

PRESENTATION OF ARTISTIC SPEECH IN ANECDOTES

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ABSTRACT

This article goes on to give anecdotes that are an example of a small genre in artistic discourse and their compositional structure. First of all, folklore genre art, type of form are distinguished. In the narration and delivery of anecdotes from antiquity, the various structures of monologue, dialogue, narrator's story (speech) and its subjective judgement are of paramount importance. One of the main directions in the study of the style of fiction is the study of "different forms of storytelling and the interaction of the story with dialogical parts", solving the problem of "speech character traits of the image of the characters". The narrator pays great attention to their language in order to embody the image of the characters. Therefore, the power, charm, meaning, beauty or the speech of people from different professions and social circles is clearly seen in the anecdote. The characters pointed out in the speech become more specific in the actions and attitudes of the characters. The anecdote also begins with an exposition or narration that introduces the listener to a world of strange laughter in the first place.

KEYWORDS: Anecdote, Dialog, Composition, Combination, Folklore, Monologue, Image, Observer.

INTRODUCTION

The development of the principles of the composition of anecdotes is, in essence, a special reflection of the endless human experience, the result of a new artistic understanding of the object perceived in practice. Compositional principles are the main ways of development, emergence and formation of artistic structure. However, any complex event usually consists of simple compounds. Their structure and wide ranging relationship can lead to certain changes in the elements of the structure, and sometimes even to the transition of this structure to a new quality. [1]

Researchers of the art of different folklore genres usually distinguish four types of forms. With the help of one of them, the composition of a work of art emerges from the succession of two or three, or from the combination of all four forms. Thus, similar phenomena are referred to differently by researchers: shapes, elements, components. They fairly define storytelling, monologues, and dialogues as forms of composition. This is natural because they are the ones who lead in the texture of the work of art. [2]

The other composition – the smaller ones – plays a much smaller role in the composition of various folklore genres, if not secondary. They are therefore defined as structural elements.

In the composition of folk anecdotes can be found the following forms of structure: monologue, dialogue, narrator's story (speech) and its subjective judgment. [3]

First of all, it should always be remembered that anecdotes are an ancient genre that has gone through various historical periods. Therefore, in its composition, the structural forms may be combined in different ways. Sometimes not all of them are typical of a joke. Secondly, in terms of the selection of the object depicted in the anecdote and the acceptance of the anecdotes by the object, each of their constituent forms is similar. But this does not mean that the "art" of anecdotes is weak. It should be noted that the terms we use in the analysis of compositional forms are derived from proponents of the structural method. Many publications of the results of structural analysis, which also express their views on the forms of composition, are known. While applying the concept of "style" to folklore, we need to clarify some things. Although researchers have different approaches to the interpretation of this concept, they recognize individual, subjective expression in style. Therefore, when it comes to a work of folklore, the question arises as to whether it is correct to apply the concept of "style", given that it is well known that a subject is not a creation. Speaking of the style of folklore, we do not mean the author's style, but the characteristic narrative style of a work of a genre, the flow of speech, the ways of connecting different parts and organizing the plot, the ways of depicting characters. [4]

It should be noted that the concept of the methodology of fiction can often be applied in folklore as well. At the same time, of course, it is always necessary to take into account the nature of folklore, its difference from fiction. One of the main directions in the study of the style of fiction is the study of "different forms of storytelling and the interaction of the story with dialogic parts", solving the problem of "speech character of the image of the characters". Our focus is on the relation of narrator speech and characters speech, the nature and structure of dialogues, monologues, and ways of conveying foreign speech. [5]

"The question of the structure of dialogue, its function in an individual-style prose work, and the relationship of rules, methods, and principles of action with narrative speech forms is one of the main problems in the study of fiction style," he said.

