


About the Art of <i>Askiya</i>		Literature Keywords: the art of wit (<i>Askiya</i>), intangible cultural heritage, word game, national genre.		
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In the world of linguistics XX century history is considered a period of formation of linguistic text and transformation it into an independent direction. The sphere is studying the linguistic phenomenon on a large scale and is growing rapidly in the XXI century poses new challenges to science. One such problem is the study of the text of **Askiya** (folksy joke) (*Askiya* - 1. Acuity, a witty joke, told an impromptu 2. Competition in inventing impromptu witticisms). In Linguostilistic and pragmalinguistic aspects. For anthropocentric study of language means to show the uniqueness of a particular people [23, p. 5]. "And this is the native language – the soul of the people" [8, p. 83].

Askiya is a special genre of Uzbek folklore that has evolved over many centuries and has risen to the level of verbal art. November 27, 2014 at the 9th session of the Committee of Intangible Cultural Heritage of UNESCO held in residences, these *Askiya* as intangible cultural heritage of mankind was included in the Representative List of the UNESCO [28]. In connection with this increased interest among specialists not only in Uzbekistan, but also in foreign countries.

"*Askiya*" is the word of Arabic origin, which in the dictionary compiled by Muhammadgiyasiddin ibn Jaloliddin [5] gives the following explanation: "azkiyo" - "ازكئو" the plural of the word "zakiy" - "زكئ", which means that with a pure mind, have a bright mind. In the "Explanatory Dictionary of the Uzbek language" given the following interpretation: the plural form of the word (*azkiyo*), which indicates the smartest, intelligent, smart, gifted. Word on *azkiyo* time undergone phonetic change, and took the form of *Askiya*. Retaining the original meaning in classical literature (the smartest, smart, insightful), in the modern Uzbek language is used as the name of a genre of oral national creativity. *Askiya* is one of the genres of the Uzbek folklore and in which on the basis of language games, jokes and allusions compete two or more persons or parties. Usually *Askiya* performed at weddings, festivities, refreshments [21, p. 106].

Askiya held *askiyaboz* (*askiyachi*)s (wit, a lover of jokes, improvisations, a person skilled in inventing them) on the basis of competition wordplay. Through word games with jokes and witticisms hand go on stage to win hook "an opponent". **Askiya** – which means saying the contrary

or rapidly responding to the mental "attack" the opponent, to go into the "counterattack." Such verbal contests in Zarafshan, Kashkadarya and Surkhan valley called "aksiya". Art pun "Askiya" or "aksiya" – is used in the meaning of the verbal contest of two or more persons or parties, which is held at the popular gatherings (weddings, festivals, feasts) on certain theme [9, p. 105].

Askiya – Uzbek genre of folklore based on the language of beauty demonstrations by word games, education to direct portable word values. Genre Askiya is not found in any of the folklore of the peoples of the world.

Every nation has its own jokes, contests in eloquence and wit. Although there is a genre of "Aytis" in Kazakh and Kyrgyz peoples, the peoples of Europe interludes performed extemporaneously, which requires wit, resourcefulness in conversation, they are fundamentally different from *Askiya*.

If the presence of Askiya can be explained as the national mentality of the Uzbek people's penchant for jokes, witticisms, the absence of the other peoples of this particular genre does indicate that they have no sense of humor. Askiya is a battle of wits, which need a large experience, knowledge and creative activity, inventiveness, wit, ingenuity, skill reasonably required to answer these questions [1]. That speaks and jokes, allusions inherent in the Uzbek people, L.Bat wrote in his book "Unforgettable meetings" as follows: "The Uzbek poetry is characterized by the fact that it is rich in aphorisms, winged words, wealth hidden thoughts. Eloquence is one of the features of the Uzbeks."

A lot of the information that representatives of various nations were delighted with the art **askiyaboz**, impromptu, unique form of expression of this genre, features performing arts and other original parties Askiya. The great Russian scientist - ethnographer, explorer of life of Central Asian peoples, the author of the book "Half of life in Turkestan" paid special attention to this kind of art of our N.S.Likoshin and wrote: "Among the Uzbek folk arts and games, Askiya requires judgment, ingenuity, strong effect on views and feelings of the people, it is surprising originality of the dispute".

