



## THE IMPACT OF ASKIYA AND COMEDY ART FORMS ON SOCIAL STRATA AND THE ARTISTIC REPRESENTATION OF SOCIAL ISSUES

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### Abstract

This thesis explores the impact of Askiya and comedic art on different social strata and the artistic representation of societal issues through a socio-philosophical analysis. The study aims to reveal the role of Askiya and comedic art in shaping social consciousness, fostering critical thinking, and conveying social problems to the public.

### KEYWORDS

Askiya, comedic art, social strata, artistic representation, social criticism, culture of laughter, satire, humor.

### INTRODUCTION

Throughout human history, the culture of humor has been recognized as a powerful force that educates society, purifies the spirit, and reflects existing problems. As Aristotle noted: "Laughter is an art that expresses the superiority of humans as rational beings" (Aristotle, 1998, p. 112).

In Uzbek folk art, askiya\* and qiziqchilik (comic performance) have developed as powerful tools that reflect the social structure of society, the life experiences of individuals, and various social issues through humor. At the turn of the 19th and 20th centuries, Enlightenment figures such as Behbudi and Fitrat sought to awaken the people through the art of humor. Today, this art form continues to serve as a means of artistic analysis of social life.

The aim of this thesis is to analyze the impact of askiyachilik and qiziqchilik on various social layers and examine their role in expressing social issues through art.

Askiya and qiziqchilik serve as mediums that express the inner world of the people and help overcome life's hardships through laughter. The famous comic performer Mashrab Qiziqchi once said: "If a poor man doesn't laugh, he drowns in sorrow twice over. That's why laughter is the cheapest cure for the poor."

In addition, widely known askiyas play an important role in exposing certain social flaws. In his works, Hojiboy Tojiboyev humorously criticized the shortcomings of Soviet ideology and bureaucracy: "They say the plan is fulfilled, yet the people remain hungry. Can a plan feed a belly?" (Tojiboyev, 1986, p. 77).

Among intellectuals, the art of humor is valued as a tool that sharpens thinking. In his writings, Abdulla Qodiriy incorporated elements of askiya to reflect the people's attitudes towards social and political life: "They say that in a republic, everyone is equal. Yet still, those with money seem a bit more equal." (Qodiriy, 1926, p. 134).

For government institutions, askiya and qiziqchilik serve as important social indicators, functioning as a mirror that reveals the public's sentiments and concerns. Modern performers address global issues from a national perspective, thereby offering commentary on state social policies.

In reflecting social issues, humor is considered one of the most effective tools. As M. Auezov wrote: "Satire is a force that exposes every flaw in society. Criticism through laughter is more memorable and has a deeper impact." (Auezov, 1957, p. 142).

Uzbek folk askiyas often criticize negative traits such as laziness, dishonesty, and bribery.

Each era has reflected its unique social issues through the art of humor:

- In the 19th century, humor targeted the wealthy class and officials.
- In the 20th century, askiya and qiziqchilik mocked government policies and bureaucracy.
- In the 21st century, this art is taking new forms on the internet and digital platforms.
- Askiya and qiziqchilik highlight societal problems through various forms:
- Satirical performances – exposing lies and hypocrisy.
- Satirical theater – revealing tensions between the government and society.
- Improvised askiya – humorously addressing urgent and current social issues.

## CONCLUSION

Analysis shows that the art of askiya and qiziqchilik is an effective means of expressing social issues and influencing various layers of society. It plays a crucial role in fostering critical thinking, conveying problems to the public, and awakening public consciousness.

In modern society, it is essential to support the development of askiya and qiziqchilik while preserving their social and philosophical essence.

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