We will consider anecdotes in Uzbek folklore in this direction. Here the essence of dialogues, monologues, narrative methods in forms that are smaller than the genres of fiction does not change. [6]

In our time, the presence of an author in any source of anecdote is rightly recognized. First of all, someone weaves a joke. As soon as he tells a joke to one or more listeners, the process of verbal spread begins, and it can last for centuries. There may also be a spreading process in writing in parallel with this process. In a society where not all people are literate, the presence of written texts did not prevent oral transmission, but it is known that these two processes interacted in different ways. During such events, the first form given to the anecdote by the author changed sometimes more, sometimes less, than the spread. So new options have emerged. As a result, independent, completely different variants of the same anecdote emerged.

The person who distributes the jokes in writing or orally creates a new version of it. We call him the narrator of this option. The task of the narrator is different from the task of the author, he

does not weave a joke, but tells the story on his own, making the necessary changes to it. So it is necessary to distinguish him from those who tell the anecdote without change. Without changing the anecdote you hear from another source, the person writing it in their own words will not create a new option. He only gives a written version of the anecdote that has reached him. We call him an editor who basically regulates language and style. [7]

It is known that collectors sometimes even edited. They tried to correct the language of the anecdotes, bringing some details to the standard of their time.

Undoubtedly, in some cases they reworked the anecdotes and thus acted as narrators.

The last and main link of this system is the translator. It can be said that a conscientious translator creates a written original edition in his own language. If he allows some cuts, then so will the editor. If its translation is too vague, changing important aspects of the original, it acts as a narrator creating a new variant.

Anecdotes are an example of storytelling in the form of an objective story of events and the movement of characters from the outside. There is no "author" retreat in the anecdotes, nor is there any explanation as to how the characters move or what happens to them, the anecdote is a story in the form of a third person story. But the narrator's apparent indifference to the events of the anecdote is deceptive. He always reveals his subjective attitude in the protagonists and the events being narrated, even if he does not express them directly in the work of the characters. The anecdote is told according to the narrator's reaction to what is happening. [8]

It is at the intersection of the objective story and the subject's attitude to it that the peculiarities of the anecdote style emerge. In this sense, the "Blind Judge" anecdote characteristic.

Afandi qassoblik qilmoqchi bo`lib, qo`yini so`yib bozorga olib chiqdi, lekin go`shtini hech kim so`ramadi. Kechqurun qassoblar ketib, bozorda Afandining yolg`iz o`zi qoldi. Atrofiga bir gala qassoblikning itlari to`plana boshladi. Afandi ularning orasidagi katta, bir ko`zli it bilan gaplashadi va uni "Ko`r qozi" deb ataydi. Biroq shu shahar qozisini ham "Ko`r qozi" deyishar ekan. Afandining it bilan muomalasidan shu qoziga sha`ma qilingani aniq sezilib turadi.

- Ko`r qozi, deyman, och ko`rinasiz-a, yoningizdagi sheriklaringiz ham och bo`lsalar kerak. Albatta, yonlaringizda pullaringiz ham yo`qdir, - deydi Afandi va go`shtlarni itlarga nasiyaga ulashib beradi. Uch-to`rt kun o`tgach, Afandi haligi itni quvlab, "hay, ko`r qozi, pullarimni bermaysanmi", deb bir darvozaga kirib qolsa, ittifoqo shu uyda shahar qozisi pinhona ishrat qilib o`tirgan bo`ladi. Afandi o`zi bilmagan holda qozini jinoyat ustida qo`lga tushiradi. Shoshib qolgan qozi qancha pul edi, deb yonida bor-yo`q pulni Afandiga berib qutuladi.

In order to embody the image of the characters the anecdote teller pays great attention to characters' language. Therefore, the power, charm, meaning, beauty of the speech of people from different professions and social circles is clearly seen in the anecdote. The signs pointed out in the speech become more specific in the actions and attitudes of the characters. Character speech clearly expresses his character trait. In other words, the eloquent, sarcastic, humorous means of artistic expression in Efendi's speech define his sharp-witted, eloquent, curious nature. Wherever and under what circumstances the narrator introduces effective anecdotes into the anecdote, where possible, he or she enhances the emotional moments necessary for that place, taking into account the circumstances of the time being told.

