

The Role of Monologic Speech in the Self-Disclosure of a Humorous Hero (On Abdulla Qodiriy's Works)

Tursunova Faridakhon Ganievna

Senior teacher at Ferghana Polytechnic Institute,
Uzbekistan



Abstract - The article illustrates the writer's skill in using the inner (silent) and external (voice) and epistolary forms of monologue in the self-disclosure of the satirical hero. It is characterized by the effective use of monologue speech in the external (audible), inner (silent) and epistolary forms. The events described by satiric heroes in Qodiriy's works show the heroic character and appearance.

Keywords - Satire, monologue, artistic speech, external (verbal), inner (silent) and epistolary forms, character traits, cynicism, inner speech, feuilleton, character, comic personage.

I. INTRODUCTION

The role of literature is enormous in the spiritual purification and growing openhearted of people. "Literature, art of speech, from ancient times, has been the expression of the heart, the truth and justice. This is a powerful means of expression for discovering the spiritual world view of a man" [1].

It makes a great interest to study the creative heritage of Qodiriy, who has made a significant contribution to the development and literacy of Uzbek literature, and has been instrumental in the development of literature through its rich and productive artistic creativity. However, the monologue used in the writer's humor has not been a monograph in terms of literature yet. Based on this, we have set ourselves the goal of determining the specific features of monologue speech (in the example of Abdulla Qodiriy), his skills in creating a humorous, satiric character.

II. LITERARY REVIEW

In the years of independence in Uzbekistan, the literature has undergone some changes and upgrades. During this time many studies were conducted on the issues of studying the creative heritage of Uzbek artists, in particular, Abdulla

Qodiriy. German Literature representatives N. Tip, I. Baldauf, American researchers and scholars such as E. Olvort, Christopher Murphy, Eden Nabi and others have done some serious approaches on Qodiriy's works. They have made important things to Qodiriy's creativity. Professors of National University of Uzbekistan U. Normatov, M. Kushjonov, B. Karimov, I. Sultan, A. Aliev, S. Mirvaliev, I. Mirzaev, F. Nasriddinov, M. Adurahmanova, N. Rahimov [2], etc., serve to the development of competence.

Abdulla Qodiriy has uncovered the flaws of his heroic characters in the life, witnessed by his own nervousness, and the flaws of people in their nature. It is characterized by the effective use of monologue speech in the external (audible), inner (silent) and epistolary forms. The events described by satiric heroes show the heroic character and appearance.

III. REVIEW STAGE

The writer is the author of his comic books, more precisely, "Kalvak Makhzum's diaries" and "What does Toshpulat peppery mean?" called the comic stories. In his poetry, he masterfully utters the meanings of laughter, cunning, and pigmentation. When creating volunteers, he

uses various forms of monologue speech.

When we talk about the formation of monologue speeches in satire, we have to say about the monologue and its types.

The monologue (greek-monos- one, logos - word, speech) is one of the forms of artistic expression, narrower sense, one of the heroes participating in the artistic work, speaking to the self, the speaker or the public. In broad terms, the author's speech itself is based on the monologue. In this respect, each art work is composed of a great monologue," mentioned Y. Solijonov, a literary critic [3].

The monologue is one of the easiest conversations that can help to express one's own dreams, unfulfilled sorrows-regrets, and the joyful or sad state of those times. Scientist, researcher of literary sources - Y. Solijonov, emphasizes that the monologue is a separate type of speech, and gives an example of the existence of external (audible) and inner (silent), epistolary forms. In the monologue, the character of the speech holder deeply opens.

In the following external monologue from the " Kalvak Makhzum's diaries", the mood of the speaker and the attitude of the listener to the speaker are expressed as follows: "Oh empty-minded wisdoms, oh pumpkin worn same religious people, oh intelligent Muslims!

The time has come for the time to end. The work of sharia people has grown up, and the poor like us became poorer. The clothes are shortened, the hair extends; men are women, and men are like men. Anyone lost their minds; there is no respect to wise men, no kindness to youth, no love to sons! Why can't it be the sign of the Hereafter? [4,238]

In this passage, Makhzum's artistic relationships with the external (monumental) monologue of the hero are related to a number of positive changes in life, and the inconvenience and dissatisfaction of new processes. These sophisticated phrases, which reveal his ugly world, are awakened by the reader. This laughter is based on the contradiction between the substance of the consciousness and the subtle changes in society by the person who is unable to grasp the essence of revolutionary change and tide in society. He analyzes revolutionary changes within his own mind, concept, and ideals. Kalvak says madly in horror, and the reader laughs at him with a great fuss.

Writer makes Kalvak speak and creates humoristic passage through his words, and the sharp satire beats him. Qodiriy described his inner world revealing his disgusting, pitiful state. In such places, rhinoceros and squatting are of great social significance. There are serious meanings, bitter

truths in the puzzle of the many unusual, abnormal, and ridiculous moments for Makhzum.

In satires, most of the inner (silent) monologues belong to Kalvak Makhzum, through which the hero's soul is opened, yet a small page of uncertainty is illuminated by the reader.

For example: "Do not let the "Assalamu alaikum" coming out of the wretched man's mouth. At first, I have been suspicious of the fact that he intended to laugh at me! Would it right to greet with atheist who is coming up to me" [4,239].

It is evident that Kalvak Makhzum's brain is frowning, his thoughts are expressed by the author in his own words. In this inner monologue there are many qualities and vices that characterize the Kalvak's character. It is revealed that his spiritual outlook is poor.

