



RESEARCH ARTICLE

Askiya in Uzbek Folklore: The History of Its Formation, Development, Oblivion and Features of the Genre

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ARTICLE INFO	ABSTRACT
Received: Apr 24, 2024 Accepted: Jul 4, 2024	<p>Every nation has its own peculiar kinds of humor, jokes and discussions. In Uzbek folklore there is a special type of a national humor known as "Askiya", based on witty competitions organized at weddings, various folk gatherings, parties and festivals. Askiya is also a universal genre. At the same time, we can consider the Uzbek askiya as a spiritual treasure reflecting the worldview and way of thinking of the Uzbek people. Askiya is a specific form of humor, expressing the way of life, tradition, custom and cultural life of Uzbeks. The Uzbeks are very fond of Askiya, which is an important part of their life. Therefore, Askiya evenings are still arranged with small groups but this is no longer a traditional Askiya, it is an updated and modern form. Askiya and ones which are in the group of non Askiya have a number of basic qualities. The most basic of them are intelligence, wit, knowledge, resourcefulness, rich vocabulary, imprompt and a desire to defeat an opponent. Therefore, we can translate the term "Askiya" as "a witty competition in speaking." At the same time, the word Askiya should be a "jeweler of words". To be a jeweler of words, one should have a required talent, a strong mind, observation, sensitivity, and tireless work on himself/herself with patience and diligence. Askiyaci (the person using Askiya) should be well aware of the national live and their culture, setting and nature. Otherwise, he/she might lose in the contest. He/she should also be aware of the vocabulary of the Uzbek language and be able to use the styles of the spoken Uzbek language, wordplay and words, with two-digit meanings, proverbs and phrases as well as being able to use these types of wordplay like simile, metaphor, description qualification, exeggeration and humour. Askiyachi, at the same time, should be able to use various techniques to attract the attention of the audience and be able to emphasize words and phrases turned to the opponent as well as being able to use facial expressions and body gestures because he/she should enable unrestricted observation of the audience, not only with wit and intelligence, but also with special pronouncing of words, his/her cheerful laughter, mood, force of attraction, even with his/her actions and body language. Traditional Askiya, which is included in the UNESCO list of intangible cultural heritage, has a long history. Askiya, which has its own characteristics, forms and rules, unfortunately, has begun to disappear so far. We can define this genre as "a competition of humorous discussions,". To make it meaningful, playful, sharp and funny, participants should also have a rich vocabulary, be fluent in Uzbek, smart, resourceful, witty and especially be able to use such verbal arts like implication, pun, exeggeration, simile etc, in a fast way and in the form of imprompt. Also, to come up with a wittier joke and to</p>
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defeat the enemy, it is very important to know Uzbek lifestyle, culture, national traditions and customs, history, various activities such as processes of construction, production of cotton, melon, watermelon, and the processes of silkmaking. If we look at the history of the formation and development of Askiya, it is clear that this kind of art had at least 30 to 50 types. Unfortunately, however, many types of this verbal art have now disappeared, as a result of being under pressure and being controlled by the Soviet government for 73 years. Collecting, recording of the contest based on wit, or videotaping it were among very difficult tasks, since the contest of Askiya occurred in an unexpected situation, as an improvisation. This article will review the history of formation, development and oblivion of Askiya, its characteristics and types of the traditional Uzbek Askiya.

INTRODUCTION

The word "Askiya" is taken from the Arabic word "zakiy" and carries the concept of "smart, intelligent person, quick-witted, witty, witty responder." As it was later established, the pronunciation of the plural form of the word "zakiy" - "askiyo" in Uzbek has been changed to "askiya" (Muhammadiev 1970: 3). "Askiya" is a play on words, the art of instantly perceiving semantic, figurative words and sentences and being able to react wittily to them, express witty, touching and sarcastic remarks, reflect the "verbal blow" of your "rival" and make your step, which means to go "attack". Askiya is held at various holidays (weddings, meetings, trips, entertainment), teahouses, where two or more people or groups meet face to face and compete in wit on a specific topic. The public is of particular importance in this competition. The audience sits in a circle around the witty participants performing. Spectators and fans watch the askiya - witty speech competition, when they like the sarcastic speeches of the askiya players or when one side prevails over the other, the laughter intensifies and at the same time the spectators applaud, encouraging the "askiya players" and letting them know that they like the "squabble" between the participants. Although askiya is a competition of wit, the criterion for mastery is "a silver tongue." People with "a silver tongue," those who have the ability to compete for hours with wits at large weddings and gatherings, are called "askiyachi" (askiyaboz). For the duration of askiya, intelligence, cleverness, intellect, insight and a tendency to use the play on words "askiyaboz" - "askiyachi" are important. Because it is precisely these features of "askiyaboz" that demonstrate the ability to find and use suggestive words that are required for verbal discussion. Therefore, an "askiyaboz" must be talkative and intelligent.

