



THE IMPORTANCE OF LAUGHTER IN ASKIA

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Abstract

Askia (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.

Keywords: askia, laughter, humor, vapors, folklore, problems of laughter, culture of laughter.

Introduction

The inclusion of the Uzbek Army in the list of unique objects by the international UNESCO, the fact that this genre of oral creativity is a unique literary phenomenon of the artistic thinking of mankind is recognized by scientists of the world today. The study of the nature, classification, artistic aesthetic essence of the Uzbek soldier on the basis of new modern concepts of folklore and monographic research is one of the important tasks of today's folklore science.

Research Methodology

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, B. 120].

Laughter problems and laughter culture A. S. Report This Website M. 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. Ritual 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. 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.

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