



TWO BASES OF THE DIALOGUE: REPLICA AND REMARKA

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Annotation. In the article, special attention is paid to the place of dialogue in the story of the talented writer Khurshid Dost Muhammad on a historical topic. The main aspects of the dialogue in the story of the creator “The flower of hope”, his relationship with the cue and the author's remarka, were analyzed

Key words:

Author's remarka, historical image, dialogue, author's speech, image speech, language of artistic work, historical story.

The role of dialogue in the plot and composition of the story is incomparable. The dialogue does not consist only of the speeches of two or more people. It also takes other important elements into its composition. “One of these and without them is the remarka and replica issues, which are considered wings that can not be formed without a dialogue. Because remark and replica are the main screws that move the dialogs”¹. For a long time these terms have been interpreted as elements of the dramatic form in most dictionaries. In the "Literary Dictionary", written by D. Quronov, Z. Mamajonov, M. Sheraliyeva, there are comments that these terms are an epic type:

"The comments, which are now given by the author during the dialogues in the epic works (voice tone, tone, tempo, pauses; mimics, gestures, movement of the personage, etc.) are also often referred to as remarka”². In this dictionary, the term replica is also well explained “ replica” (fr. Replique-answer, exclamation) is a section of speech in which the dialogue is limited by the exchange of speech sounds, a piece of speech pronounced by a single speech sound. In terms of volume, the replica is not

¹Y. Solijonov. XX asrning 80-90-yillari o'zbek nasridabadii ynutqoetikasi. F.f.dok. darajasini olish uchun yozilgan dissertatsiya. -T., 2002. B137.

²D. Quronov, Z. Mamajonov, M. Sheraliyeva. Adabiyotshunoslik lug'ati. -T.: Akademi nashr, 2013. B249
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limited: it can consist of only one sound, a word combination, a single sentence or several sentences related to each other. And also the fact that one of the participants in the dialogue is silent in response to another (this is expressed by many points in the writing) is also a replica, because it will always have meaning, although the form is zero”³. Because the form, which is exactly the same as zero, may represent a state of the image, its character.

With the help of reminders, the facial appearance of images in the process of dialogue, in which the author builds a conversation, interprets changes in body movements, helping the reader better visualize the state of the image. In the story “The Flower of Hope”, which ravaged the image of the talented writer Khurshid Dostmuhammad show Fitrat, was skillfully used in remarka and replicas. The main event took place in Moscow. A young man named Mahmudjon went to see his teacher Fitrat, and the conversation between them formed the basis of the dialogue. He served to make the teacher's remark more vivid, when the guy tried to show himself smart, and even to reproach his master. Remarka and replicas more clearly showed the state of the image of Fitrat during the same conversation:

-- In your works written with the pseudonym” Mijmar " on the contrary grass-fire, light-lamp was more abundant in the suitcase, teacher?

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-"Mijmar ?! The teacher did not know what was going on. He closes his eyes and tries to sharpen his mind. Even a dark belt could not conceal that his lips were nervous. When he caught sight of his eyes, he smiled and laughed "⁴.

- The author's remarks were mainly attested by his views on the subject of Fitrat's conversations. His nervousness can be traced to the fact that "his lips are nervous", "that the dark legs can not hide," and "his eyes have been

³D. Quronov, Z. Mamajonov, M. Sheraliyeva. Adabiyotshunosliklug'ati.-T.: Akademnashr, 2013. B251

⁴X. Do'stmuhammad. Umidguli. -T., Sharqyulduzi. №2, 2017. B 28.

opened". If the author is not remarkable, we would not have understood his status as soon as he was given a duplicate of a personality.

- - "According to the content of the author's remark in the artistic work, it can be divided into a) event remark, b) condition remark, C) portrait remark and D) landscape remark types."In the story" The Flower of hope " we meet portrait remarks in several places.From the author's speech it is said that it is raining, and the Fitrat is standing nowhere without silencing. Admiring this situation, the old woman addresses him with a question: "– Молодой человек, почему вы не убегаете? Дождь-то усиливается?!"