One of the features of the narrator's speech is the use of archaisms in the collection of "Ancient gentleman's anecdotes", which characterize the speech of the Uzbek intelligentsia in the twentieth century. In these and other collections, too, most of the archaisms are Arabic and Persian terms related to religious concepts. Such terms are very common in the speech of the protagonists, but they are used to the extent that the norm is not violated. Basically, words and phrases used by both ordinary people and intellectuals were used. [9]

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Afandining xotini biror voqea bo'lganini eshita, "ana, men aytmabmidim", deb qo'yardi.

Bir kuni Afandi shoshilib keldi-da, hazillashib:

- Xotin-xotin eshikning oldidagi katta xarsang toshni eshak yeb qo'yibdi, - dedi.

- Ana, men aytmabmidim...

- Biljirama! Hech zamonda eshak xarsang toshni ham yeydimi? Men senga bu odatingni tashlagin, demabmidim?! - dedi Afandi.

- Ana, xuddi shunaqa deysiz deb aytmabmidim...[3]

At the beginning of the story in anecdote the gentleman jokes, imagining what his wife will say. But in the next incident, he finds himself in an awkward position, unable to find an answer to his wife's words.

The second subject is the listener, who is on the opposite side of the protagonists. The listener is not immediately aware of what is happening. Throughout the work, the level of information in it increases, the opportunity to react to events increases. But he is only a passive observer. The listener perceives the meaning of the sentence, while at the same time waiting for the continuation of the thought and event. In the process of waiting, hi. As you listen to the text, the amount of information from the listener to. Once the listener was aware of most of the information the speaker knew, he or she was able to interpret the meaning of the sentence or words he or she heard on his or her own.

The sentence, from episode to episode, increases. Between the protagonists and the listener is a third subject-narrator. The narrator, unlike the listener, is aware of all the details of the story from the beginning.

At the same time, he also describes the story as what the protagonists look like. He has the right to change the course of events. But we must not forget that the opinion of the narrator cannot be a claimant to the absolute truth. Because he, like the listener, is just an impartial observer. The fact that his statement is not true may distort it.

The anecdote begins with an introductory-exposition or narrative speech that first takes the listener into a world of strange laughter. However, if we start the analysis with another structural combination-monologue, we will not make a mistake. Needless to say, the term has several meanings relative to the anecdote. The most important is the oral story of the anecdote. In this sense, the monologue is related to each form of the structure separately, but in a similar general view it should also be taken as a superstructure. Recently, the theory of folklore style has been evolving. Some experiments have been attempted to observe the interrelationship between the narrative style and" The components of a similar stylistic structure, 'writes V.Anikin,' belong to

the monological story, and the monologue comes from the narrator the artistic possibilities of the forms of structure. The traditional style chosen by him is always absorbed in the story and gives originality to the concrete method of depiction, narration, dialogue-scene, speech replicas".

An example of this is the "Soup of the Soup" anecdote. By its very nature, this anecdote is a monologue-like story like the others. The gentleman was glad to be his guest one night " (speech justifying the action of the event). " A week later, the same hunter came again and knocked on the Master's door. Efendi sent as a guest this time as well "(the result is an ongoing action story)." A week later, five or six of Efendi's jokers came to Efendi as guests " (The rest of the story is just changing over time). I asked them, "Who are you?" They said, "We will be the friends of the rabbit you brought." The gentleman said, "Very well," and sent them off with a show of hands (separate speech remarks in the story)" As they are embedded in the story, the monologue-story embraces them.

In Uzbek folk anecdotes, the internal monologue is not very noticeable, but it is clear enough that it is used in some anecdote motifs and plots. Apparently this phenomenon is not explicitly mentioned in the anecdotes, but was introduced by later narrators. The emergence of an inner monologue is a reflection of the growing trend of mental imagery. In such anecdotes, the conflict between the characters is characterized by a special tension, a mental tension. Understanding the image becomes complicated. Therefore, the speakers emphasize the need to use an internal monologue.

In doing so, no doubt, the narrator's style of narration, in which the characters think about the situation that has arisen, draws on an epic-spiritual style.

