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## ESTARADA WORD ART

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### **ESTARADA WORD ART**

**Annotation:** This article discusses the role and importance of the art of speech in pop music, communication with the audience, the problems of the actor's work on the art of speech and their solutions.

**Keywords:** Fiction, art, theater, variety, variety actor, art word, askiya, anecdote.

Variety - what is it? What does it mean? At the beginning of our speech we will dwell on pop art. Nowadays we can meet not only the numbers of our pop art in the pop genre, but also the elements and stage works that belong to other types and genres of art. So, without discriminating against other types of art, it enriches pop art with other genres of performing arts with its breadth and diversity of directions. Because a work pertaining to any type of art that appears on the pop scene (if it is masterfully crafted at the level of the number) can take its place as a complete composition of the show.

Among the ancient forms of Uzbek traditional art, there are many related to the art of speech. We need to get acquainted with them from curiosity, askiya, latifagoy, lofchilik. Because the later life of this Uzbek folk art made a great contribution to the development of Uzbek pop music. Before thinking about Askiya, it is worth briefly commenting on its essence. The more complex the creation in Askiya's art, the harder it is to understand. Because the askiyachi says the askiya uses a subtle word game. Understanding a word game is as difficult as figuring it out. In a word game, you have to use the way of thinking of the person who invented it. So during laughter someone laughs, someone can't

understand what it's all about. The main goal of the Askiya genre, its essence, is to create laughter through word play.

**Askiya** - is a genre based on word play, word formation, full use of word polish, which is rarely found in the oral art of peoples. "Askiya, which is a folk art of speech, is close to the theater of clowns and amateurs with a number of qualities, but it is not its type", said Muhsin Kadyrov [1,42].

True, sometimes amateur monologues and anecdotes can encounter situations similar to askiya, but not as a separate genre with certain characteristics. The word "Askiya" is derived from the Arabic word "zakiy", which means pure-minded, sharp-minded, intelligent - thinking with a delicate nature.

Rasul Muhammadiev, the first researcher in the genre, writes: "Responsiveness is the most important condition of askiya, because if one side does not respond in time, there is a strong response (if there is a pause), laughter subsides, and the opponent's mind is weak". The scholar notes that the Uzbek recitation of askiya dates back to ancient times. In particular, the poet Zayniddin Wasifi, who lived in the XV century, mentioned in his memoirs that there were masters of sharp words in Herat, such as Mirsarbarahna, Burhani Gung, Hasan Voiz, Said Ghiyosiddin, Sharfi, Halil Sahhab, Muhammad Badakhshi [1, 53-54].

As handicrafts developed, askiya became more popular. Especially gray and satin weavers, whose arms and legs were in constant motion, either sang, sang, or rubbed their hearts with askiya. In this respect, the population of the Fergana Valley stood out. Famous masters of words such as Yusufjon Qiziq Shakarjanov, Mamayunus Tillaboev, Erka qori Karimov, Amin buva, Ganijon Toshmatov, Tursun buva Aminov, Abdulhay Makhsum made a worthy contribution to the development of askiya art [1, 55]. People's singers Jurahon Sultanov, Rasulqori

Mamadaliyev, Shoqosim, Shoolim, Shoakbar Shojalilov, Orif Kasimov, Orif Alimaxsumov and dozens of singers were also famous at weddings. It is no secret that askiya gives a special charm to such holidays, public gatherings and performances as Independence Day, Navruz, which are held in our country today.

Askiya contains small species, the most popular of which is the pheasant. The rest are laughter, basil, jam; like, rhyme, total, are, are called by such names as rabbi, myth, nonsense.

In the process, the participants choose the topic according to the characteristics of the audience, profession, region, local conditions. Topics can be in agriculture, handicrafts, teaching, works of art, proverbs, cotton, building, medicine and other areas. But whether a theme is chosen, it must continue consistently from beginning to end.

Importantly, every work done is done on the basis of askiya accompanied by gut laughter. The skill of the Askiyaboz is determined not only by knowing from the thread of the construction to the needle, but also by keeping their narrative in sync with the word play and making the listeners constantly laugh.

Therefore, Uzbek pop music is a logical continuation of the genres of speech on the basis of the National Traditional Theater, such as askiya, muqallid, imitation, hobby, as well as clowning, puppetry, dorboz, etc. together with retaining the features of a national spectacle. Today, the performances of pop singers, masters of lyrics and pop artists (conference participants, presenters, actors) have aspects of traditional Uzbek theater. It is no coincidence that the Uzbek national variety, which has been formed in our country on the basis of such word genres as national askiya, payrov, kiziklik, muqallidchilik, is developing with the times. We often watch the performances of Uzbek singers and amateurs on European stages, and we see that they amaze even foreign audiences. Proof of our

words are the concert programs of our pop singers such as Farrukh Zokirov, Yulduz Usmanova, Ozodbek Nazarbekov, Oksana Nichetaylo, Shahzoda, Sevara Nazarkhan, Hojiboy Tadjibayev, Obid Asomov, Mirzabek Kholmedov, Valijon Shamsiev.

