

ORGANIZATION AND MANAGEMENT OF THE ACTIVITIES OF THE REPUBLICAN CENTER OF ASKIYA AND COMEDY ART NAMED AFTER YUSUFJON QIZIQ SHAKARJONOV

<https://doi.org/10.5281/zenodo.17958899>

Yusupaliyeva Dilafruz Kahramonovna

*Acting Professor at the Uzbekistan State Institute of
Arts and Culture, Doctor of Political Sciences (DSc)*

Abstract

This article provides a scientific-theoretical and practical analysis of the organization and management of the activities of the Republican Center of Askiya and Comedy Art named after Yusufjon Qiziq Shakarjonov. In addition, the history of the Center, methods of coordinating creative processes, and its activities in the organization of cultural events are examined. The main goals and objectives of the Republican Center of Askiya and Comedy Art named after Yusufjon Qiziq Shakarjonov are analyzed. The duties and responsibilities of the Center's director are also analyzed from a scientific and practical perspective.

Keywords

askiya and comedy art, master-apprentice tradition, askiya and comedy art center, comedy performances.

Uzbek askiya, which is an independent genre within world oral folk creativity, has been included in the list of rare objects by UNESCO. Studying the genre nature, classification, and artistic-aesthetic essence of Uzbek askiya on the basis of modern concepts of oral folk art, as well as conducting monographic research, constitutes one of the important tasks of folklore studies. It is necessary to identify the expression of national spirituality in the askiya genre, the social and everyday functions of folklore genres, and the role of askiya in the development of artistic and aesthetic functions. Askiya, as an independent genre of Uzbek folklore, was first studied by ethnographers at the beginning of the 20th century. In this regard, the contributions of A. L. Troitskaya are of particular significance. Based on her observations and field records about the Uzbek people, the scholar noted that askiya had long been performed by amateurs among the people and expressed her views on certain types of this genre. As a folklore genre, askiya represents a dialogic or polylogic form of speech based on competition between two or more participants performing side by side, in which humor plays a leading role. It is a

unique oral literary work created collectively and transmitted orally from generation to generation. Askiya, as an independent genre of Uzbek oral folk art, holds significant importance in humor theory due to its nature: it is based on wit and joking, constructed around humorous expression, aimed at eliciting laughter, and characterized by the use of figurative words and expressions. It is formed on the basis of dialogic speech within a specific thematic framework and acquires a dual nature. Askiya has not been independently studied in world and Turkic philology for a long time; it began to be examined as a sample of oral folklore starting from the second half of the 20th century. In this regard, the candidate dissertation of Uzbek folklorist R. Muhammadiyev deserves special attention. In the 21st century, the linguistic aspects of askiya were studied by Uzbek linguist X. X. Do'smatov.

Askiya is a genre closely related to drama. It is distinguished by its orientation toward stage performances that express the unique features of folk dramaturgy. In askiya, participants act as stage characters, and their dialogic speech is evaluated by the audience. It is precisely this aspect that determines the genre classification of askiya. According to Resolution No. PQ-222 of the President of the Republic of Uzbekistan dated July 11, 2023, titled "On Measures for the Further Development of National Askiya and Comedy Art in the Republic," the Republican Center of Askiya and Comedy Art named after Yusufjon Qiziq Shakarjonov was established in the city of Margilan. The resolution also provides for the annual organization of the republican review-competition "Xush Kayfiyat" among masters of words and comedians, as well as askiya evenings, and the holding of the international comedy festival "Tabassum" once every two years.

Concert and performance events aimed at staging satirical works jointly created by creative teams and playwrights, as well as spreading positive mood and joy among the population, are actively supported. Beginning from the 2024/2025 academic year, a specialization titled "Askiya and Comedy Art" will be introduced at the Karim Zaripov Republican College of Pop and Circus Arts and the Fergana Specialized School of Arts. Askiya is the art of making the audience laugh through wit, quick thinking, subtle taste and culture, eloquence, profound knowledge, and sincerity. Fortunately, askiya is a phenomenon unique exclusively to Uzbek oral folk art. Its inclusion in 2014 in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity not only stimulated the study of this art form within Uzbekistan but also significantly increased international scholars' interest in it," says Hikmatillo Do'smatov, Doctor of Philological Sciences and Associate Professor at Fergana State University. "Today, schools of askiya operate in Margilan under the leadership of Mamasidiq Sherayev, in Kokand under