Thus, the monologue has several practical compositional directions in the anecdotes and is distinguished by its versatility. It is one of the special forms of communication of anecdotes. Only through it can interaction. Uzbek folk anecdotes are dominated by two different methods of depiction. The first method is storytelling or narrating, and the second is dialogue.

In other words, narrative and dialogic speech are key components that reflect the linguistic and stylistic features of anecdotes. It should be noted that in anecdotes, dialogue is usually used within the text throughout the story.

As long as the anecdotes are distinguished by sufficiently simple plots and compositions, a concise way of telling the story is involved. Without stretching the story, the anecdote character reveals a piece of the story he is creating with his actions in front of the narrator.

Although the dialogue belongs to more genres of drama, the anecdote does not exclude the 'service' of dialogic speech. It is because of the dialogue that the events in the anecdote escalate, and because of the dialogue, the actions of the primary and secondary characters are logically connected and achieve integrity. It is the dialogic discourse that to some extent reveals the character, purpose, and mission of the participants in the anecdote. Dialogue is more important than revealing moral characters, triggering events, overloading the word with meaning in determining the dynamics of the plot.

Dialogue is a conversation between two or more people. The dialogue is made up of a series of repetitions of the interlocutors. Replicas vary in size, syntax, and communicative orientation.

They can consist of a single word, approaching a monologue as well — a monologue replica, or moving on to a monologue.

In most cases, replicas are given in the form of excerpts. Sometimes the authors combine a quotation with an adjective. Such dialogues are clearly different from the appearance of the author's story. Dialogues can be given in the form of assimilation sentences, in which they merge with the author's story and are not revealed at a glance. [10]

Dialogue is a major part of fiction composition. The distinctive features of the dialogue are organized first and foremost are the communicative types of sentences that make up a dialogue that differs from the author's story in terms of syntactic structure and intonation: the different ways in which the author connects the cues through his comments and story.

Features of the dialogue structure include the number of its participants. As a general rule, a dialogue is a pure dialogue if it involves two people, or if there are many participants. But N. Piskunov proposed to divide them into terseds, quartets, quintets and call them general ensembles. There are more pure dialogues in anecdotes. This is understandable in terms of the content of the work. Even if a group of people is portrayed, a league of two or three of them makes up the dialogue. [11]

The concept of dialogue construction includes the amount of replicas that make it up. Their minimum number is two, sometimes three or even four. In anecdotes, the maximum number of replicas can go to the average (two, three dialogues). Sometimes the dialogue appears in two short remarks depending on the content. These remarks are part of the author's story and complement it. Even then, it can be considered complete in terms of subject matter. [12]

“Mahallaga yangi kelgan imomni Afandiga bir kishi rosa maqtadi: Shuning

- Juda aqli ko'p odam...

- To'g'ri, imomlar aqlini juda kam ishlatadi, - dedi Afandi. — uchun kallasi aqlga to'lib qolgan bo'lsa ajab emas”.[3]

In these two remarks, the qualities of the neighborhood imam are contrasted. These remarks are important in that they describe the imam and clarify the attitude of the residents towards him.

Some dialogs can be conditionally converted to a pure dialog. Because in this case the replica will be aimed at two or more people at a time.

“Afandi darhol eshakdan tushdi, o'g'lini ham tushirdi, odamlarga qarab:

- Mana shunday qilsam, malomatdan qutulamanmi? — deb eshagini opichib oldi”.

“- Iy-yi! — deyishibdi odamlar. — Bundan o'n yil burun ham, qirqqa kirdim, deb edingiz. Yana, qirqqa kirdim, deysiz...

- Ey, nodonlar! — debdi Afandi. — Xudo — bir, gap — bir, er so'zidan, sher izidan qaytmas degan maqolni bilmaysizlarmi?”. [3]

Anecdotes do not contain complex replicas that combine several themes and illuminate them. Similarly, there are no large-volume monologue-replicas that open a topic and have a sufficiently independent meaning.

Thus, its notion of a communicative-semantic orientation to the concept of dialogue structure is that one of the forms of foreign speech is a mode of expression; the number of participants in the dialogue, the number of replicas that make up the dialogue; properties of replicas; showing all or part of the participants in the dialogue.

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