He had thick black eyebrows, a long and straight nose, a dark hairy horseshoe mustache that would not remain in the dark under his brow, and a sharp glance at him from all, made him look grandiose, full of pride and selfishness reflected in his apparent dignity"⁵. The author has portrayed Fitrat's reputation as a portrait of the writer. Through this, he showed the reader the nature of the rainfall by introducing the appearance of Fitrat and his ability to resist the rain.

In the story, we find a portrait of a Fitrat teacher and a young man called Mahmudjon. The portrait of the visitor was drawn in this note: "In Astana there is a middle-of-the-box humpback, the first person to see, with great eyes and wide pink hair, slippery hair behind his back, compared to Maskov's lifestyle and the young man was dressed in a very well-dressed "⁶.

This remarka was given before the replica of the guest guy, because by this he allowed the reader to familiarize himself with the guest guy, as well as compare his speech with his appearance.It is felt that the guy is satisfied with his social life from the outside. In my opinion, the fact that the portrait images of the characters in the story are given through remarks during the dialogue is the author's achievement. Because the bookshop brings to the eye a portrait of the image in the process of dialogue. His speech with his portrait also follows how much he is compatible.

Each word that takes place in the replicas is assigned a certain task.Even from replicas it is possible to know the state of the image. When Fitrat saw the unexpected

⁵X.Do'stmuhammad. Umidguli. Sharqyulduzi. №2, -T., 2017.B 19.

⁶X.Do'stmuhammad. Umidguli. Sharqyulduzi. №2, -T., 2017.B 22.



guest, his speech said: "only after that the door was opened and absolutely unexpected...

-Aw, hey hey, wonderful surprise! - I could not help but wondered. "My eye?" I can not believe it, I can not believe it!"⁷KhurshidDostmuhammad repeated in several places words expressing admiration in replicas, as well as punctuation marks (!..?..?)used. The use of punctuation marks in its place will also help to bring the tone in the replicas to the surface. The author remarked that in order to further emphasize the excitement and admiration expressed in the replica, the behavior of the image as a result of this situation is expressed in the form of " a gentleman who stood up without hiding his surprise." It is natural that a person who meets an unexpected person will get up.

In some of the dialogues, words or punctuation marks in the replicas are also not able to fully convey the tone and tone of voice to the reader. For example, we can say only one word in a different tone and in a different tone of voice. In dialogue, it is somewhat difficult to distinguish it. For this reason, the author works remarks to show the situation in the dialogue process live:

"- No need! "Said a low voice, but with a firm voice in the teacher" or " "Then they did, did not they?" "A scoundrel, a terrifying voice, a teacher." Hence, the low noise of the first example shows Fitrat's sincerity towards the student, and the subsequent dissatisfaction of the visitor has changed his voice.

In some parts of the story, the author's interpretation of the image, the inner, imaginative replicates of the image have been merged. The views of the image reflect the true attitude of the speaker. That is why it is not voiced by the image . An important aspect of imaginary replicas is that we can simultaneously identify the language and expressions of the characters involved in the dialogue. Where the author's image and the image's internal replication are interconnected, we can distinguish between the replication and the orientation of the replica.

In conclusion, the replica and remark are elements that are inextricably linked with the dialogue. HurshidDostmuhammad skillfully used the remarks portrait

⁷X.Do'stmuhammad. Umidguli.Sharq yulduzi.No2, 2017.B 22.

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remarka and situation remakes in the story” The Flower of Hope”. The remixes introduce the reader with portraits, status, situation, gesture and mimics of the images in the dialogue process and help us visualize the dialogue as a more vivid, moving process. The more important the remixes are in dramatic works, the more important they are in epic works. In many places of the story we will meet the status note, in which it is told in detail about the state of the image in appearance, tone and tone of voice. Each replica somehow affects the condition of the image, so this type of remark should be used more often. Another important aspect of the dialogue is the gesture (movement of the body members). It is possible to see in the story that remarks are actively involved in the expression of gestures of images. There are places where the author, along with the remark, also formed a tone from punctuation marks. The task of remark is an expression from further expansion of the dialogue and ideological-meaningful enrichment.

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