Akromjon Anvarov, in Khanabad of Andijan region under Muhiddin Sultanov, and in Norin district of Namangan region under G'ofurjon Mirzayev." According to historians, askiya, which has developed since ancient times, flourished especially during the era of Amir Temur. The Sahibqiron himself was also a skilled askiya performer. Bayazid was known for his elegant askiya, once saying: *"Look, the world has been left to a blind man and a cripple."* Alisher Navoi referred to the renowned askiya master Muhammad Badakhshi as *"the pir of askiya."* In the 18th and 19th centuries, askiya performance was particularly well developed in the Fergana Valley (especially in Kokand and Margilan) and in Tashkent. Famous askiya performers such as the peasant yuzboshi Shernazarov (1860–1942) and Saidahmad askiyachi (1880–1940) lived and worked during this period. Their traditions were continued from the 1940s onward by Erka Qori Karimov, Mamayusuf Tillaboyev, Yusufjon Qiziq Shakarjonov, Rasul Qori Mamadaliyev, Aka Buhor Zokirov, and others. From the 1950s, askiya was also included in concert programs. Artists such as Lutfikhonim Sarimsoqova, Jo'raxon Sultanov, Ma'murjon Uzoqov, Muhammadjon Mirzayev, G'anijon Toshmatov, and Soyib Xo'jayev brought askiya to the theatrical stage.

This resolution of the President creates favorable conditions for the further development of this centuries-old national art form. It enables the encouragement of talented youth based on the master-apprentice tradition and facilitates the discovery of new dimensions of oral folk creativity. "Our people have always been devoted admirers of askiya and parody, especially in the Fergana Valley, where askiya and comedy art have been cherished since ancient times and their representatives highly respected," says well-known comedian and master of words Abdurahmon Siddiqov. "Today, however, attempts to make people laugh through vulgar, superficial performances that provide no benefit to society and negatively affect the upbringing and moral values of youth have unfortunately become widespread in mass media and social networks." In fact, comedy, askiya, and satire represent a unique art form, demanding creative labor and serving as a powerful educational tool. Through them, social problems and flaws are exposed, while exemplary human qualities are praised. After attending a comedy evening or an askiya performance, the audience should leave with a sense of spiritual and psychological nourishment. In the Fergana Valley, no wedding, public gathering, collective work event, or celebration takes place without askiya and humor. Among the people there are many quick-witted masters of words who may not be widely known but can easily surpass even professional askiya performers.

In essence, making people laugh and spreading joy is a complex and demanding task that requires broad worldview, extensive knowledge, and a deep

understanding of people's moods and inner feelings. More precisely, the core of national comedy lies not in explicitly stating the message, but in leaving the humorous nuance for the listener or viewer to grasp independently. If we may compare it, cracking the shell and tasting the kernel is left to the imagination of the audience. The adoption of this resolution on further popularizing askiya and comedy art can be regarded as a significant event. It will contribute to the wider international dissemination of Uzbek askiya, foster the development of perceptive, eloquent, and intellectually agile youth, ensure high-quality cultural leisure for the population, preserve and enrich national heritage, and create a solid foundation for discovering young talents. The main objective of the Republican Center of Askiya and Comedy Art named after Yusufjon Qiziq Shakarjonov is to assist in the implementation of the state cultural policy, to support the development of askiya and related art forms through scientific-methodological, organizational, practical, and other means, and to participate in activities aimed at the protection, promotion, and utilization of intangible cultural heritage. The Center also focuses on developing folk creativity, establishing cooperation with state and public organizations, creative unions, industrial enterprises, and national cultural centers, as well as ensuring the proper organization of creative activities and scientific-methodological support within theaters, creative associations, concert and performance institutions, libraries, cultural centers, parks of culture and recreation, higher and specialized educational institutions in the field of culture and arts, and children's music and art schools. The main functions of the Republican Center of Askiya and Comedy Art named after Yusufjon Qiziq Shakarjonov include the development of the master-apprentice tradition in askiya and comedy performance, nurturing talented youth, supporting their creative potential, and establishing askiya and comedy art clubs in cultural and educational institutions. The Center conducts scientific research aimed at preserving and promoting the askiya and comedy art of Uzbek oral folk creativity and supports the creative and scholarly activities of artists, folklorists, teachers, and specialists in this field. It provides comprehensive assistance to creators engaged in askiya and comedy, organizes touring activities both domestically and abroad, and holds festivals, competitions, creative evenings, and askiya and comedy performances. The Center is also responsible for preserving and promoting the unique forms of askiya and comedy art, such as *payrov*, *qofiya*, *bahri-bayt*, *afsona*, *radif*, *aytishuv*, and *rabbiya*, developing stage plots, creating creative archives of talented masters of words, producing specialized literature, and participating in theoretical and scientific-methodological research on the protection of intangible cultural heritage in Uzbekistan. Additionally, the Center provides qualified creative and organizational