If we pay attention to the sources of Uzbek folklore, we can witness that many scientific works and articles have been published about ask, its history, development and features (Mukhammadiev 1969, Muhammadiev 1970, Razzokov 1980, Joraev et al. 1985, Kodirov 1989, Imomov 1990, Akhmedova 2012, Dosmatov 2015). However, these sources mainly dealt with askiya collected and published during the Soviet period. Also, several articles have been published in Turkey explaining the features of askiya in Uzbek folklore. For example, Naciye Yildiz studied such folk genres in Uzbek literature as "latifa", "laf" and "askiya", which developed on the basis of laughter and humor and are more or less similar to each other in some features. In addition, some information about the main features of askiya is briefly outlined (Yildiz 2006: 102-103). Filiz Kirbaşoğlu also mentioned some qualities of askiya (2010: 143-146). Hussein Baydemir expressed his own thoughts regarding the study of the features and forms of the Uzbek askiya (Baydemir 2016: 903-921). According to Erhan Solmaz, Uzbek folklore is one of the important cultural centers of the Turkic world and has a strong speech culture and humor. Humor also occupies an important place in the Uzbek oral tradition and is revealed in the example of three genres (latife, laf and askiya) (Solmaz 2018: 270). But, unfortunately, the information presented in these sources is enough to characterize only a small aspect of the Uzbek askiya. It also becomes clear that some of the ideas expressed in these articles require clarification.

METHODS

It was used the following methods at the research (comparison, analysis and synthesis, pragmatic analysis, induction and deduction, ascent from the abstract to the concrete, etc.)

Comparison allows us to establish similarities and differences between objects and phenomena. It must satisfy two main requirements. First: only such phenomena should be compared between which there can be a certain objective commonality. Second: in order to understand objects, their comparison must be carried out according to the most important, essential (in terms of a specific cognitive task) characteristics. The article compared the scientific works and views of Uzbek and Turkish scientists on askiya.

Analysis is a method based on the process of decomposing an object into its component parts. Synthesis is the combination of parts obtained during analysis into something whole. Methods of analysis and synthesis in scientific creativity are organically interconnected and can take various forms depending on the properties of the object being studied and the purpose of the research. The article uses methods of analysis and synthesis in the study of sources on askiya in the Uzbek and Turkish languages.

The pragmatic analysis of the traditional Uzbek folk askiya is descriptive in nature, the essence of which is to fix specific components - who the performer, when he performed, how he performed, the form of performance, the conditions of performance, the functionality of performance, the definition of generic and genre-thematic groups, the identification of repeating patterns, the analysis of constants, system-forming and varying elements and in identifying typical, invariant units and their sequence.

In the process of scientific research, the researcher often has to draw conclusions about the unknown based on existing knowledge. Moving from the known to the unknown, the researcher can either use knowledge about individual facts, while approaching the discovery of general principles, or, conversely, based on general principles, draw conclusions about particular phenomena. Such a transition is carried out using logical operations such as induction and deduction. 1. Induction is a method of reasoning and a method of research in which a general conclusion is built on the basis of particular premises. 2. Deduction is a method of reasoning through which a particular conclusion necessarily follows from general premises. These methods were used in the study and generalization of sources on Uzbek folklore.

The task of theoretical knowledge is to obtain a holistic image of the process under study. Any process of reality can be represented as a specific combination of various connections. Theoretical research highlights these connections and reflects them using certain scientific abstractions. But a simple set of such abstractions does not yet give an idea of the nature of the object, its functioning and development. In order to create such an idea, it is necessary to mentally reproduce the process in all its completeness and complexity of its connections and relationships. This research technique is called the method of ascent from the abstract to the concrete. Applying it in the article, first the main connection (relationship) of askiya is found, and then, step by step, tracing how it changes in different conditions, new connections are discovered, their interactions are established and in this way reflects in its entirety the essence of the object being studied - askiya.

DISCUSSION AND DISCOVERIES

About the History of Occurrence And Study of Askiya

The Uzbek folklore genre "askiya" has already existed for several centuries. It has also been hypothesized that its first appearance occurred during the tribal period. For example, A.V. Lunacharsky expressed the following thoughts: "In the simplest civilization, laughter compares one tribe with another. This form of laughter has survived in many places to this day (the author is talking

about the 1930s, when the article was written). People stand up and face each other, sometimes wearing masks, and in a turning rhythmic form they carry "strikes" with various sharp words and phrases that help him win... The other side waits and then attacks with the same "weapons" (Lunacharsky 1935: 6). The Uzbek scientist M. Kadyrov wrote the opinion that A.V. Lunacharsiy put forward this idea, about the influence of the Kazakh "akin"s (poet-improvisers and singers) and the art of "askiyachi" of the Uzbeks (Kadirov 1989: 164). According to sources, the development and evolution of askiya are associated with the spread of manual labor in the Uzbek culture. Special "kasibs"—artisans who specialize in fabrics and types of silk fabric—satin—either sang songs or organized askiya competitions because their arms and legs were limited in constant movement.