One of the researchers of the Uzbek art, a great scientist, A.L.Troitskaya, watching as performing **askiyaboz** audience laughed till you drop, was delighted with the force of art influence.

Just as in proverbs, riddles, songs, poems, in the works of the world's peoples are similar or very similar, in some jokes can meet the situation and elements of Askiya (pawn moves e 2nd 4; he walks hardly, hardly). But scientists have so far found no presence of other peoples Askiya, which as a special genre of art has certain characteristics [22]. This boasts the Uzbek people, and including our writers, "... our language is rich. No other nation is no art – **Tuyuq** (mean: quatrain, built on a play on words, basically, homonyms). We have Askiya, which no one else of the people" [26]. Uzbek Askiya different from jokes and witticisms of other nations that have it rose to the level of art, and is recognized internationally.

The improvement of the genre and forms of **Askiya** the important role played by various techniques, graceful language games of folk art and literature. L.Raupova stated: "And in the literature for the disclosure of national mental particularly effectively used elements of Askiya" [14, p. 38-39]. For example, if the novel H.Gulyam "I aspire to you," a cheerful spirit, wit girls in K.Yashena drama "The defeat of" fidelity to duty Nurmat passed through askiya. In the novel "Black eyes" P.Kadyrova in a dialogical discourse Davlyatbekov and Giyasiddinov through allegory, allusion and irony clearly expressed the inner world, the uniqueness of the nature of the characters. *«Видимо совещание закончилось благополучно, настроение у Гиясиддинова было приподнятое. Почувствовав, по выражению лица, что между Мансуровым и Давлятбековым что-то произошло, он пошутил:*

– Эй, да в ваших усах прибавилось седин! – сказал Давлятбекову – ведь новый директор интеллигентный человек, из-за своей внимательности до педантизма(в узбекском языке «қилни қирқ ёрмоқ» – бук. «колоть волос на сорок частей») наверное он вас совсем загонял?

Давлятбеков восхитился его проницательности и начал искать пайров(определенная тема в аския) на слово «волос»:

– Ладно бы, если только внимательность, Кабилджан ака, он заставляет меня проходить через волосяный мост, каждый раз сильно пугая! – сказал он.

Громкий смех привлек внимание и водителей. Прислушиваясь к аския, они усмехнулись, улыбаясь.

– Это-же хорошо, если заставляет проходить по волосяному мосту (Қилқўприк(Волосяный мост - мост из волоска– через, который все смертные якобы проходят в рай, грешники падают с него в ад). Потому что, на той стороне рай. Правда, если сбросит, рухните прямо в преисподнюю, - сказал Абдуманнон Вахидов.

Теперь хохот доставил большое удовольствие водителю синей «Волги». Каждый водитель хотел гордиться своим начальником.

- Да если бы и хотел сбросить, не смог бы, - сказал Мансуров.*
- Это почему же? – смеясь спросил Гиясиддинов.*
- Оказывается, этот человек принес в жертву много овец, поэтому пересаживаясь с одной на другую, преспокойно пройдет по волосяному мосту!»*

In the performance of Askiya sides are sometimes among the people, sometimes sitting opposite each other, in most cases competing standing or moving around, trying to meet the meaningful, funny, elegant and beautiful. The loser is the one party that is slow, delaying the response goes beyond the given topic or violates the logic. Destinations his laugh and cry evaluate responses of the parties, come to the delight of an exciting and spicy askiya and vice versa upset by gray, shallow and coarse jokes. Therefore, each **askiyachi** must have a rich vocabulary, show the ability to use words associated with linguistic skills, have the ability to actively use puns, allusions and jokes, exaggeration, mockery. Because the main purpose of **Askiya** genre compete through word games, cause laughter and hook an opponent. To Askiya was informative and funny, from the contest participants must have a good knowledge of life situations and the nature of the