assistance in organizing meaningful leisure activities for the population, especially youth, within cultural institutions, and develops model programs and scripts for stage events, professional holidays, and nationwide celebrations held in cultural and art institutions. The Center also recommends members and leaders of folk and amateur art groups for state awards and honorary titles, organizes scientific-practical conferences, training seminars, and roundtable discussions, and prepares amateur art groups for obtaining the titles "People's Amateur Collective" and "Exemplary Children's Collective," submitting recommendations to the Board of the Ministry of Culture.

Organization of the Activities of the Republican Center of Askiya and Comedy Art Named after Yusufjon Qiziq Shakarjonov

In its activities, the Center operates under the direct authority of and reports to the Ministry of Culture of the Republic of Uzbekistan. The Director of the Center is appointed and dismissed by the Minister of Culture of the Republic of Uzbekistan. The Deputy Director is appointed and dismissed by the Minister of Culture upon the recommendation of the Director of the Center. In the absence of the Director, his or her powers are exercised by the Deputy Director in accordance with the distribution of duties. The Director of the Center:

- provides overall leadership of the Center's activities;
- approves the staffing schedule of the Center within the established limits of managerial staff and the wage fund, in coordination with the Minister of Culture of the Republic of Uzbekistan;
- concludes and terminates employment contracts with highly qualified specialists possessing the necessary theoretical knowledge and practical skills, in coordination with the Minister of Culture;
- issues mandatory orders and instructions for Center employees;
- determines forms of incentives for employees in accordance with legislation, establishes salary bonuses and additional payments, issues orders on financial assistance, and resolves disciplinary matters;
- approves regulations on the Center's structural units, as well as the functional duties of department heads and employees;
- by December 25 of each year, forms and approves the calendar plan of the Center's activities for the following year and thematic plans of scientific research, in coordination with the Minister of Culture;
- approves the Center's reports and expenditure estimates;
- manages the Center's assets, makes decisions regarding property management, signs financial and settlement documents, and issues powers of attorney when necessary;

- concludes contracts and memoranda with legal entities and individuals, including international organizations and foreign research institutions, on behalf of the Center;

- submits proposals to the Minister of Culture regarding changes to the Center's structure within the established limits of staff numbers and wage funds when necessary;

- exercises other powers in accordance with applicable legislation.

A special commission is established to review matters related to the organization of the Center's activities, financial issues, and the determination of bonus payments and incentives for employees, and to issue relevant conclusions. Financial and Economic Activities of the Center. The property of the Center consists of fixed assets and working capital, as well as valuable assets reflected on its independent balance sheet. The Center's revenues are formed from state-allocated funds, contracts concluded on a cost-accounting basis with various enterprises, organizations, and institutions, as well as income generated from paid services. The financial sources of the Center include allocations from the local budget of the Fergana regional administration, which provided 2.3 billion Uzbek soums in 2023 to maintain and support the Center's activities, and from 2024 onward, necessary funds allocated based on the Center's requests. Additional sources include revenues from consulting and other creative and scientific-methodological services provided to labor collectives and the population, as well as sponsorship funds received from state, public, and private enterprises and individuals. All funds received from all sources shall be considered the income of the Center and shall form the Center's unified financial fund. From the total amount of income, the following funds are established:

- the Creative Production and Social Development Fund;
- the Unified Payroll Fund (including salaries and material incentive funds).

Accounting records and reports stipulated by the current legislation shall be maintained and submitted in a timely manner. In order to expand the Center's financial activities, a foreign currency fund shall be established. The Center shall open a special foreign currency account with state or other commercial banks. Administratively, the Republican Center of Askiya and Comedy Art named after Yusufjon Qiziq Shakarjonov consists of the Central Administrative Office, the Department for Scientific and Methodological Support of Folk Art Activities, the Department of Comedy Art, the Department for Scientific and Methodological Support of Archiving Intangible Cultural Heritage Documentation, the Department for Publishing Literature, Scientific-Methodological and Educational Manuals, the Repertoire and Editorial Department for Providing Scripts, Scenarios, and Musical

Materials, the Department for Selection and Creative Youth Development, as well as administrative and administrative-support departments and units.

