic "Genesis and poetics of laughter in the folklore of Ozorbayjon, was published. In this monograph, laughter is encountered in the folklore of Ozorbayjon and is associated with laughter-related motives of various genres, the mythological and magical essence of laughter, as well as ritual connection, artistic aesthetic functions of laughter, funny oral stories, scientific observations related to anecdotes fortune. According to the scientist, as in the Uzbek people, in the holiday Navruz there are square theaters and funny conversations. He describes the dialectical funny speech, which begins with an appeal to Gasan Aga, in a funny conversational style. True, the funny conversations of Ozorbayjon do not consist of words with the same meaning as the Uzbek soldiers. Only the fact that they are dialogues in the means of dialogical speech is similar to one aspect of the Askia. The performance role of funny conversations is also shared with the performance role of askya.

A person who is a one-man military performer will be a very talkative, intelligent person who can nickname everyone, and will be able to return a lumpy answer to the questions of the transferees. Such personalities were later formed on the basis of the formation of individual comedians. At present, the public performances of such individual comedians as Hojiboy Tojiboev, Avaz Okhun are a kind of art that has grown from the performance of the same one-man military type.

In 1961, in Uzbek Folklore Studies R.Muhammadev's candidate dissertation was one of the first research works devoted to the study of the specificity of the askian genre in Uzbek folklore. This study, carried out under the leadership of the outstanding scientist Hodi Zarif, is characterized by the fact that the study of the types of Askia and their peculiarities is aimed at the research on a scientific basis.

In Uzbek folklore, the type of laughter, which also plays an important role in the formation of texts of the askian genre, is of particular importance due to the fact that it is a mockery-based laughter. He allows laughter to come to the field as a result of the fact that the heroes form a certain comic cardboard by comparing what and what events. According to Irma Estrup, rough jargon words, which were used in ancient folk texts, testify to their antiquity. So the words used in the tag meaning in the Ask and the presence of kartina in the tagmona are a sign of the antiquity of the works of this genre. Based on the theoretical views of Irma Estrup, the historical basis of the Askia dates back to very ancient times. Determining the genesis of the askian genre requires special fundamental observation. In this regard, we did not set ourselves the goal of clarifying the historical foundations of the askian genre in our research.

CONCLUSION

It can be concluded from the above that folklore as a genre is a dialogical or polylogical speech based on a competition performed by two or more people side-by-

side, and in its essence, humor leads. It is a unique oral literary work created by a community that passes from mouth to mouth, from generation to generation.

Askiya is important as an independent genre of Uzbek folklore in accordance with the theory of humor due to its nature: it is based on humor, it is built on the basis of humor, it causes laughter, the use of words and phrases with metaphorical content within a certain topic, it is formed on the basis of dialogic speech, and it acquires a binary essence.

Askiya has not been studied independently in the philology of the world and Turkic peoples, it has only been studied since the second half of the 20th century as an example of oral art. In this regard, the candidate's thesis of the Uzbek folklorist R. Muhamadiyev is particularly noteworthy. By the 21st century, the linguistic aspects of Askiya were researched by the Uzbek linguist Kh.Kh Dosmatov.

Askiya is a genre specific to the dramatic genre. Askiya is characterized by the fact that it is intended for stage performance, representing the unique manifestations of folk drama. In Askia, the participants act as stage characters and their dialogic speech is evaluated by the audience. This very aspect of the matter determines the species affiliation of this genre.

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