"enemy", their weaknesses, ability to reveal the humorous value of nicknames and defects must be carefully master the techniques and means of increasing the influence is speech, respond instantly to any unexpected replica, quickly capture the subtleties of jokes and witticisms, ironic speech values, and most importantly must have the experience to hook an opponent, or put words in his language of chess "frosted position". These are the requirements puts Askiya-match before the "rivals". Who is a skilled orator and resourceful in the conversation who are "his words will not climb," who put the opponent in a "frosted position", he is the winner. In this respect, be compared to chess **askiya**. It is known that the intellectual chess game competitive and the number of fields on a chessboard and figures is limited. This can be substantiated an asymmetric dualism (the confrontation between the infinite and the content limitations of language means which express them) in the language. Chess and Askiya characterized by infinity and variety of combinations. In every language known vocabulary words, using them in the speech process can form endless and original combinations, you can arrange the unexpected and positional attacks. Although in the Askiya, in chess for players to create equal conditions and opportunities, "rivals" each in its own uses them: a variety of moves, different style and positional confrontation, expected and unexpected attack, checkmate or get mat ... And the result – reconciliation or victory. So, a national genre – Askiya, which since ancient times has shown the intellectual thinking of the Uzbek people, is also based on the same of similar strategic goals and objectives. In this respect, Askiya acquiring national identity and uniqueness. If used in chess "Sicilian", "Spanish" moves, in the course of Askiya on only the *Uzbek move, Uzbek and Uzbek defense attack*. But not everyone can become a party game or "rival". Players in Askiya (mostly men) are made up of people who can compete among the large number of people. Since, "**Askiya** – men's room, and the entrance is forbidden to women". (S.Ahmad).

Askiya has many forms: **payrov** (defined theme Askiya), Askiya with traditional intonation ("Who are you - flower or basil, or Jamba?", "Do awake?" "I took you for ..."), Askiya based on rhyme and melody stylistic repetition, Askiya based on nicknames people Askiya – the base of which consists of a single word, etc. By historical forms of Askiya are "Afsona" (Myth), "Yakka Askiya" (Private Askiya), "Qofiya" (rhyme), "Radif" (Redif – word or group of words, repeated over the rhyme in each verse), "Tabibchilik" (Occupation doctor), "Laqab askiyalari" (Askiya on the nickname), "Bahri bayt" (The game, in which one reads the verse. Poems, and his opponent should lead another verse, beginning with the last letter of the previous one stanza) "Safsata" (Gossip), "Chiston" (Riddle) "Tutol" "Rabbi," "Shirinkorlik", "Shing askiyalar" (Some Askiya), "Lof" (unbelievable fiction) and "Women's Askiya".

Each **askiyachi** have his nickname. In these kinds of Uzbek folk oral tradition as **askiya-payrov**, **qiziqchilik** (buffoonery, clowning), **latifa** (anecdote) the use of nicknames takes the main place and therefore, almost every **askiyaboz** awarded nicknames Abdulhay Makhsum Kazakov - "**kal**" (scab mangy, bald); Mamayunus aka (aka – friendly appeal to the older man) Tillyabaev - "kal", Dehkanboy Shernazarov - "kal", Buhorbek Zakirov - "kal", Ismaildzhon Akbarov - "kal", Alimdzhon aka Khaydarov - "kal", an abundance aka Normatov - "kal", Abdullakhan Kazakov - "kal", aka Abdukadir Muhammadkulov - "kal", Pulatdzhon qiziq Normatov - "cho'tir" (speckled);

Mamarazik aka Iskhakov - "cho'tir", Erka qori Karimov - "ko'r" (blind); Kadyrdzhan aka Khalilov - "Laylak" (stork); Tursunbuva Aminov - "ijroqum" (Executive Committee), "Kampir" (old woman); Komil qori Kulidjanov - "buqoq" (goiter); Usman qori Rakhimbekov - "buqoq, Rasul qori Mamadaliev - "qori" (1) the reader of the Koran; 2) so respectfully called blind); Abdullajon Jashari aka - "it" (dog); Mahmudzhan Abdullayev - "it," Mamadali qori Tashmatov - "it", Yashar Rahmatkul aka - "tuya" (camel); Buzruk Usmanhodzhaev - "tuya", Goyib Tashmatov aka - "ho'kiz" (ox); Nasriddin Mirzaahmedov - "chochqa" (pig); Ikromiddin Karimov - "echki" (goat); Adilhodzha Saidkhodjaev - "eshak" (donkey); Ismaildzhan Dehkanov aka - "puchuq" (pug), etc.

