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## SIMILARITY OF ASKIA'S THEORY AND JOKE

**Abstract:** The article examines the askiya genre based on the humor of Uzbek folklore, its compatibility with the theory of humor, including such poetic elements as humor, laughter, which constitute the essence of the askiya genre, their content, origin, expression, reason, means and methods, and also textual and subtext meanings of the word, their specific expressive image.

**Key words:** humor, askiya, laughter, payrov, script, prototype, binary category, tag meaning, euphemistic meaning.

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### Introduction

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It is known that askiya is the art of creating light humor with more than one figurative meanings. The use of figurative words skillfully in public and the creation of laughter without discriminating one's identity are also considered common occurrence in the early period of the history of the art public speaking.

The art of expressing hidden content through the figurative meaning of a word was first studied theoretically by the ancient Roman philosopher and orator Markus Tully Cicero and Marcus Fabius Quintilianus.[9].

M. T. Cicero, based on his oratorical experience, divided the words with figurative meaning into two categories:

1. Words that create laughter by expressing the content of an object;

2. Figurative meaning in the form of a slang word; He emphasized that this form included the followings: absurdity, ambiguity, contemplation, calembour, allegory, opposite meaning (antonym), simplicity, humorous image, analogy, oppositeness - opposite meaning, unfulfilled dream, suitable for direction, (irony) - humor, metaphor, imitation, fable,

proverb, light laughter, surprising, no explanation needed, literal comprehension of words, an unusual interpretation of proper nouns

This scientific observation, made by Ancient period orator M. T. Cicero, was the first theoretical interpretation which was devoted to determine the place of eloquence in effectiveness of speech.

Later, M.F. Quintilianus studied eloquence in connection with rhetoric. He attained some clarity compared to M. T. Cicero in identifying the different aspects of the eloquence from ordinary laughter. He considered that "A person laughs not only cause of their sharp intellect, but also their ignorance, cowardice, lack of self-control and other reasons," [4].

Orators focused more on the relationships between laughter and the human psyche. In particular, M.F. Quintilianus considerations, it is preferable to substantiate a scientific and philosophical point of view how laughter arose. M. F. The Quintilianus divided all the causes forming laughter and smiles into six groups: 1. Interpretation (urbanitas); 2. Sudden gift (venustum); 3. Distinctiveness, uniqueness (salsum); 4. Humor (facetum); 5. Ingenuity (jocus); 6. Sincerity (decacitas) [2].

To what extent do the reasons cited by M. F. Quintilianus related to the askiya performance and the nature of the genre? The style of explaining a

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particular thing or occurrence is common in askiya. The categories of ingenuity, humor and sincerity are also signs of askiya. For instance, let's look at the "Bedana" payrov:

Askiyachi 1 (who practises askiya): You hand grain on the one hand and console one's head with the other hand.

Askiyachi 2: You are singing inside the net squash saying my homeland, my homeland.

Askiyachi 3: You quail is short, mincing steps

Askiyachi 4: My quail was sticking its head out of my sleeve, the male quail was holding his corn inside my sleeve.

Askiya 5: As my quail kicked your quail, yours ran away.

Askiyachi 6: After a kick from my quail, yours wanted to seek it to come from.

Askiyachi 7: You have to keep your cloth open when it comes out.

Askiyachi 8: It will take me nine to sing after mine is full of energy."

Askiyachi 9: You spray water completely."

Askiyachi 10: He'll take me to ten when I'm full."

Askiyachi 11: Does it be use of a kick?

Askiyachi 12: After kicking my quail, it goes into her coming out.

Askiyachi 13: Keep it in the middle of feet and console its head.

Askiyachi 14: Bit-bildik (the other name of quail sings vavaq.

Askiyachi 15: The quail will get between your knees without coming back to you after you've beaten yourself up.

Askiyachi 16: It pulled out its head if your cloth was a little torn"

Askiyachi 17: It is true that I brought it in my bag, and they said that if you do not have a bag, they say that they are bringing it from Hasanqovoq.

Аскиячи 18: Besides the quail, there were two eggs in the bag.

19-аскиячи: There are both eggs and milk. And so on.

In the cited askiya, the style of interpretation was predominant in the speech of all participants. The first askiyachi addressed a mixed requested explanation. The next askiyachi explained what he did and told funny words.

In the speech of the next askiyachi, a certain comment is made in the first part and followed by a funny part. All the spiritual signs, such as ready with an answer unexpectedly, humor, originality, sincerity, stand out in the speech of the askiyachi.

