

Art of Interest and Unique Traditions in Turkestan

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ABSTRACT

This article examines the political changes that occurred as a result of the Russian Empire's conquest of Turkestan, as well as the study of Uzbek national art and traditions by foreign scholars and the work done in this regard, their significant impact on the development of national art and traditions, as well as the empire's attitude towards Uzbek national art and traditions.

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Askiya is the art of making audiences laugh through quick wit, sharp responses, refined taste and cultural awareness, eloquence, profound knowledge, and sincerity. Askiya is unique to Uzbek oral folk art and cannot be found in the national artistic traditions of any other country. The inclusion of askiya in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2014 not only stimulated the study of this verbal art form in Uzbekistan but also increased interest among specialists worldwide in this unique artistic expression. Comedy is an art that has developed since ancient times. In this field, there are many artists in our country who have earned a place in the hearts of the people with their talent, resourcefulness and resourcefulness. In particular, based on historical research, the processes of development of Uzbek national comedy art, which today embodies Uzbek national art and traditions, have also experienced a unique historical period. In written historical sources, askiya was widespread in the 15th-17th centuries. The poet and scholar Zayniddin Vasifi (16th century) writes that askiya was widespread in Herat and cites the name of the most talented among dozens of skilled askiya scholars, Mawlana Abdulwaseh Munshi. Alisher Navoi, Zahiriddin Muhammad Babur, and Khondamir also provided information about Askiya. Beginning in the 19th century, "folk theater" began to be revived in the Kokand, Khiva, and Bukhara Khanates. In the Kokand Khanate, "interest-theater" quickly rose and became popular among the people. The period of the rise of the most complex forms of askiya and the maturation of many examples of askiya coincided with the second half of the 19th century and the first quarter of the 20th century.

During this period, Sadi Makhsum, Zokir gov, Yusufjon Qiziq Shakarjonov, Okhunjon qiziq, Zokir Eshon, and Rustam Hamrokulov were renowned masters of the word who created their own school of humor. Later, this art form did not stop developing. A number of well-known comedians have performed and continue to perform individually and in groups. It was during this period that many askiya scholars emerged from the city of Kokand and its surrounding areas. During this period, it became common for ordinary people, especially local artisans, to gather in places for various wedding performances and holidays, and to hold various friendly talks. The masses of the ring, who did not have a professional national theater and cinema, enjoyed the arts of talented artists who emerged from the ring at that time - musicians, singers, comedians, performers of wooden legs and puppet games. It is known that there were many askiya players among these creators. Following the Russian invasion, the Russian administration

implemented various measures to meet the cultural needs of the Russian population resettled in Turkestan. The population, arriving from Petersburg and Moscow, wanted to continue their culture and unique way of life in new lands. But there were no conditions to invite theatrical or concert troupes from Russia to tour or develop other types of theater and art in the country. However, the construction of the railway in 1893 increased the influx of Russian intellectuals and artists to Turkestan.

The role of Margilan artist Yusufjon Shakarjanov in the development of the art of askiya in Turkestan is incomparable. From the end of the 19th century to the beginning of the 20th century, he entered the world of art as a talented theater actor, a skilled dancer, author of a number of oral plays, and a playwright. Music and dance play a major role in her stage performances. During the colonial period, Turkestan became the center of humorists and askiyaists in Central Asia. Actors, singers and musicians, dancers and acrobats, rope-players and hangers-on, who worked in different parts of the country, came to Margilan at different times to study at the Yusuf qizi school, took exams for independent creativity and received "Fatiha" for their work. Those who received the master's blessing had the right to create their own creative troupes. There were also some groups of actors in Andijan, Tashkent, and Namangan regions of the region. Almost all the troupes in the Fergana Valley worked in close connection with Yusuf Qiziq's troupe. Newly formed creative groups filled their ranks with those who had graduated from Yusuf Qiziq's school. Additionally, the first group to be invited to the Russian circus was Yusuf Qiziq's troupe, which consisted mainly of askiya performers. From the end of the last century until 1913, his troupe performed in various circuses. The troupe worked in the circus during the annual circus season, and after the season ended, they continued their performances among the people. The performances of Yusuf Qiziq's troupe in the Russian circus constituted one part of the evening. Throughout the entire program, Uzbek comedians also performed acts alongside Russian clowns. During this period, unique traditions of the art of askiya were formed.

After the Russian conquest, the Russian administration sought various measures to meet the cultural needs of the Russian population who had relocated to Turkestan. The inhabitants from St. Petersburg and Moscow wanted to continue their culture and unique way of life in the new lands. However, there were no conditions for inviting theater or concert troupes from Russia to tour or for developing theater and other forms of art in the region. Nevertheless, the construction of the railway in 1893 increased the flow of Russian intellectuals and artists to Turkestan. While written dramaturgy began to develop in Turkestan in 1910, the arts of comedy, satire, and puppetry developed orally. The foundation of oral folk drama was primarily satirical in nature. The performances featured more humorous situations, as well as attempts to expose the vices of officials. Before the formation of written dramaturgy, the comedies of satirists and puppeteers, passed down orally, formed the basis of national dramaturgy. The role of the Margilan artist Yusufjon Qiziq Shakarjanov in the development of the art of askiya in Turkestan is incomparable. From the late 19th to the early 20th centuries, he entered the world of art as a talented theater actor, skilled dancer, author of numerous oral dramas, and askiya performer. Music and dance played a significant role in his stage performances. During the colonial period, Turkestan became a center for comedians and askiya performers in Central Asia. Actors, singers and musicians, dancers and askiya performers, tightrope walkers and acrobats from different regions of the area came to Margilan at various times to receive education from Yusuf Qiziq's school, take exams for independent creativity, and receive a "Fatiha" (blessing) for their activities. Those who received a blessing from the teacher would have the right to create their own creative groups. There were also certain groups of actors in the Andijan, Tashkent, and Namangan regions. Almost all the troupes in the Fergana Valley worked in close connection with Yusuf Qiziq's troupe. The newly formed creative groups filled their ranks with those who had graduated from Yusuf Qiziq's school.¹

It was during this period that the unique traditions of the comedic arts were formed in the Fergana Valley. Comedians from Fergana even visited neighboring regions to perform. For example, artists from the Fergana Valley played a significant role in the cultural life of Khujand. The performances were very popular among the people, and the comedic acts were often based on everyday life.²

¹ М.Умаров. "Эстрада ва оммавий томошалар тарихи". "Янги аср авлоди". –Т.: 2009. 222-6.

² Т.Турсунов. "Карим қизик Зарифов". "ЎзССР Давлат бадиий адабиёти нашриёти". –Т.: 1960. 22-6.

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2. Т.Турсунов. “Карим қизик Зарифов”. “ЎзССР Давлат бадиий адабиёти нашриёти”. –Т.: 1960.