Undoubtedly, askiya in its development as a folklore genre went through several historical periods. Based on the results of the study of Uzbek askiya, it can now be recognized that askiya was formed during the time of Alisher Nevai (the famous Uzbek poet, lived in the 15th century, who was accepted as the founder of the Uzbek language), became widespread and reached the level of advanced art (Kadirov 1989: 165). Zeyniddin Wasifi (1485-1566), a famous writer and poet of his time, stated that "askiya" was known as a famous art form among Khirat. He wrote that dozens of "sukhanpardozechilar" (language polishers, that is, *askiyabozs*), such as Mirak Zefaren, Servi Lebijoy, Shemshadi Sayeperver, Mir Sarbarahna, Mevlana Burhani Langa, Mahi Simnani, Muhammad Bedashi, Yusuf Mezari Chilgazi, Said Gizyasiddin Sharafa, Mevlana Khalil Seh haf shine like the stars in the "sky of askiya" (Vosify 1979: 97). Moreover, as written in the same source, at the request of Alisher Nevai, an askiyachi named Ebdulwase Munshi was invited to a conversation held in the garden of Purza Mekdiddin Muhammad, located half a league from Khirat, on Thursday. in mid-April 1492, together with poets, singers, and musicians. It is stated that in a previous meeting organized in Bahçeyi Cihanar, Mevlan Ebdulvase stood face to face with the scholars who were making fun of him and defeated them all in the askiya contest (Vosify 1979: 97). This information was described by Zeyniddin Vasifi on behalf of Alisher Nevai.

Despite this, it is noted that the word "askiya" in sources of the 15th-16th centuries. did not occur (Kadyrov 1989: 164). During this period, the terms "badikha" and "badikhagoylik" were used, which are actually borrowed from the Persian language. It is noteworthy that the above terms were also used in Ottoman Turkish. For example, the word "bedihe" in Ottoman Turkish has the meaning of "a witty word spoken suddenly and without thinking," "cleverness," and the word "bedihegu" has the meaning of "a person who speaks or is accustomed to speak satirical and witty words." "Badikha" means to write literary texts and poems using the method of improvisation, without any preparation, based on inspiration. Based on some examples and evidence preserved in the sources of the 15th century, it can be assumed that in the subsequent period, bedikha developed, several new types of bedikha were invented, as a result of which bedikha reached the status of a unique genre of folk art. Competitions were held regarding certain "peyrav"s (askiya themes), the participants sought to outdo each other in satirical and poetic speech, and showed their own talent in describing a rare object, a famous person, or a certain or strange event.

In the 18th-19th centuries, askiya - a competition of wit - received special development in the Fergana Valley and Tashkent. During the reign of the Kokand khans Umar Khan and Khudayar Khan, "askiya competitions" and jester games were held in their palaces. Each of the approximately thirty palace comedians under the leadership of Bediyashum and Zakir Ishan was a skilled master of words, graduated from the Askiya school and unique in the field of askiya, capable of competing with any strongest comedian (Muhammadiev 1962).

Despite the collapse of the Kokand Khanate and the transformation of Turkestan into a Russian colony, the organization of extensive festive entertainment, meetings, and weddings, unique to the Uzbeks, continued. National artists, as well as "askiyachi" (participants in witty performances), also contributed to the organization of these events. During this period, people such as Dekhkan Yuzbashi

Shernazarov, Saidakhmet Askiya, Yusufdzhan Kyzyk Shekerkanov, Erke Kara Kerimov, Memeyunus Tillebaev shone like stars on the horizon of the competition of witty speeches. Because they worked to keep the public relaxed and entertained, and when possible, they also satirized the exploiters of the period.

As in other folk crafts, there are amateurs (“khavaskar”s) and professionals in askiya. Amateurs compete with each other everywhere: on the road, in a teahouse, when meeting friends. Their competitions usually do not have a specific theme, and askiya species are mixed. But it should also be recognized that sometimes amateur askiya performers are quick-witted and intelligent, know how to appropriately use comparisons, exaggerations and analogy, metaphor, parallel, metonymy, have the ability to carefully and meticulously select sentences aimed at their opponents and make the audience laugh. But until they are accepted by the nation as “askiyachi” and can bear the name “askiyachi”, they will have to try for a very long time.

Many professional “askiyachi”s / “askiyaboz”s lived in Uzbekistan: Jelil Bekak from Margilan, Suleiman Kari, Mamakan Kavak, Mulla Mohammed Buva, Mirzaraym Kulak from Khokand, Niyaz Baki Sichan, Zahid Burun, Matalik Askiya, Mirzavali Kalla from Bachkir, Usta Hamrakul, Kelmukhtar, Dehkan Kaptan, Abdul from Tashkent. People like Fanus, Saidahmet Askiya and Ismet Askyia were recognized as professional askiya players. During the Russian colonial period, the traditions of these *askiyas* were continued by Erka Kari Kerimov and Mamajunus Tillebaev from Kokand, Yusufjan Kyzyk Shekerkanov and Mullah Mamatbuva Vahabov from Margulan. However, Tursunbuva Eminov, Ake Bukhar Zakirov, Cherakhan Sultanov, Mamurdzhan Uzakov, Mamarozik Ishakov, Gaiyp Aka Tashmatov, Shakasim Shadzhililov made a great contribution to the development of askiya. But Erka Kari and Mamajunus Askiya stood out among other Askiya artists for their skill, culture and reputation among the nation.