The fact that Askiya is an example of the oral art which presents laughter shows that it has a social-spiritual function. A Russian psychologist Alexander Luke, who studied the effects of laughter on the human psyche, divided the emotions related to humor into twelve groups in his pamphlet on humor and ingenuity:

1. Opposition on purpose; 2. Fake intensity; 3. Leading to nonsense (hyperbole, euphemism); 4. Nonsense; 5. A mixture of styles or combinations of plans (mixed speech styles, figurative meaning terms, similarity of style and content, differences in speech style and pronunciation conditions, figurative (tag) meaning); 6. Signs or specific connections; 7. Two-sided interpretation; 8. Humor; 9. Reverse comparison; 10. Random or secondary basis comparison, inclusion in different objects and occurrences in a single list; 11. Repetition: a) exact repetition, b) Repetition of changing the grammatical structure, c) Repetition of the changing the meaning; 12. Paradox [3].

The cases noted in psychiatrist's interpretation should be viewed as specific styles of speech-generating laughter, not emotion. A logical repetition is also evident in his comparisons and interpretations in his classification because of Alexander Luke's psychoanalytic approach.

A professor Victor Raskin at Purdue University in the United States thought about the linguistic sources of comedy in his research of "The semantic theory of humor". Victor Raskin tries to define the understanding of speech and semantic meaning in the creation of a comic situation.

He analyzed the essence of comedy, its components and the actions related to it. He also gave information on the types of laughter, problems and comedy theory. He expressed his views on the grammatical inaccuracy of the elements of speech creating laughter but it can signify the figurative meaning. Victor Raskin gave the definition the verbal form of laughter as follows: "Any comedy comes of real and unreal situation. Typically such situations are:

1. True and false; 2. An expected and unexpected, unimaginable event; 3. An event that is close to reality, possible, but unbelievable. Such scripts are often used in humor, sometimes separately, to evoke laughter in speech. There is a binary category related to a person's outlook and perception of the world.

We are discussing about a woman / man, a lie / truth, life / death, goodness/ badness, wisdom / ignorance, worthiness / inadequacy "[1]. V. Raskin emphasized correctly and distinctly that the binary category consists of only human intelligence and human-specific concepts in the emergence of laughter. The exact analogies, the hidden meanings in the words and phrases expressing the figurative meaning, the semantics of reality have binary importance, with other words, they have two forms of meaning related to each other.

The "Bedana" payrov quote above described the events that characterize quail movements.

If we analyze the words pragmatically, the topic is not only about the quail "Bedana" payrov, but also it is about elements like human that in some ways resemble it.

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In particular, motives such as raising his head, singing more when they become stronger, and "seeking where they came from" after having sang have binary importance with their semantic essence.

"Humor is created, the occurrence in laughter happens," said the Austrian psychologist Sigmund Freud, who explained the difference between laughter and humor.[8] Victor Raskin also wrote about intentional and unintentional events which might cause laughter.[1] The views of Sigmund Freud and Victor Raskin on the distinction between humor and laughter are quite close but it is more controversial.

We think that humor and laughter vary according to the timing and nature of their occurrence. Humor is expressed by actions and words. Laughter is a hilarious event which manifests as a result of humor. Execution process of askiya is a joke. Specifically, humor is a process which executes on the basis of askiyachi's word game with each other.

Laughter is an event that manifests itself in the presence of the listener, the performer, in general, all the witnesses of reality.

In Askiya, laughter comes about as a result of the depiction of the object to be satired and the event or situation associated with it. The essence of Askia is based on humor. For this reason, the performers make the audience laugh by joking each other. Laughter is created by the scripts which the performers used in their speech. Scripts contain words, combinations that have a metaphorical meaning in askiyachi's speech. In the above mentioned payrov, the quail used as a scrip.

A script is the name of an object which is at the center of the askiya theme. Script is actually a sound that comes from accidental slipping, friction (e.g., the squeaking of an oiled iron wheel, the squeaking of a door, etc.). In the theory of comic genres, the script is probably used as a term to describe a comic element that evokes a high-pitched laugh. An object selected as a script must have a specific prototype that is similar in meaning to specify a hidden meaning. The prototype is required to be similar to the script in some way: shape, movement, character, in short, in terms of a specific function.

