

THE COMBINATION OF TRADITIONAL THEATER AND SATIRE ON TELEVISION.

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Abstract

Laughter is a means of enjoying life, cultivating a sense of sincerity and a fighting spirit in a person. Since the emergence of man, laughter has always accompanied him through the ups and downs of life. The incomparable service of laughter, which inspires good and arouses hatred for evil, has manifested its own unique form and spirit in all aspects of art.

Keywords

askiya, praise, anecdote, image, clown, joker, tradition, criticism, imitator, funny story, satire, television comedy, television.

Throughout human history, nations have defined themselves by unique cultural characteristics, prioritizing sovereignty, pride, and honor. Following its independence, Uzbekistan established a new state system that restored national identity and facilitated a deeper understanding of the nation's autonomy. The integration of humor and satire into television is a complex, gradual process, the analysis of which enables a scholarly study of television humor within art theory.

The art of satire has evolved continuously from antiquity to the present, adapting through literature, theater, and television, with 20th-century authors like Abdulla Qodiriy using irony to address social issues. Modern technology has accelerated its spread, and the advent of television has elevated the genre to new levels of reach and impact. The provided text, which analyzes the evolution of satire, has been revised for improved academic style and grammatical precision.

"Today, humor is no longer confined to the stage or literature; it reaches an audience of millions via broadcasting. While the genre characteristics of comedy in theater and cinema have been well-documented in scientific analysis, the specifics of humor on television—the youngest of the art forms—distinguish themselves in several key ways.

Television miniatures, a short form of comedy, are characterized by their dynamic and rapid depiction of situations, with a composition strictly oriented

toward a specific objective. When utilizing verbal material, they demand a profound conceptual foundation and a wide range of meanings, similar to traditional jokes and anecdotes. Furthermore, they require the brevity and clarity of purpose found in skits, sketches, and interludes. In the development of characters and imagery, as with the aforementioned creative forms, it is essential to maintain consistency in the transition between emotional states—a concise expression of gradation—while effectively highlighting opposition and contrast."

"Since its inception, *Teatr Miniatyuralari* (TMT) has established itself as one of the most-watched programs on television. The first factor contributing to its popularity is the relevance of its themes. The second factor behind TMT's success lies in its creative synthesis of traditional Uzbek theater and national foundations. By drawing on long-standing traditions and reinterpreting them through a contemporary lens, the creators found both intellectual nourishment and a reliable artistic foundation.

In this modern era, the repertoire of clowns and acrobats has expanded to include both classical works and new performances inspired by traditional styles, alongside adaptations of Russian and local Uzbek circus clowning. Traditional plays and modern works rooted in these customs remain the dominant force. Contemporary trends have also influenced most traditional performances, which are now presented in revised forms adapted to modern audience expectations.

Kiziqchilik is one of the most ancient forms of traditional Uzbek performing arts. This genre possesses a distinct nature, characterized by unique artistic features and performance traditions that have survived for centuries. In scientific literature, this art form is recognized as a specific and foundational type of folk theater."

"In traditional Uzbek theater, alongside satirical performances of significant socio-political weight, an important role was played by humorous plays that lightheartedly ridiculed the shortcomings of everyday life. Notable among these were performances detailing humorous adventures, often referred to as 'funny stories' or 'tall tales.' The repertoire of traditional theater is extensive, ranging from simple imitations and parodies to complex, multi-episode comedies. This broad artistic landscape encompasses social criticism, imitative storytelling, and performances specifically tailored for both younger and older audiences.

Traditional Uzbek theater reflects real life through its own unique methods and means of expression. To define the specific features of the performing arts of *maskharaboz* (clowns) and *qiziqchi* (jesters), it is essential to understand the inherent artistic conventions and 'conditionality' of their craft. As professional artists who mastered the stage, these performers were often the progressive and democratic voices of their eras. The integration of modern professional art has

significantly enhanced the aesthetic culture of these traditional performers. Consequently, the creative collaboration between representatives of traditional and modern theater has brought folk spectacles to the contemporary stage, giving rise to a new generation of comedians known as 'stage jesters.'"

Audiences have long appreciated comedic scenes featuring renowned Western comedians, as well as miniatures by Russian humorists and artists, with these influences fostering the development of new genres, forms, and styles in television comedy. Rooted in folk art and national traditions, this evolution of laughter, as an aesthetic category reflecting emotional states and the conflicts of existence, has introduced a significant, experimental, and revitalized spirit to television programming. For more analysis of these comedic developments, visit the source article.

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