In the sources of Uzbek folklore published during the Soviet period, it is determined that the revolution, called the “October Revolution,” brought happiness to the workers and peasants of society, who lived unfairly and poorly, as well as to folk artists. During this period, there were also absurd confessions that the October Revolution brought freedom to folk artists, and they got the opportunity to widely present their talents to the public. However, it was emphasized that under the influence of the “new Soviet way of life” such askiyaboz as Erka Kara and Mamajunus had a social basis for the further development of their inventions, and now they spend all their energy, time and talent on creating new funny ideas, which make people laugh and become happy. Moreover, it was recognized that the “socialist” influence of the so-called “new Soviet period” completely changed the content of the performances of the askiyaboz, participants in the askiya competition. If before the revolution the “askiyaboz”s ridiculed mainly each other's private shortcomings, then after the October Revolution their inventive horizons and concept of social thought expanded significantly, representatives of an unjust system that plunged the people into poverty and ignorance, state intrigue, stinginess, hypocrisy, immorality and deceit of the rich, government officials, religious people became the subject of satire and humor. In fact, all of these topics were “ordered topics”, corresponding to the ideals of the Soviet state and under the control of the government.

The 73-year proletarian dictatorship of the Russian colony managed to poison the consciousness of the Uzbek people, forcing the Uzbeks to abandon their historical, national and traditional values or accept them incorrectly. Of course, this “shadow” of activity also belonged to the folklore genres of the Uzbeks. An attempt was made to erase from the memory and history of the Uzbeks everything, all views, all definitions and explanations that do not correspond to the Soviet ideal, and replace them with Soviet methods of thinking. We can say that this goal has been achieved at a certain level. But ultimately, the declaration of independence of the Republic of Uzbekistan in 1991 gave Uzbeks a long-awaited opportunity to understand their history and their essence. In fact, during the Soviet period, with art forms that did not allow any freedom at all and were curbed by the Soviet ideal, they did not

have the opportunity to go beyond the "designed boundaries" and argue on any issues they wanted. In fact, during the Soviet period, there were so-called permitted or actually prohibited subjects, "specially invented" subjects, which naturally led to the "death" and "extinction" of various types of art, as well as askiya. It is likely that the askiya, who were not given the freedom and opportunity to compete on issues of interest to them and especially to speak the truth openly, were limited, officially "strangled" and no longer developed. Because in the history of Uzbekistan there are examples of cruelty committed against various specialists, starting with ordinary Uzbeks, whose every word and every action was under control and for whom they paid with their lives and the lives of their relatives for every word spoken against Soviet power. This situation silenced everyone and accepted the hegemony of the Soviets - from the Uzbek intelligentsia to ordinary Uzbek citizens before gaining independence and sovereignty.

In any case, traditional askiya today is not as widespread and vibrant as it once was. The Republic of Uzbekistan collaborated with UNESCO within the framework of intangible cultural heritage to preserve the art of Askiya. As a result, on November 27, 2014, Uzbek askiya was included in the UNESCO list of intangible cultural heritage. A lot of work has been done to preserve the art of askiya and popularize it in Uzbekistan. For example, at the Tashkent University of Theater and Painting and the Tashkent State University of Culture, attention is paid to selecting talented young Uzbeks in askiya and conducting optional courses for training askiya performers, as well as training askiya performers using the "teacher-student" educational system method. In addition, askiya centers have been opened in some cities of Uzbekistan. Askiya centers operate under the leadership of Mamasidik Sherayev in Mergilan, Akromjon Anvarov in Kokand, Mukhiddin Sultonov in the city of Khanabad in the Andijan region, Dzhumavai Khurramov in the city of Asaka, Kahraman Abduvahidov in the city of Karasu (Akhmadova, 2012). Askiya evenings are constantly organized, these evenings are broadcast on television for askiya lovers, and are also published on social networks.

About the Features of Askiya

The axia composition consists of the opposition of two completed thoughts. Every thought expressed through askiya has a problem and a solution. Thoughts placed in opposition to each other must either reject, or confirm and strengthen each other. These ideas are based on satire and humor. A satirical joke consists of words or phrases that have a symbolic or figurative meaning. Because through the example of satire, askiya criticizes the negative, disgusting and useless shortcomings of people and causes caustic and sarcastic laughter from the audience. Humorous askiya is based on the use of similes and puns. This askiya is a pure, bright joke. Techniques such as using allusions, adding exaggerations to certain words or sentences, and comparing an opponent to a ridiculous thing or event are used to create a pure and cheerful or sarcastic, bitter pang.

Lightning speed in response is the most important condition for askiya. Because a good askiyachi - a witty speaker - should immediately react and respond with sarcasm, wit and humor when he hears the "sarcastic blow" of his opponent. If he hesitates a little when answering, thinks about it longer, or fails to answer funnier than his opponent, the level of laughter decreases, which is a sign of defeat. However, if the askiyachi is not quick-witted, intelligent, and insightful, it will not be possible to achieve unexpected results from him. Therefore, the askiya must also be thoughtful, courteous, gentle and polite. Additionally, in competition, askiya may use each other's nicknames or character flaws to inspire or support each other. But in this case, the joke should be within the framework of respect and politeness, and care should be taken not to be rude to the enemy, not to insult, not to humiliate him.