REFERENCES:

1. Xolbutayev, G. (2024). Askiya-so'z san'ati, hozirjavoblik va zukkolik mahorati: askiya-so'z san'ati, hozirjavoblik va zukkolik mahorati. *Farg'ona Davlat Universiteti*, 30(1), 65. Retrieved from <https://journal.fdu.uz/index.php/sjfsu/article/view/2977>
2. M.Sulaymonov. Askiya – milliy merosimiz, qiziqchilik – nodir san'at. UZA. https://uza.uz/oz/posts/askiya-milliy-merosimiz-qiziqchilik-nodir-sanat_502753
3. O'zbekiston Respublikasi Prezidentining 2023-yil 11-iyulda "Respublikada milliy askiya va qiziqchilik san'atini yanada rivojlantirish chora-tadbirlari to'g'risida"gi PQ-222-sonli qarori
4. Юсупалиева, Д. (2012). История книгоиздательского дела в Узбекистане: 1972-2011-е годы. *Каталог авторефератов*, 1(1), 1-28.
5. Юсупалиева, Д. (2015). О ПРАВОВЫХ ОСНОВАХ ДЕЯТЕЛЬНОСТИ СРЕДСТВ МАССОВОЙ ИНФОРМАЦИИ В ПЕРИОД АКТИВНОГО ДЕМОКРАТИЧЕСКОГО ОБНОВЛЕНИЯ И МОДЕРНИЗАЦИИ СТРАНЫ. *Fuqarolik Jamiyati*, 12(2), 68-70.
6. Yusupalieva, D. K. (2016). THE ROLE OF TELEVISION IN ENSURING THE OPENNESS AND TRANSPARENCY OF THE DEMOCRATIC DEVELOPMENT OF UZBEKISTAN. *Recent Trends in Science and Technology Management*, (2), 137-141.
7. Yuspaliyeva, D. Q. (2016). THE ROLE OF TELEVISION IN ENSURING THE OPENNESS AND TRANSPARENCY OF THE DEMOCRATIC DEVELOPMENT OF UZBEKISTAN. *Science and Technology*, (2), 201-205.
8. Юсупалиева, Д. (2017). О НЕКОТОРЫХ ФОРМАХ ДЕЯТЕЛЬНОСТИ СРЕДСТВ МАССОВОЙ ИНФОРМАЦИИ В ПОДДЕРЖКЕ МАЛОГО БИЗНЕСА И ЧАСТНОГО ПРЕДПРИНИМАТЕЛЬСТВА. *Fuqarolik Jamiyati*, 14(1), 76-78.
9. Юсупалиева, Д. К., & Латипханова, М. А. (2018). НЕКОТОРЫЕ АСПЕКТЫ РАЗВИТИЯ ТЕЛЕВИДЕНИЯ В УЗБЕКИСТАНЕ (1956-1991гг.). *Spirit Time*, (5-1), 34-36.
10. Юсупалиева, Д. К., & Латипханова, М. А. (2018). СТРУКТУРА ТЕЛЕВИДЕНИЯ И ЕГО РОЛЬ В РАЗВИТИИ ДЕМОКРАТИЧЕСКОГО ОБЩЕСТВА. In *ADVANCED SCIENCE* (pp. 282-284).

