

A Look at Askia Art

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Abstract: The article is devoted to the art of askia, which is one of the samples of folklore. Historical monuments, ancient written works, archaeological excavations testify to the antiquity of Uzbek folklore and national art. The beginning of any artistic genre is the fruit of folklore. So, the oldest sources of our art that was developed and based on folklore works, that is, folk songs, lullabies, yallas, labor and ritual songs, proverbs, parables, fairy tales, legends, myths, epics, poems constitute the folklore art. Examples of these are ancient folklore, ceremonial folklore, children's folklore, folk lyrics, folklore and written literature, the system of epic genres of the Uzbek people, folk epics, epic schools, their epic traditions, the interaction of Turkic folklore. We can cite the example of intellectual theater and folk art, oral, traditional folk songs, music, dance art of all oases and regions.

Keywords: folklore, askiya, myth, myth, epic, ulans.

From the time of its first creation, the folk tradition of the people has become the unwritten history of the people. The first examples of fiction, such as "Folk Creativity", "Folk Creativity", "Oral Literature", "Folk Literature", on the other hand, played an important role in educating the younger generation as a textbook of life. Later, when the culture of writing emerged, people from among the people, who felt the ability to create works of verbal art, created the first works of individual creativity, directly relying on the folk oral literature. As this direction of fiction was formed and developed, the concept of written literature emerged. Oral and written literature, which differed in the method of creation, did not deny each other, but continued creative collaboration. But at the same time, each literature has not lost its unique features. In this respect, folklore has five features that are recognized by the science of world folklore. They are:

1. Traditional.
2. Verbal and vulgar.
3. Community and publicity.
4. Variability and variability.
5. Anonymity (anonymity of the author who created the work).

At the same time, the close relationship with the works of folk oral art over the years confirms that another feature is manifested. This feature can be called conditional. However, due to the lack of sufficient theoretical research on conditionality in science, we did not find it necessary to show it as a specific feature. At the same time, we decided to make some comments about conditionality, given that it can answer a number of questions that arise in the mind of the dear student. We will talk about this later.

Before giving direct information on the peculiarities of folklore, we would like to mention one more issue. The point is that in the former Soviet system, scholars approached the collective from the point of view of the political situation as the main feature of the people's oral creativity. This idea had an important place in the curricula and textbooks of higher education institutions published in the last century. This principle called into question the involvement of the individual in the creation of oral works. The division of the nation into rich and poor classes is also evidenced by this idea. As if the works created by one nation are divided into two opposing groups. Even a work itself is evaluated differently on the basis of the events described in it.

Analyzing a work of art with such a criterion could lead to very erroneous conclusions. Such conclusions were reached in due time. In particular, the epics "Alpomish" and "Ravshan" were analyzed from this point of view and were banned as works created "under the banner of populism" and promoting anti-people ideas. But today, when the attitude of our people to oral art has changed dramatically, we have the opportunity to reconsider the peculiarities of oral art on a comprehensive, in-depth scientific basis. It is expedient to show the tradition, not the collective, as before, without denying the appropriate value which can be given to each of them as the main feature, among the peculiarities of the folk oral tradition. Because, as in the works of the peoples of the world, the creation and performance of oral works in Uzbek is based on traditions that have been formed over the centuries and continue to this day. Tradition in folk oral art should be analyzed in three directions. First, for thousands of years, from proverbs to riddles, from songs to epics, works have been created in an oral tradition, living orally. Second, the performance of folklore works has a tradition in terms of the situation of performance (wedding and other situations) and the method of performance. Third, traditionalism is reflected in the text of oral

works. First, let's get acquainted with the meaning of the word tradition. This word is defined in the explanatory dictionary of the Uzbek language it is defined as: "the customs, traditions, and other practices that are established in life." If we apply the definition to the order of holding a wedding or other gathering, we understand the rules of organizing this event. When we consider the performance of an oral creation, we imagine the environment, the situation, the method of performance. When it comes to the tradition of performance, first and foremost, the deciding factor is whether or not it has anything to do with the rituals. In particular, "Yor-yor", "Kelin salom" can be sung at a wedding, mourning songs can be sung in mourning, lyrical songs, hymns, anecdotes can be sung in a simple situation that arises in life. According to Z.Husainova, Candidate of Philological Sciences, in ancient times it was customary to recite riddles, mainly at weddings, but now it is possible to hold riddles in the classroom, during the holidays, and sometimes on the road. Also, until the middle of the last century, special storytellers prepared the audience for storytelling, a special place for the voluntary performance of the performance, preparing various things. Today, the grandfather tells a fairy tale whenever he wants to caress his child. Famous professional storytellers do not count. When we talk about the tradition of performance, it is necessary to dwell on the storytelling. Fozil Yuldosh ogli, Ergash Jumanbulbul ogli, Polkan, the tradition of Islamic poets is still fully preserved in the performance of Shoberdi bakhshi, Shomurod bakhshi, Qahhor bakhshi.