Abdulla Qodiriy uploads the main part of personal talk on the Kalvak Makhzum in the hymn "Kalvak Makhzum's diaries". The forms of internal speech are not comprehensive, but the attitude of the hero to the interviewer, his initial thoughts and conclusions about him.

The writer draws attention with the use of the epistolary form of monologue in order to increase the effectiveness of works in humor. We can see that the perverted ideas of the hero were addressed to this form of speech in more detail. Epistolary form of speech as M. Bakhtin claims, " is one of the manifestations of the story from the first person [5].

The word "epistole" is Greek, meaning "to compose, to write." Epistolary method is a letter from a hero to the writer, and it is written to an interviewer in absentia.

From the "Kalvak Makhzum's diaries", satires was originally based on Kalvak Makhzum's memories, extending the epistolary form, expanding its shells, and bursting the cover and "What does Toshpulat peppery mean?" satiric work and stories revealed with the help of the monologue on the basis of the external and internal forms of the monologue.

Makhzum does not intend to disclose his own shortcomings by himself, he considers himself as a wise, considerate person, but in the reader's observation through his words and self-evaluations are not incompatible with the truth. Afterwards a reader comes to understand how he is foolish, ignorant, boastful person, at the same time he is funny like a clown. So, while reading the reader feels different emotions towards the hero such as sorrow, regret, hate, and he laughs at what he does. He pretends as he knows everything in Russia and the evident becomes clear through his poor knowledge of the Russian language: "Idraska!", "Where is the Bible?" The following words of Makhzum

make the reader laugh at: "Well, if one knows the Russian language, he should pray in Russian clothes!" [4,239].

Notice how he describes his own appearance: "My wise head is like a melon pressed by a raw brick, and my cowardly eye is taken from a butcher that ready to argue with a seller and my stomach enlarging as an empty watermelon...,and if you had pimples on your face you know: as if the face an almond, but on my face some scars appeared so that as the beauty of Youssef came an end on mine; if seed is spilled on it, I bet none of its piece falls down backwards" [4,250-254].

These portraits, first of all, show the relationship of the author to his heroes. Qodiriy uses similarities such as melon, meat, aroma watermelon, zucchini almonds, seeds and detergents. These details give the reader a clear, glossy, lively imagination, and laugh at him. The peculiarity of portraiture is that Qodiriy wants the task to be done with the role of the hero himself.

"What does Toshpulat peppery mean?" is the story from a poor man who did not get good education from his childhood, did not attend school, and was unsuccessful in life. Toshpulat's character is also controversial, and he does not avoid himself from wrongdoing: gambling, gambling, drug addicting and hooliganism. He manifests many unkind things in his nature through his speech. As Toshpulat was uneducated, in many cases, it is hard to solve ordinary cases, life changes, ability to understand the nature of the news, and make fun of it. It is described in a sorrow way that he is completely unaware of the meaning of tax policy.

Qodiriy describes how Tashpulat's action by running after his fat rooster and suddenly coming into a school, and his own misunderstanding, ill-fated outrage about the students, are really self-evident in such a stupid way:

"If I understand the work of this world, you must kill me in honor of God! What is this? Is it fun school? Who let that out, huh? On the day, I came inside the school chasing my cock, there was a home with children, no salute, no greetings ... All was so scary! What do you say, my pet cock? Everyone who ran into the corner when my rooster crowed "Cock-A-Doodle-Do!" as passing through them! Do you think that your child in the clown school will grow as a brave guy? If these girlish boys don't become as ladies, tie me next to a dog!" [4,295]

It is not difficult to understand that Tashpulat is "unemployed, unlucky, and hot-tempered hustler who went to the wrong way" when the author describes Tashpulat in his monologue,

A complaint letter to the editorial team "about a man,

born without marriage, named Toshpulat peppery" has a common essence. Here's a good story:

"... The burden of Toshpulat dirty was known. As a matter of fact, he has been a loser in the khazni and has been a culture of civilization, and he is surprised at finding that the King of the Emperor and his companions, writing in the ghosts, published the deceitful words of the deceased in Toshpulat, and made some innocent people stand upright. What about? Or have they failed to find a word? If the word is not enough, can they write the medals that have been given to those officials who are as old-fashioned as ghosts?" [4,298]

Satirical criticism in the complaint letter of Kadiri's hero statement is many-sided. This humorous criticism of sergeant laughter is directed at revealing not only some individuals, but also the widespread flaws in public life and the corruption of public-political systems. In satire, the heroes themselves are exposed by their speeches. This is a very complicated method, which requires a great deal of experience, knowledge and artistic skills from artists. It is because of his character, his belonging, his world outlook, his culture, his attitude, his behavior. From this point of view Qodiriy has achieved great success in the book "Kalvak Makhzum's diaries". The heroes of the aforementioned works describe their inferiority as spiritual emotions.

IV. CONCLUSION

In Abdulla Qodiriy's works, words of the hero are used very appropriately. He hides himself and put responsibility on the hero and through his monologue hero is self-disclosing on his own. The convenience of this method: First, the word is saved, but it should be a prerequisite that the image is clear and bright, not damaging the description. Secondly, the humorous personage exposes himself in his speech with his speech, makes laughter, but does not realize. As a result, the aesthetic effect of the work increases. Third, by giving the word to the character, the author will have the opportunity to conceal his personality, heroism, events, watch and evaluate the heroic manifestation of the era.

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