11. Юсупалиева, Д. К., & Латипханова, М. О. (2018). ПАРК КАК УЧРЕЖДЕНИЕ КУЛЬТУРЫ. In *Передовые научно-технические и социально-гуманитарные проекты в современной науке* (pp. 99-100).
12. Юсупалиева, Д. К., & Рустамалиева, Ш. (2018). ПАРТНЁРСТВО В ЦЕЛЯХ РАЗВИТИЯ. *The edition is included into Russian Science Citation Index.*, 64.
13. Юсупалиева, Д. (2019). РОЛЬ И МЕСТО ТЕЛЕВИДЕНИЯ В ОБЩЕСТВЕННО-ПОЛИТИЧЕСКОЙ ЖИЗНИ УЗБЕКИСТАНА В УСЛОВИЯХ ПЕРЕСТРОЙКИ. *Modern Science*, (3), 201-204.
14. Юсупалиева, Д. К. (2020). Понятие и функции политической элиты. *Вестник науки и образования*, (14-2 (92)), 67-69.
15. Юсупалиева, Д. К. (2020). ПАРТИЯ КАК ПОЛИТИЧЕСКИЙ ИНСТИТУТ. In *Современная наука и ее ресурсное обеспечение: инновационная парадигма* (pp. 134-138).
16. Yusupalieva, D. K. (2020). ПОЛИТИЧЕСКАЯ РОЛЬ ТЕЛЕВИДЕНИЯ ПО РАЗВИТИЮ НАЦИОНАЛЬНОЙ ИДЕОЛОГИИ. *Theoretical & Applied Science*, (6), 665-667.
17. Yusupalieva, D. K. (2020). РАЗВИТИЕ ВЗАИМОВЫГОДНОГО СОТРУДНИЧЕСТВА УЗБЕКИСТАНА В РАМКАХ ШОС. *Theoretical & Applied Science*, (5), 901-903.
18. Юсупалиева, Д. К., & Маврулова, М. А. (2020). Парки Ташкента. *Молодой ученый*, (4), 77-79.
19. Юсупалиева, Д. К. (2020). УЗБЕКИСТАН И ЯПОНИЯ-ДРУЖБА И СТРАТЕГИЧЕСКОЕ ПАРТНЕРСТВО. *Власть и общество*, (6), 4-6.
20. Юсупалиева, Д. К. (2020). Законодательная деятельность Олий Мажлиса Республики Узбекистан. *Молодой ученый*, 8, 194.
21. Юсупалиева, Д. К. (2020). Правовое и социальное государство. *Молодой ученый*, (8), 192-194.
22. Юсупалиева, Д. К. (2020). Взаимовыгодные отношения Узбекистана и Турции. *Молодой ученый*, (27), 335-337.
23. Юсупалиева, Д. К. (2020). ПОЛИТИЧЕСКИЙ ЛИДЕР В СТРУКТУРЕ ВЛАСТИ. In *ИНТЕЛЛЕКТУАЛЬНЫЙ И КАДРОВЫЙ ПОТЕНЦИАЛ СОВРЕМЕННОЙ НАУКИ* (pp. 159-162).
24. Юсупалиева, Д. К. (2020). ОСНОВНЫЕ НАПРАВЛЕНИЯ ВНЕШНЕПОЛИТИЧЕСКОЙ ДЕЯТЕЛЬНОСТИ РЕСПУБЛИКИ УЗБЕКИСТАН. *Modern Science*, (6-1), 450-453.
25. Юсупалиева, Д. К. (2020). СИСТЕМА МЕСТНОГО САМОУПРАВЛЕНИЯ В РЕСПУБЛИКЕ УЗБЕКИСТАН. In *Инновационная*

траектория развития современной науки: становление, развитие, прогнозы (pp. 94-97).

26. Юсупалиева, Д. К. (2020). СОТРУДНИЧЕСТВО УЗБЕКИСТАНА С КАЗАХСТАНОМ. *Modern Science*, (3-2), 171-173.

27. Юсупалиева, Д. К. (2020). СОТРУДНИЧЕСТВО РЕСПУБЛИКИ УЗБЕКИСТАН С ФРАНЦИЕЙ. In *АКТУАЛЬНЫЕ ВОПРОСЫ ФОРМИРОВАНИЯ И РАЗВИТИЯ НАУЧНОГО ПРОСТРАНСТВА* (pp. 91-96).

28. Юсупалиева, Д. К. (2020). УЗБЕКИСТАН-БЕЛОРУССИЯ: НА ПУТИ ДАЛЬНЕЙШЕГО УГЛУБЛЕНИЯ ВЗАИМОВЫГОДНОГО СОТРУДНИЧЕСТВА. *Modern Science*, (6-1), 448-450.

29. Юсупалиева, Д. К. (2020). ОТНОШЕНИЯ УЗБЕКИСТАНА С США. In *НАУЧНО-МЕТОДИЧЕСКОЕ ОБЕСПЕЧЕНИЕ ОБРАЗОВАТЕЛЬНОГО ПРОЦЕССА* (pp. 134-138).

30. Юсупалиева, Д. К. (2020). Традиции архитектурной культуры Узбекистана. *Modern Science*, (2-1), 23-26.

31. Юсупалиева, Д. К. (2020). РОЛЬ И МЕСТО СРЕДСТВ МАССОВОЙ ИНФОРМАЦИИ В ПОЛИТИЧЕСКОЙ СИСТЕМЕ. In *Современная наука и ее ресурсное обеспечение: инновационная парадигма* (pp. 115-118).