There is still a melody on the drum performed by the epic, a national anthem, the content of the poems, the choice of melody depending on the number of syllables. For example, we often visited Chori Bakhshi during his life. But we never saw him start a saga without telling the terms. The tradition of Khorezm epics is almost completely preserved. Before performing the epic, Khorezm bakhshis, of course, play the song "Aliqambar". After that, the story begins to be told. If the bakhshis of Kashkadarya, Surkhandarya and the surrounding areas recite the epic in the throat accompanied by a drum, the bakhshis around Gurlan, Khiva and Urgench perform the epic in an open voice. It should be noted that the tradition of performing folklore works, in general, lives in the regions of the country, mainly in its former form. We could not write the text of the lament from the grandmothers who sang during the folklore expedition. They pretended not to want their neighbors to gather in confusion at the place where the song was being sung, and refused to mourn. We have witnessed several times that this situation persists today. Thus, the tradition of performing oral works is still an area that requires repeated study.

The tradition of text in tradition is much more complex than execution. Because in

folklore, the full essence of the work is reflected in its text. The idea, content, image features, compositional elements of the work: narration, portrait, dialogue, monologue; means of artistic representation - all of which are expressed in words, based on the principle of tradition, based on the rules of folk art. Perhaps that is why the text tradition has a more complex system than the executive.

The textual tradition itself in folklore can also be divided into two forms. First, there is the tradition (size, shape, content) that defines the genre features of each work, and second, the means of artistic representation is the tradition that is manifested in the fine arts.

The tradition of text in folklore is reflected in the works of each genre. In particular, the size of the articles is limited, the scope of the content, the lyrical essence of the songs, the volume of fairy tales is not defined by a certain size (from one to two or fifty to sixty pages depending on the type of content and classification), the volume of the epic is not limited. Askiya art is also one of the most developed forms of Uzbek folklore today.

It has been performed and propagated among the people since ancient times, samples of folklore, by ollan singers, askia tellers and amateurs, puppet masters, narrators, madokhs and storytellers, bakhshis, epic tellers, and qushnoch people. It is no exaggeration to say that these performers have developed and perfected the oral tradition of the People over the centuries. What is the term folklore? The question arises as to what this term means.

The answer to this question is as follows. The term folklore was first defined by the English scholar William Thoms, who lived from 1803 to 1885, in his article THE FOLKLORE. That is, "FOLK" means people, LORE - knowledge, wisdom. So, "FOLKLORE" is the wisdom of the people. Over the years, Uzbek folklorists and scholars have written hundreds of works on folklore. Among them are Ghazi Yunusov, Khodi Zarif, Abdulla Alavi, Yunus Rajabi, who published samples of ancient folklore, folk songs, and many other works in the form of books, pamphlets, and manuals. Uzbek folklore scholar Muzayyana Alaviya, who collected samples of folklore, described the unique traditions of national customs and traditions in many of her works, pamphlets, manuals and articles, did creative work. She travelled to all regions to collect and record samples of folklore, songs, melodies, lapars, ceremonial songs, poems, folk tales, fables, wedding songs, legends from local performers. The scholar's books such as "Uzbek Folk Songs" (1955), "New Songs" (1959), "Samples from Uzbek Folklore" (1955), "White Apple Red Apple" (1979), "Folk Songs" (1983) and many others are clear evidence of our opinion.

Askiya is an invaluable treasure of our art, performed mainly in the Fergana Valley and in all other regions of the Republic. All national holidays, events and weddings are impossible without Askiya and interesting Askiya performers. Askiya is derived from the Arabic word *azkiyo*, which means sharp-witted, knowledgeable, intelligent, and quick-witted. Askiya is widespread and developed in Fergana, Andijan, Kokand, Margilan, Namangan and Tashkent regions. Each askiya has a path, that is, it reveals the whole meaning of a method, a theme, an idea and a word from beginning to end. Askiya tellers perform askiya in the same style without going out of the way. From ancient times, the traditional Askiya ceremonies created and performed by master artists were begun with the following traditional beginnings:

1. "Gulmisiz, rayxonmisiz, jambilmisiz".
2. "O'xshatdim".
3. "Afsona".
4. "Ashula yoki qo'shiq payrovi"
5. "Dexqonchilik payrovi".
6. "Bog'bonchilik payrovi".
7. "Gul payrovi".
8. "Qush payrovi".
9. "Laqablar payrovi".
10. "Bedana payrovi".
11. "Kino payrovi".
12. "Kasb payrovi".
13. "Musiqqa sozlari payrovi".