The main function of askiya is to make people and spectators laugh. "Askiya is interesting with the people," noted Uzbek writer Sobir Abdullah. It is impossible to imagine askiya without the laughter of numerous spectators. But this is not empty, meaningless, ineffective laughter, but on the contrary, it is purposeful, meaningful and very attractive laughter. Because the "askiyaboz"s bring great joy to

people by making them laugh, by making people laugh, they try to instill humanistic ideas, the ideal of nationalism, thus influencing the consciousness of people.

Askiya is based on natural wit. Askiyachi must be able to react very quickly and logically to unexpected attacks from his "rival". Askiya, based on strong improvisation, also made significant contributions to the creation of folk theater. It must be admitted that in most cases, "askiya"s on a particular topic really look like a play. In addition, there are many comedy plays that collect several types of askiya on a specific topic. This feature was observed in the performances of Ferghana comedians, especially in the fiction of Aka Bukhara.

Turkish scholar Huseyin Baydemir stated that although in traditional theater a repertoire can be mentioned, in askiya there is no such thing, in askiya the askiyaboz improvise, gestures and facial expressions are not very important in this art of askiya, so askiya should not be confused with folk theater. Also, there are no dramatic elements in askiya (2016): 904). However, it should be emphasized that this idea is not entirely correct. In fact, when askiya competitors compete on a certain topic, they indicate which word or sentence they want to attract the audience's attention to with certain facial expressions and gestures, that is, acting like an actor through body language. In particular, when talking about professional askiya performers, it should be noted that most of them were also artists, musicians or singers. Well-known humorists among the entire Uzbek people are Yusufzhan Shekerkanov, Arifdzhon Tashmatov, Polatchan Narmatov, Aka Bukhar Zakirov, Akhundzhan Khuzurkanov, musicians and singers Mulla Toychi Tashmukhamedov, Jorakhan Sultanov, Mamurzhan Uzakov, Ganichan Tashmatov, Rasul Kari Mamadaliyevs. They are also recognized as masters of askiya. They demonstrated askiya through body language and singing. Askiya performers tried to use a mixture of laughter, song and dance to constantly attract the audience's attention to the show. Because askiya becomes even more attractive thanks to songs and dances. Moreover, askiya had a great influence on the emergence of folk theater. After World War II, askiya also appeared on the theater stage (Yildiz 2006).

H. Baydemir wrote that askiya was practiced by both men and women for centuries, men performed their art among men, and women among women (2016: 903). But in fact, among the Uzbek people, askiya is known as a man's art. For example, the famous Uzbek writer Seyit Akhmet compared askiya to a men's bathhouse, where women are not allowed to enter. To prove his idea, he said that Abdullah Kahhar, known as the master of Uzbek stories, described askiya as "a flower blooming on dung" (Saeed Ahmad, 1994). In fact, the askiya has a feature that is often not openly acknowledged. As it is said in the Uzbek expression about askiya, there is "beparda" in it, that is, "overt", "awkward", "veiled" jokes are expressed. That is why askiya is considered to be a masculine art. But recently it has been noticed that askiya is also practiced among women.

Askiya is a product of folk art. Therefore, Askiya is a part of the Uzbek culture and expresses national values, norms, customs, beliefs and rites, knowledge and skills that have developed in people, ways of thinking, activity, interaction and communication. So, askiyachi, in order to joke and make laugh the Uzbeks and to compete in wit, should know everything about the history, culture, traditions of the Uzbeks, about the features of life, work, crafts, dreams, norms, preferences of the people. Therefore, it is possible that askiya will be incomprehensible to representatives of other peoples.

The art of askiya has been honed for centuries. Askiya passed from generation to generation, he embodied the characteristics of each period of the Uzbek history. Therefore, askiya, which reflects the consciousness of the Uzbek people, reverses the history of the Uzbek people, geographical location, traditions, national mentality.

Askiya Forms

Exploring the askiya of the Uzbeks (2016: 903-921), Kh. Baidemir notes that in the book of R. Muhammadiyev "Askiya" it is written that more than 30 forms of askiya have been identified in

Uzbekistan (Muhammadiev, 1970, p. 6), in the book "Uzbek Folk Literature", published in 1980, mentions more than 50 genres. However, the scientist stated that no examples of the remaining forms were found in any source, with the exception of several forms of askiya (2016: 903-921).

As noted in reliable sources, in the 15th-16th centuries there were actually more than 50 mentioned forms of askiya. Today there are about 30 forms of this rare art form (Shukurov 2017). But, unfortunately, the source providing detailed information about all of them has not yet been published. Today, Uzbek comedians come up with forms of askiya related to modern and topical issues. For example, the question "Golmisiz? Ofsaydmisiz? To'pmisiz? Koptokmisiz?" - "Are you a goal? Are you offside? Are you a soccer ball? Are you a child's ball?" refers to the theme of football, which is described as "the game of millions".