32. Юсупалиева, Д. К. (2020). ПОНЯТИЕ И ФУНКЦИИ ПОЛИТИЧЕСКОЙ КУЛЬТУРЫ. In *Фундаментальная и прикладная наука: состояние и тенденции развития* (pp. 83-85).

33. Юсупалиева, Д. К. (2020). СОТРУДНИЧЕСТВО УЗБЕКИСТАНА И РОССИИ. In *Discovery science research* (pp. 14-17).

34. Юсупалиева, Д. К. (2020). СОТРУДНИЧЕСТВО УЗБЕКИСТАНА С ТУРКМЕНИСТАНОМ. In *АКТУАЛЬНЫЕ ВОПРОСЫ СОВРЕМЕННОЙ НАУКИ. ПЕДАГОГИКА. НЮАНСЫ ДИСТАНЦИОННОГО ОБУЧЕНИЯ* (pp. 32-36).

35. Юсупалиева, Д. К. (2020). ОБЕСПЕЧЕНИЕ МЕЖНАЦИОНАЛЬНОГО МИРА В УЗБЕКИСТАНЕ. *Modern Science*, (11-1), 330-332.

36. Юсупалиева, Д. К. (2020). УЗБЕКИСТАН И АЗЕРБАЙДЖАН-ДРУЖБА И СОТРУДНИЧЕСТВО. In *APPLIED SCIENCE OF TODAY: PROBLEMS AND NEW APPROACHES* (pp. 22-26).

37. Юсупалиева, Д. К. (2020). СОТРУДНИЧЕСТВО УЗБЕКИСТАНА СО СТРАНАМИ БЛИЖНЕГО ВОСТОКА. *Modern Science*, (3-2), 168-171.

38. Юсупалиева, Д. К. (2020). УЗБЕКИСТАН И МАЛАЙЗИЯ-ДРУЖБА И СОТРУДНИЧЕСТВО. In *Передовое развитие современной науки: опыт, проблемы, прогнозы* (pp. 125-127).

39. Юсупалиева, Д. К. (2021). Общественно-политические воззрения джадидов. *Молодой ученый*, (3), 247-250.
40. Юсупалиева, Д. К., & Жумаев, С. С. (2021). Дошкольное образование в Узбекистане: тенденции и современное состояние. *Молодой ученый*, (22), 492-495.
41. Юсупалиева, Д. К. (2021). СОТРУДНИЧЕСТВО МЕЖДУ ЕГИПТОМ И УЗБЕКИСТАНОМ. *Проблемы науки*, (1 (60)), 18-20.
42. Юсупалиева, Д. К., & Шодиев, Х. Х. (2021). ПОЛИТИЧЕСКИЙ ИНТЕРЕС КАК ФАКТОР СОЦИАЛЬНОГО ПРОГРЕССА. *Modern Science*, (1-1), 358-360.
43. Юсупалиева, Д. К., & Шодиев, Х. Х. (2021). СОТРУДНИЧЕСТВО РЕСПУБЛИКИ УЗБЕКИСТАН С РЕСПУБЛИКОЙ КОРЕЯ. In *СОВРЕМЕННЫЕ ТЕХНОЛОГИИ: ПРОБЛЕМЫ ИННОВАЦИОННОГО РАЗВИТИЯ И ВНЕДРЕНИЯ РЕЗУЛЬТАТОВ* (pp. 136-139).
44. Юсупалиева, Д. К. (2021). УЗБЕКИСТАН-ШВЕЙЦАРИЯ: ВЗАИМОВЫГОДНОЕ СОТРУДНИЧЕСТВО. In *АКТУАЛЬНЫЕ ВОПРОСЫ ИСТОРИИ, ФИЛОСОФИИ И ПРАВА* (pp. 115-118).
45. Юсупалиева, Д. К. (2021). ВЗАИМОВЫГОДНОЕ СОТРУДНИЧЕСТВО УЗБЕКИСТАНА И КЫРГЫЗСТАНА. In *АКТУАЛЬНЫЕ ВОПРОСЫ ИСТОРИИ, ФИЛОСОФИИ И ПРАВА* (pp. 111-114).
46. Юсупалиева, Д. К. (2021). СОТРУДНИЧЕСТВО УЗБЕКИСТАНА СО СТРАНАМИ АЗИИ. *Новые импульсы развития: вопросы научных исследований*, (1), 255-259.
47. Юсупалиева, Д. К. (2021). СОТРУДНИЧЕСТВО МЕЖДУ ВЕЛИКОБРИТАНИЕЙ И УЗБЕКИСТАНОМ. In *СОВРЕМЕННЫЕ ТЕХНОЛОГИИ: ПРОБЛЕМЫ ИННОВАЦИОННОГО РАЗВИТИЯ И ВНЕДРЕНИЯ РЕЗУЛЬТАТОВ* (pp. 140-143).
48. Юсупалиева, Д. К. (2021). УЗБЕКИСТАН И ТАДЖИКИСТАН: ДРУЖБА И СОТРУДНИЧЕСТВО. In *НОВАЯ НАУКА В НОВОМ МИРЕ: ФИЛОСОФСКОЕ, СОЦИАЛЬНО-ЭКОНОМИЧЕСКОЕ, КУЛЬТУРОЛОГИЧЕСКОЕ ОСМЫСЛЕНИЕ* (pp. 38-41).
49. Юсупалиева, Д. К. (2021). ТЕЛЕВИДЕНИЕ НА НОВОМ ЭТАПЕ РАЗВИТИЯ УЗБЕКИСТАНА. In *НАУКА, ОБЩЕСТВО, КУЛЬТУРА: ПРОБЛЕМЫ И ПЕРСПЕКТИВЫ ВЗАИМОДЕЙСТВИЯ В СОВРЕМЕННОМ МИРЕ* (pp. 115-118).
50. Юсупалиева, Д. К. (2021). РОЛЬ ТЕЛЕВИДЕНИЯ В РАЗВИТИИ СТРАНЫ. In *NEW CHALLENGES IN NEW SCIENCE* (pp. 187-190).