There are great merits of Askiya artists like Yusufjon Qiziq Shakarjanov, Ibroqom Buva, Goyib ota Toshmatov, Abdulkhay Makhzum Kozokov, Zaynobiddin Qiziq, Akhunjon Qiziq, Rasulqori Mamadaliyev from Yangikurgan, Usta Qurbon ota, Nasriddin Buva from Uchkuprik, Pirtakiy Odil Eshan, Abil buva and Melikozi Buva, the master artists who developed Askiya and interest in the performing arts in the 20th century. Muhiddin Qiziq Darvishev, Akramjon Yusupov, Oktamjon aka, Yuldoshkhon Nosirov from Kokand, Nematjon Toshmatov, Jorahon Pulatov, Giyosiddin aka were the followers who continued these traditions.

At present, Kokand askiya performers are working in the Fergana Valley under the leadership of the famous artist and entertainer, Honored Artist of Uzbekistan Jorakhon aka Pulatov. The Hangoma Folk Laughter Theater named after Muhiddin Darvishev, which was established in the Uchkuprik District Culture and Recreation Center, has been operating for many years. The head of the comedy theater is a master artist, entertainer, askiyachi, master of words Bahodirjon Shokirov. Theater participants: Mansurjon Ahunov, Sodiqjon Khasanov, Solijon Inoyatov, Mahmudjon

Ismoilov and several young artists are participating in national festivals and events with their repertoire, various theatrical performances. In Kokand, Margilan, Khanabad, Karasuv, Uchkuprik, Yangikurgan, groups of Askiya performers were formed. All groups and communities are making a great contribution to passing on the legacy of teachers and schools of thought to future generations.

Uzbek folk national performances (ropewalking, wrestling, comic entertainer, performs with snakes, illusionist performances) are widespread and developed in Uzbekistan and all regions of Central Asia. There are also folk dance groups in the Fergana Valley.

There are national folk groups in Fergana, Andijan, Namangan, Kokand, Baghdad district, Buvayda district, Fergana district and many other cities and districts of the country.

A little information about the family group "Vodil chinori", which has been operating for many years in the town of Vodil, Fergana district. The leader of the team is a teacher and coach Tursunali Mamajonov, born in 1949 in the village of Vodil, Fergana region, Fergana district.

The family community was formed in 1975. Today, the team includes his wife Gulchekhra Mamajonova, children Ravshanbek, Shavkatjon, Bahodirjon, Bakhtiyorjon, grandchildren Sardarbek, Sukhrobbek and many others. The national spectacles have gained popularity among the public with their performances such as ropewalking, wrestling, comic entertainer, performs with snakes, illusionist performances, sorcery. Such folk games differ from other art genres in that national performances are held in the open air.

Tursunali aka is from Shohimardon, one of the first students of the famous wrestler Lochin, who was the master of all wrestlers in the valley. He learned from his teacher master the secrets of wrestling, ropewalking, and how to play the traditional national instruments: flute, trumpets, horns, and drums. Another important thing was that the art of speech, the art of public speaking, was definitely needed during the show. With the help of his master, Tursunali aka, a master of words, learned the secrets of being the famous orator and how to manage spectacles in the circles. During his performances, he performed from the ghazals of our great poets: Alisher Navoi, Abdurahmon Jami, Babur, Mashrab, our contemporary poets: Rauf Parfi, Chorsham Ruziyev, Muhammad Yusuf, Yuldash Eshbek, Bahodir Isa. By reading samples of ghazals and poems of Ghulam Fathiddin, Siddiq Mumin, Azam Ismail, he instills in the minds of our people such feelings as goodness, kindness, love for the motherland. From time immemorial, our people have good intentions to have a son, to be a fighter when he grows up, to protect our Motherland, to be the guardian

of their Motherland. However, we and our descendants are the followers of our great ancestors Sahibkiran Amir Temur, Jaloliddin Manguberdi, Babur, Alpomish, Gorogli.

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