The term “latifa” is derived from the Arabic word “lutf”, which means to think tenderly, to do good, to show mercy, to honor. Also, in dictionaries, anecdote conveys subtle, concise, small, deep, and broad meanings.

Anecdotes belong to the epic type in fiction. But in the performance, the style of the variety, that is, the acting, is important.

Anecdotes have the following specific features:

- anecdotes are created in the form of prose;
- will be limited in size;
- dialogues are widely used in event expression;
- the unexpected solution of the emergency is ridiculous [1, 62].

According to the scientific literature, the formation and development of anecdotes dates back to the IX-XI centuries.

The connection of the content of the anecdotes with the name of Nasriddin Efendi is marked by the end of the XIX century and the beginning of the XX century. In Mr. Nasriddin's anecdotes, the protagonist is portrayed as a very quick-witted, very intelligent, wise and enterprising person. It is impossible to put him in a situation where there is no solution in life, in words and deeds. Because in the image of the wise, thoughtful Nasriddin efendi, the eloquence of the whole people, the nation, the quality of delicate thinking is reflected.

In the text of each anecdote, the mind, mood, and intelligence of the person who invented it are revealed. An interesting aspect of anecdotes that appeals to the listener is that the parties to the question and answer in them try to put each other in a situation where there is absolutely no

solution. In particular, the fate of Mr. Nasriddin is portrayed in a very difficult and desperate situation until the final part of the anecdote. But because the people are on the side of Mr. Nasriddin, our hero can find a solution to such a difficult situation with his ingenuity and eloquence.

One of the arts used in fiction is called "exaggeration". Derived from the Arabic language, this word means reinforcement, exaggeration, hyperbole. Praise is a popular genre of folk oral art, such as anecdotes and anecdotes. Basically, the art used in the genre is a kind of rhetoric and rhetoric. Although exaggeration occupies a leading position in the essence of this genre, it differs in the purpose of applying this art in fiction.

Praise is a genre belonging to the epic type (genre) of fiction. Its size is limited: two-three, three-four sentences. Basically, it will be in the form of a transcript of a conversation between two loafers involved in a dialogue. They compete with those who are considered to be skilled, experienced loafers in the fabrication of exaggerated lies.

Both sides are well aware that the story they are telling is a lie and fabrication, but they do not express their opinion openly at all. When this condition is violated, the loaf loses all its essence, its charm. On the contrary, a loafer will in most cases confirm the exaggerated lie of the interlocutor, not object. Only when he finds out about the content of the loaf should he find a sharper, more exaggerated, more false answer than his. Importantly, the loaf ends at this point because the second loafer then responds. Sometimes the dialogues can go on for a while, but the loafer who makes the final comment still wins. In anecdotes, lofts, askiyas, a sentence that causes laughter can be evaluated at the level of discovery. The person who invents them will have a great life experience, especially if he demonstrates the skill of making a joke by correctly assessing the situation. To do this, he must have the ability to make better use of the richness of language.

The genre of the word is formed as a result of the combination of literary material with the art of acting. The variety of word genres is endless: it happens with the narration and performance of a story, fairy tale, lyrical monologue, feuilleton, interlude, lyrical poem, parable, epigram, and anecdote. It can also be in the form of a staged whole performance. Thus the word genre is also divided into its sub-genres. For example, the story being performed can be in romantic, patriotic, domestic dramatic, humorous, lyrical-poetic, and journalistic forms.

When it comes to the word genre in pop music, of course, the art of conference comes to mind. Before we start talking about conference art, we need to look at the past where the roots of this art lie. Because the origin of this art direction in the history of theater was the result of the attention paid to the actor's speech on stage, it is safe to say.

In the history of theater, the issue of speech has received a great deal of attention. In stage works, the author's idea has been proven over time not only by various means of expression or the director's impressive mezzanines, but also by the performance and speaking potential of the protagonists. On this basis, we put in the theaters of antiquity.

**“Conference”** - is derived from the French word “conferer”, which means “speaker”. The conference genre is one of the youngest among the pop genres [2, 163].

The fact that any concert, holiday night, show, and similar event takes place without a conference means that the symphony orchestra performs without a conductor.

The role of the conference in a holiday show or concert is important. The conference is an artist who connects numbers belonging to different genres in the show, has a high level of improvisation and is a pop actor who maintains the internal and external dissonance of the celebration. He tries to fill the gap between the numbers, to raise the

mood of the audience and, if necessary, the participants of the celebration, to share their pleasure.

The role of the conference in spectacle is not limited to this. He not only tells the sequence of numbers during the concert, but also senses and maintains its tempo-rhythm, harmony of behavior. The conference requires the creator to have a keen mind, a quick wit, and a strong wit ability. He is an artist who combines all types and directions of art.

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