51. Юсупалиева, Д. К. (2021). СОЦИАЛЬНО-ПОЛИТИЧЕСКАЯ МЫСЛЬ В ЦЕНТРАЛЬНОЙ АЗИИ В IX-XIV ВВ. In *Сборники конференций НИЦ Социосфера* (No. 4, pp. 28-31). Vedecko vydavatelske centrum Sociosfera-CZ sro.
52. Юсупалиева, Д. К. (2021). СОТРУДНИЧЕСТВО РЕСПУБЛИКИ УЗБЕКИСТАН СО СТРАНАМИ ЮГО-ЗАПАДНОЙ АЗИИ. *Мир в эпоху глобализации экономики и правовой сферы: роль биотехнологий и цифровых технологий*, 127.
53. Юсупалиева, Д. К. (2021). ИСПОЛНИТЕЛЬНАЯ ВЛАСТЬ В РЕСПУБЛИКЕ УЗБЕКИСТАН. In *НОВАЯ НАУКА: ИСТОРИЯ СТАНОВЛЕНИЯ, СОВРЕМЕННОЕ СОСТОЯНИЕ, ПЕРСПЕКТИВЫ РАЗВИТИЯ* (pp. 33-37).
54. Юсупалиева, Д. К. (2021). ПОЛНОМОЧИЯ ПРЕЗИДЕНТА РЕСПУБЛИКИ УЗБЕКИСТАН. In *ПРОБЛЕМЫ И ПЕРСПЕКТИВЫ СТАНОВЛЕНИЯ ГРАЖДАНСКО-ПРАВОВОГО ОБЩЕСТВА* (pp. 30-32).
55. Юсупалиева, Д. К. (2021). РЕЛИГИОЗНЫЕ ФАКТОРЫ В СОВРЕМЕННОМ ПОЛИТИЧЕСКОМ ПРОЦЕССЕ. In *НОВАЯ НАУКА: ИСТОРИЯ СТАНОВЛЕНИЯ, СОВРЕМЕННОЕ СОСТОЯНИЕ, ПЕРСПЕКТИВЫ РАЗВИТИЯ* (pp. 30-33).
56. Юсупалиева, Д. К. (2021). ИСТОРИОГРАФИЧЕСКИЙ ОБЗОР ИЗУЧЕНИЯ САДОВО-ПАРКОВОГО ИСКУССТВА ЦЕНТРАЛЬНОЙ АЗИИ. In *НАУКА, ОБЩЕСТВО, КУЛЬТУРА: ПРОБЛЕМЫ И ПЕРСПЕКТИВЫ ВЗАИМОДЕЙСТВИЯ В СОВРЕМЕННОМ МИРЕ* (pp. 111-114).
57. Юсупалиева, Д. К. (2021). ПРАВОВЫЕ АСПЕКТЫ МЕЖДУНАРОДНЫХ ОТНОШЕНИЙ. *Мир в эпоху глобализации экономики и правовой сферы: роль биотехнологий и цифровых технологий*, 131.
58. Юсупалиева, Д. К. (2021). ОСНОВНЫЕ НАПРАВЛЕНИЯ РАБОТЫ В ПАРКАХ КУЛЬТУРЫ И ОТДЫХА. ББК 70 А76 Под общей редакцией ИИ Ивановской, МВ Посновой, кандидата философских наук.
59. Yusupaliyeva, D. Q. (2024). NOMODDIY MADANIY MEROSNI MUHOFAZA QILISH, ASRASH VA TARG'IB ETISH MASALALARI. *Inter education & global study*, (4 (1)), 334-342.
60. Юсупалиева, Д. К. (2015). Некоторые страницы деятельности региональных телевещательных компаний в Узбекистане. *Культура. Духовность. Общество*, (17), 34-38.
61. Юсупалиева, Д. К. (2017). Телевидение Узбекистана как источник духовно-нравственного обновления общества. *Апробация*, (1), 100-102.
62. Юсупалиева, Д. К. (2017). Некоторые аспекты становления и развития телевидения Узбекистана. *Апробация*, (1), 103-106.