Such nicknames sometimes indicate handicapped people (the bald, blind, lame, deaf, pockmarked, goiter), sometimes by means of objects, animals, birds show the character, like the person (horse, camel, donkey, animals, stork, goat, dog, cat, a hen).

In the Askiya the wordplay are made in using **phonostylistic** (replacing sounds, skipping sounds, building sound, change the place of speech sounds, stress), **lexical** (contextual antonyms, contextual homonymy, amphibole, polysemantic unity contextual paronyms, phraseological unity), **morphological** (terms, names, place names, paired words, form repeats the words, compound words, occasional derivatives) and **syntactic** (polysemantic and multifunctional of the sentence, stylistic svyaz). Implementation of wordplay by homonyms and polysemantic units can argue asymmetric dualism in the language (the confrontation between the infinite content and limitations of language means which express them). Text Askiya, and in general, a play on words in the Uzbek language is based on different interpretations of the text. Linguistic phenomenon (allofroniya, amphibole) associated with such different interpretations and create an opportunity to express more than one media. As a result of linguistic units, especially in the context of the sentence also extend their semantic features function in the context change.

Today, in the cities of Ferghana valley there are several schools of **askiya**: Margilan Mamasidik Sher, in Kokand Akramdjan Anvar, in the town of Khanabad, Andijan region Muhiddin Sultanov, in Naryn district of Namangan Gafurjan Mirzaev supervise these schools. Of these Nematdzhan Tashmatov awarded the medal "Shukhrat" Abdulhay Makhsum Kazakov, Gulyamdzhan Ruzibaev, Hotamdzhan Khakimdzhanov awarded the title of Honored Worker of Culture of Uzbekistan, Hasanbay Sultanov Rustam Hamrakulov, Jurakhon Pulatov, Mamasidik Sheraev became the honored artist of Uzbekistan. These facts once more indicate that a lot of attention paid to the development of this kind of literary art after independence. In Uzbekistan, especially in the Ferghana valley (Ferghana, Andijan, Namangan) traditionally held Askiya holidays. During national holidays, performances, festivals are organized performances **askiyachi**. Each year the scientific and methodological center of the Folk of the Republic of Uzbekistan oral tradition held Republican contest **askiyabaz**, involving talented representatives **askiyachi** schools.

The first scientist who began to explore Uzbek Askiya was R.Muhamadiev. His book, "Askiya" [12, p. 140] is the first major scientific work on the subject, which compiled a large amount of factual material.

H.Razzakov, who has studied the question of satire and humor in the Uzbek national oral works on materials of Ferghana said that Askiya existed for a long time, that under its influence were written historical and artistic works, and if in this direction among the Uzbek people to conduct purposeful, thorough scientific research it will be possible to create a scientific work, which will be fully consecrated this important genre of folklore [13, p. 122]. In accordance with this, the monograph H.Dusmatova "Linguistic stylistics of text's Askiya" [7, p. 224] considered the first scientific work in the Uzbek linguistics dedicated special study Askiya.

Askiya – as a representation of art as of theater has been investigated Muhsin Kadirov. His scientific views were reflected in the book "History of Uzbek theater (XVIII-XX century)" (T., 2003), in the book "Drama of the traditional theater" (T., 2005), in textbooks "Laughter Wizard" (T., 2008), "The Uzbek traditional theater" (T., 2010).

In the years of Independence collections Hasanbay Sultanov, such as "Askiya" was published in the field of science (1998), Said Anvar, "Abdulla qiziq nima deydi?" ("What does Abdullah kyzyk?") (2006), and Ubaydulla Abdullah Iskandar Rahmon "Kulganlar - darmonda, kulmaganlar - armonda" ("who laughs - healed who does not laugh - in fact the desire to be fulfilled") (2007).

If the European science sufficiently investigated pun pun [2, 3, 4, 6, 10, 11, 15, 16, 17, 18, 19, 20, 24, 25, 27], the Uzbek linguistics still in sufficient research has not been studied as an object of research, the Uzbek national genre, the crown of verbal art – Askiya, its types, possibilities of expression wordplay, methods, techniques and tools that they form, which determines the importance of serious further research in this direction.

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