Traditional Uzbek askiya has such types of askiya as "Safsata" (Nonsense), "Chiston" (Puzzle), "Uxshatdim" (I liken), "Bulasismi?" (Will you?), "Afsona" (Legend), "Gulmisiz-raykhonmisiz?" (Are you a flower or a basil?), "Shirinkorlik" (Sweetness), "Lakab" (Nickname), "Terma" (Mixed), "Qofiya" (Rhyme), "Radif" (Radif) usually continue in the form of dialogue. Each question and answer on a specific topic consists of small scenes.

For example, the type of askiya called "Qofiya" (rhyme) is different from rhyme in poetry. This type of askiya is an askiya in the form of poetry with rhyme, but without a stanza, or a way of composing askiya using homonyms and rhymed sentences. The rule of keeping to rhyme requires great skill from the participant playing askiya, meaning that the player must respond to each of his opponent's attacks with suitable evasive rhyming lines. This situation requires from the askiya performer, in addition to intelligence and ingenuity, knowledge of the rules of rhyme, the ability to quickly pronounce deep, meaningful, humorous rhymed lines and sentences, and even be a master in this regard. Ascetic performances should attract the attention of the audience, on the one hand, with their touching meaning, and on the other, with beautiful rhymes.

Here's an example:

Yusufjan Kyzyk told the askiyachi named Usta Mutawalla and nicknamed "bald":

- *Daraxtsiz hovliga kirdim, boshimdan oftob urdu.*

- *I entered a garden without trees, the sun hit my head.*

So in this example trees means "hair". Uzbek people describe balding, hairless people as "the sun rose and appeared above their heads". Because Uzbekistan is a very hot, sunny country. When the sun reflects on a hairless head, the head glows, so there is a sun on his head, they joke that there are two suns, one is the real sun, the other is the bald head. Thus, Yusufjan Kyzyk not only hinted that his opponent had no hair, but also used a comparison common in public speech.

On the other hand, Master Mutawalli noted the wonderful dancing talent of Yusufjan Kyzyk and replied:

- *Qaddingdan o'rgulay, jonon, sening qadring yomon o'tdi.*

- *Let my life be sacrificed for the sake of your presence, my dear, I missed you so much.*

Moreover, the phrase used in the first part of the sentence (*Qaddingdan o'rgulay*) is used in the Uzbek language only in relation to women. Master Mutawalli also gave a two-sided humorous response to Yusufjan Kyzyk. Here Yusufjan Kyzyk's excellent dancing skills are compared with the movements of women.

Also close to the rhyme type of askiya are poetic competitions - "mushoira", which have been preserved since ancient times among poets, in which jokes were pronounced in the form of rhymed poems. At such meetings, organized in the form of poetic dialogues, poets discussed epithets, remarks

and predictions. A competition of poets in rhymes was arranged between two people, two groups or several people, respectively, and such meetings were interesting both for masters of words and for those who liked to relax, also serving as a school of askiya.

In the type of askiya "Ukhshatdim" - "I liken" the askiya performer, chosen as a target for satire, is compared to an absurd thing or animal. In turn, the other side responds in kind. This type of askiya manifests itself in the form of criticizing each other by analogy. In this type of askiya, the discussion continues until the analogy reaches its logical conclusion.

Although askiya species follow general rules, each of them has its own unique and original characteristics. For example, one could say that "Safsata" - "Nonsense" - is a disguised sarcastic criticism that two participants say to each other. Askia forms "Bulasismi?" - "Will you be?", "Gulmisiz-raykhonmisiz?" - "Are you a flower or a basil?" the shape also resembles "Ukhshatdim". In these genres, each askiya performer takes turns repeating the same cliché questions, receiving a sarcastic, backhanded answer, and in the final answer expressing his overall thought.

Пример:

In Samarkand, Bukhara and Surkhadarya regions there is a type of askiya called "Shirinkorlik" - "Sweetening". People who are playful, funny, cheerful, lighthearted, talk about different topics and make people laugh are called "shirinkor" - "sweetener". The word "shirinkor" means a person who makes conversation pleasant. Shirinkor people tell jokes in places where they gather. If two "shirinkor"s get together, they compete. "Shirinkor"s choose objects, adventures and coincidences that they do not like as subjects. However, in shirinkorlik people are ridiculed by comparing them to different objects. Basically, humor is dominated by jokes.

Example:

Hazilkash: Hormang bobo, tani-joningiz sog'mi?

Shirinkor: Bobo dema-ey. "Bobo"ng og'zingdan chiqib yaqangga tarmashsn. Hali menda qirq norning kuchi bor, qirchillama yigitman. Endi o'n sakkizga kiribman...

Hazilkash: Nega bo'lmasa soqol-moylovingiz oq?

Shirinkor: Tegirmonga kirgan edim, changi urib oqarib qolgan-da, nodon. Shuniyam bilmaysanmi?