63. Юсупалиева, Д. К. (2020). Национальный вопрос и телевидение Узбекистана в условиях кризиса тоталитарной системы. *Актуальные научные исследования в современном мире*, (5-11), 155-159.
64. Юсупалиева, Д. К. (2020). Основные особенности политической системы общества. *Молодой ученый*, (46), 520-522.
65. Юсупалиева, Д. К. (2021). Социально-политические взгляды Фараби и Беруни. In *Сборники конференций НИЦ Социосфера* (No. 4, pp. 25-28). Vedecko vydavatelske centrum Sociosfera-CZ sro.
66. Юсупалиева, Д. К. (2020). Основные направления политики Республики Узбекистан в отношении Европейского Союза. *Молодой ученый*, (40 (330)), 186.
67. Юсупалиева, Д. К. (2020). Сущность политического прогнозирования. *Молодой ученый*, 46, 522.
68. Юсупалиева, Д. К. (2020). История журналистики Узбекистана. *Modern Science*, (2-1), 330-334.
69. Юсупалиева, Д. К. (2021). Сотрудничество между Китаем и Узбекистаном. *Проблемы науки*, (1 (60)), 21-23.
70. Юсупалиева, Д. К. (2015). Телевидение Узбекистана в годы независимости. *Культура. Духовность. Общество*, (17), 38-42.
71. Юсупалиева, Д. К. (2019). Деятельность частных телеканалов в Узбекистане. In *Инновационные научные исследования: теория, методология, практика* (pp. 286-288).
72. Юсупалиева, Д. К. (2020). Международные отношения-Зеркало мирового прогресса. *Молодой ученый*, 23, 522.
73. Юсупалиева, Д. К. (2016). Историко-социологический анализ развития телевидения в Узбекистане. *Вестник Челябинского государственного университета*, (1 (383)), 155-160.
74. Юсупалиева, Д. К. (2024, October). ОПЫТ ЗАРУБЕЖНЫХ СТРАН В СФЕРЕ РЕГУЛИРОВАНИЯ ДЕЯТЕЛЬНОСТИ ИНСТИТУТОВ ТЕЛЕВИДЕНИЯ. In *Russian-Uzbekistan Conference* (Vol. 1, No. 1).
75. Yusupalieva, D. K. (2020). Development of mutually beneficial cooperation of Uzbekistan within the SCO. *ISJ Theoretical & Applied Science*, 5(85), 901-903.
76. Yusupalieva, D. K., & Sodirzhonov, M. M. (2017). Mass media in Uzbekistan: development trends, dynamics and prospects. *Modern Science*, (1), 23-25.
77. Yusupalieva, D. K. (2020). Political role of television in the development of national ideology. *ISJ Theoretical & Applied Science*, 6(86), 665-667.

78. Юсупалиева, Д. К., & Икрамов, С. Т. (2020). Роль международных организаций в стабилизации взаимоотношений государств. *Молодой ученый*, (23), 520-522.
79. Юсупалиева, Д. К., & Икрамов, С. Т. (2020). ПОНЯТИЕ И ФУНКЦИИ ПОЛИТИЧЕСКОЙ ИДЕОЛОГИИ. In *EUROPEAN SCIENCE FORUM* (pp. 207-209).