In Askiya, the qualities and description of the script are explained. Exaggeration is sometimes allowed in interpretations. For example, in the description of the quail "Bedana": "After a kick from my quail, yours wanted to seek it to come from." or in the process of praising the quail among the askiyachi, there is exaggeration. "Askiyachi 8: It wil take me nine to sing after mine is full of energy." "Askiyachi 9: You spray water completely." "Askiyachi 10: He'll take me to ten when I'm full." Apparently, eloquence is the skill of the askiyachi.

After selecting a particular script, the askiyachi does not stop describing it, they try to exaggerate more the interpretation of what is being described. The fact that the quail stays inside the most is due to the fact that the prototype stays in a similar outfit. It means

that the choice of the script is required its location and place of activity corresponding to the prototype.

If we analyze a quail in real, how much power may the quail have in its kick if it is a small bird? In the text, the quail's kick also means evaluating the movement of an object that is understood in a specific tag meaning. This causes the script to move towards the hidden meaning area of the logic in the open meaning area and to expand in the tag meaning area. The expansion in the tag meaning field results in a hidden picture that is involuntarily formed in the listener's imagination. Laughter ensues as a result of a hidden picture that is accidentally created in the listener's imagination.

Another specific functions of the script is that it must have a euphemistic meaning. In the euphemistic meaning, a particular thing is meant to express the name of an event or the concepts associated with it by something else. Based on the resemblance of one of the human organs to a quail, the quail is used as a euphemism.

In the Askiyachi speech, "Askiyachi 15: The quail will get between your knees without coming back to you after you've beaten yourself up.

The Askiyachi 16: It pulled out its head if your cloth was a little torn" these descriptions make the audience laugh because it has a euphemistic meaning. The tag meaning of the euphemism is revealed in a metaphorical way in images such as quail 's "slipping between his knees" and "It pulled out its head if your cloth was a little torn"

Oral genres with persuasive words based on humor are called "wit". It means the genres close to Uzbek askiya. According to N.M. Chuyakova, who studied the sharp-spoken comedies of the Caucasian Adige people "sharp-spoken comedies have their own signs. It means that they are within a specific topic (political, social, class issues) and with laughter, comedy which are more predominant. The wit genre of the Adige people is close to our askiya, but its performer consists of the only one. Askiya is performed by two or more people. But it is similar to the features of the Askiya genre with its specific features. In particular, laughter-based construction, such as dedicating laughter by making jokes and jokes around a particular topic, have in common with features of the askiya genre.

Any member of humanity can gain pleasure from laughter and humor, as laughter does not choose a nation, race, or boundary. The art of making people laugh intelligently and eloquently is also found in other nations of the world. The form of group art as Uzbek askiya has not developed in their nation. V. Ya. Propp stressed "The concept of humor has been described several times in aesthetics which means the ability of creating a humorous situation in a wide sense. "Humor is a factor in our spiritual communication with people, expressing of their inner pain in appearance, in the creation of a good mood

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through sincerity” he noted [6]. Having the prior position of humor in askiya serves to ensure its artistic and aesthetic essence. According to folklorists C. Ruzimbaev and H. Ruzmetovs’ interpretation “Humor is an English word which means “moisture”. “Light laughter means humor in folklore”. [7]

Askiya has popular importance because of becoming a factor of laughter, our humorous analogies and jokes. According to dissertation of folklorist Nafset Muratovna Chuyakova, who studied the problems of satire and humor in the folk art of the Adiges, they performed their satirical, genres like askiya at hashars, parties, and public gatherings. [11] The wit genre of the Adiges is closer to our askiya in terms of performance, but it is different from performing by one person. The performers of this genre are also described as singers, songwriters and bakhshi.

Udmurt scholars have written in a textbook on the role of humor as a tool for the comparative study of cultures: “Humor is the key that opens the door to

another world. The humorous work is a complete guide to different cultures.” [12] Indeed, humor, joke, laughter indicate a person’s cultural existence. Certain social issues are criticized, a certain mood is created, the mood of the audience is raised by humor.

Рус юморининг лингвокултурологик тахлилини олиб борган Му Шуангшунинг ёзишича: “Му Shuangshuang, who conducted a linguocultural analysis of Russian humor, wrote: “Humor is a general concept that includes humor, anecdotes, and askiya. Anecdotes is a form of humor, embodying all the hallmarks of humor, a unique and short form of dialogic speech-oral humor with an unexpected ending” [5].

In brief, Askiya has importance with as an independent genre of Uzbek folklore in accordance with the theory of humor, due to its poetic nature, humorous nature, the use of metaphorical words and phrases in a dialogic speech and a specific topic, as well as binary nature.

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