Hazilkash: Shunday qilib, "qirchillama yigitman" deng?

Shirinkor: Bo'lmasam-chi.

Hazilkash: Gapingiz rost bo'lsa, keling bir belleshaylik.

Shirinkor: Qo'yey, boshingni yaqangdan chiqarib qo'yib, tovondor bo'lib yurmay tag'in...

Translation:

Jester: Hello grandpa, are you okay? How is your health?

Shirinkor: Don't say "grandpa." Let the word "grandfather" fly out of your mouth and onto your collar (i.e. "be a grandfather yourself!"). I still have the strength of forty camels, I am in the prime of my life. I'm eighteen now...

Jester: Then why are your mustache and beard white?

Shirinkor: I went to the mill, it was all covered in dust, so I got dirty. Don't you know this?

Jester: So you're saying, "I'm in my prime"?

Shirinkor: Of course.

Jester: If your words are true, let's compete.

Shirinkar: Leave it, otherwise I'll break your neck, and then I'll have to pay compensation.

As we witness, in this type of askiya, opponents joke about the characteristics of the enemy and themselves, while using puns, proverbs and sayings, and do not insult or belittle the opponent.

Phraseologism "og'zingdan chiqib yaqangga tarmashsin", used in the sentence "Bobo"ng og'zingdan chiqib yaqangga tarmashsin." (Let the word "grandfather" fly out of your mouth and onto your collar) is widely used in Uzbek colloquial speech. Any name can be used as an item. This phraseological unit expresses disagreement, non-acceptance of the speaker and sounds like a curse, but in this context it serves to exaggerate the lack of judgment of the other party. Also the saying "Hali menda qirq norning kuchi bor" (I still have the strength of forty camels), the descriptive phrase "qirchillama yigitman." (I am in the prime of my life) is based on comparison and exaggeration and helps create a humorous scene and make the audience laugh. The sentence "boshingni yaqangdan chiqarib qo'yib, tovondor bo'lib yurmay" (I'll break your neck, and then I'll have to pay compensation) is composed using two phraseological units. Using them in the mouth of an old man against a young hunter becomes a subject of laughter. That is, again we are talking about overexaggeration.

As can be seen from the examples, another feature of Askiya is that it uses descriptive phrases, phraseological units, sayings, and proverbs, which indicates the conversational style of Askiya.

"Peyrav" and Askiya's Themes

Among the types of askiya, "peyrav" is also important. The word "peyrav" is borrowed from the Persian language and means "izdosh, izidan boruvchi; ixlosmand; tarafdor" - "follower, pursuer, admirer, supporter." "Peyrav" in Askiya means "a certain theme chosen for Askiya, which the Askiya players must continue in order; It means "a way of performing askiya" (Uzbek tilining izohli lug'ati 2008: 207). In other words, in "peyrav" "askiya" it is necessary to stick to a certain topic and make humorous jokes on this topic. In Peyrav, the words and sentences spoken by the askiyachi to their "rival" must express a figurative meaning. However, askiya writers should also make extensive use of figures of speech such as metaphor, simile, attribution, puns, exaggeration, and proportionality. In "peyrav" type askiya, the askiya player must be able to find a nickname that suits the appearance, behavior and attitude of the other party, that is, his opponent. The nickname "peyrav" is inserted between words and sentences and subtly hints at the appearance of the opponent through a play on words. On the other hand, askiyachi's rival tries to make an even more satirical response. Jokes should not go beyond good manners and politeness.

"Peyrav" is considered the most complex and severe form of askiya. Therefore, as a rule, "peyrav" is intended for professional askiya masters. In "peyrav", askiya masters discuss the chosen topic without going beyond its scope. If an askiyachi tells an off-topic joke, moves on to another topic, or fails to immediately respond to an opponent's attack, he is considered defeated. The topic chosen for the "peyrav" must be analyzed in detail, the answers must fill and develop each other, be meaningful, sophisticated and complete

Askiya of Uzbeks is an impromptu discussion that takes place in front of the masses in word games, literary discussions and smart competitions, the goal of which is to create and find new figurative meanings and new features of the use of words. The basis of askiya is joyful, humorous and very meaningful dialogues with subtext and laughter, expressing various ideas. In addition, in askiya, with unexpected skill, the relationships between people and objects in the material world, etc. are explained. For example, in peyrav, askiya performers choose a subject based on the profession of the listeners, their place of residence and the geographical conditions of the region. The subject may be agriculture, crafts, teaching, works, proverbs, cotton growing, construction, sericulture, medicine and other various subjects. But it turns out that once a certain topic is chosen, every action, situation,

event and subject related to the subject in question must be expressed through figures of speech such as similes, metaphor, metonymy, allegory, exaggeration, puns until the end of the competition. For example, when a subject of construction is selected for a project, in turn, it should reflect the processes of building a house, types of activities for the construction of a building - design, purchase of materials and materials necessary for construction, excavation work, construction of walls, basements, roofing, windows, running water, electricity, natural gas, painting the house before the owner moves in. It is important to note that in the askiya competition, the "competitors" must use all the processes of the event accordingly with humorous analogies. Therefore, for example, in the field of construction work, the skill of askiyachi is determined by the fact that they know all the features of the profession in question, "from thread to needle," that is, every inch of the action, they use wordplay to describe all these actions and constantly make the audience laugh.

The number of "peyrav"s uttered over hundreds of years is unknown. Because the themes of "peyrav" s can be unlimited. Askiyachi compete by choosing topics that interest them, relating to the way of life of creatures and people. But, although the topics are limitless, there are traditional "peyrav"s - topics that are very controversial and widespread. Such topics include: "Chorvachilik" - "Animal Husbandry", "Pilla" - "Sericulture", "Parranda" - "Bird", "Kovun" - "Melon", "Uzum" - "Grapes", "Savdosotiq" - "Trade". "Bogbonlik" - "Gardening", "Imorat" - "Construction", "Novvoylik" - "Bakery", "Bedana" - "Quail".

In "Peyrav" the main meaning of the underlined word or sentence is taken into account, but in fact its figurative meaning is exaggerated. A negative trait aimed at criticism manifests itself when solving a situation; when it manifests itself in exaggerated sentences, laughter occurs. At the beginning of the "peyrav", the sides are first determined. When the theme of "peyrav" becomes obvious, the real "peyrav" - the competition - begins. As a rule, competing parties argue on the topic of "peyrav" and do not deviate from the topic. If the player playing the askiya goes off-topic or makes an off-topic joke by accident, he is considered to have broken the "peyrav" or has failed, and the askiya is automatically terminated.

Even if any professional askiya has the ability to deal with unexpected, complex topics of "peyrav", they will have topics that they like and which they know thoroughly. For example, Tursunbuva Aminov, Kadyrkan aka Khalilov, Usman Kari Raimbekov were strong in the competition on "Quail" and "Sericulture", brothers Kovalik Abdullakan and Rakhmatkul Yesheerov on "Animal Husbandry", Mamarazyk Ishakov and Gayip Kyzyk Tashmatov on "Fruits", Alimdzhhan Khaidarov and Ibrahimdzhan Korayev about "Animal Husbandry".

Since askiya is always a product of improvisation and competition without preparation, not all "peyrav"s have reached us in a fixed form to this day. It has constantly changed and been updated due to the influences of each period and the talent and unique perspective of each Askiya artist.

CONCLUSION

Askiya - a competition of witty speeches - occupies an important place in Uzbek folklore and reflects the culture, history, traditions and customs, lifestyle and style of speech of the Uzbeks, is a real folk art with a history of several centuries. In Uzbek folklore, no other art has taken root as deeply among the Uzbek masses as askiya. Traditional askiya, like other types of art of Uzbek folklore, can be characterized as an art form that reflects the worldview, wisdom, desires and national spirit of the Uzbek people, with its unique means of expression, features and rules.

Several studies have been conducted in Uzbekistan and Turkey to scientifically study the history of Askiya. However, studies published in Uzbekistan are mainly based on askiya specimens collected during the Soviet period. Based on this, the same characteristics are found in studies of askiya in Turkey. The history of modern Uzbeks awaits its researcher.

Uzbek askiya has a centuries-old history. According to sources, askiya went through several historical periods in its development. According to the results of the study of Uzbek askiya to date, askiya was formed during the time of Alisher Nevai (at the 15-th century), became widespread and reached the level of artistic art. The term "askiya" was not used in the sources of this period, but it appears that the characteristics of askiya were described by the terms "badiha" and "badihagoylik" depending on its nature.

If you look at the history of askiya, it becomes clear that during the Soviet period the government made a lot of efforts to keep under control this type of art, which expresses the national spiritual, historical, customs and way of life of the Uzbeks. In particular, the fact that the Soviet government created an artificially limited "framework" for Askiya masters and the compulsion to conduct propaganda led Askiya art to a depressive state. Because cheerful and perky, strong and brave contestants with witty speech have always had a great influence on the public. With their touching shows and humorous speeches, the askiyachi simultaneously made people laugh and forced them to look cynically at their own way of life.

Uzbek askiya is a humorous, poignant and witty debate between two or more people or groups on a specific topic. In askiya, choosing a topic, following a certain chain of ideas, the ability to establish and complete these ideas in a logical order, improvisation and the ability to attract the attention of the audience are very important. However, when participating in an askiya competition, the askiya performer uses certain facial expressions and body movements to indicate which word or sentence he should pay attention to in his speech, and sarcastic sentences show who or what he is addressing with body language. In addition, during the continuation of the askiya, the askiya performers themselves laugh and make others laugh. That is why Uzbeks perceive askiya as an art form that makes people laugh.

Various sources have established that askiya has fifty or thirty forms. But a source providing detailed information about all the mentioned forms of askiya has not yet been published.

The traditional askiya of the Uzbeks has been added to the UNESCO list of intangible cultural heritage, and although the government of the Republic of Uzbekistan has carried out many extensive activities to preserve this art, unfortunately, the traditional Uzbek askiya, which requires great talent, courage and responsiveness, has now begun to disappear.

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