

The Role Of Monological Speech In Lighting The Inner World Of Comedy (On The Example Of A.Qodiri's Works)

Tursunova Faridahon Ganievna

Associate Professor of Fargona State Technical University, Uzbekistan

Received: 10 August 2025; **Accepted:** 06 September 2025; **Published:** 08 October 2025

Abstract: The article reveals the importance of monologue in illuminating the inner world of comic character, the writer's skill in using vulgar words to enhance the artistic and aesthetic value of the work.

Keywords: Humorous Character, Inner World, Irony, Sarcasm, Poisonous Laughter, Drunkenness, Gambling, Filth, Depravity, Playfulness, Puppy, Mochahar, Battola, Sakbachcha, Dog-Eating, Dog-Eating.

Introduction: In his comics, Abdullah Qadiri raises socio-ethical issues in illuminating the inner world of the protagonist, identifying the characteristics of nature, creating satirical types of the period, using sarcasm, pitching, sarcasm, poisonous forms of laughter to reveal the truth of life, travels to his inner world through character monologue. I.Sulton, F.Nasriddinov, A.Aliev, I.Mirzaev, O.Sobirov, M.Abdurahmonova, M.Kushjanov, A.Murodkhon, H.Abdusamatov, A.Rahimov, about A.Qodiri's comedy and his artistic skills in literary criticism. Scientists such as S.Makhsumkhanov, U.Normatov, B.Karimov conducted serious research. [1.1.] Abdullah Qadiri's heroes of comics, including the image of Toshpolat, were viewed differently at different times, and his negative features were exaggerated. Literary critic U.Normatov in his chapter "Sergilokulgi" of his work "Garden of Qadiri" asked Abdullah Qadiri's "What does Toshpolat say?" While the protagonist of the work reveals Toshpolat's diligence and compassion through the situation in the labor market, we have tried to illustrate his patriotism, justice, honesty, humanity with examples.

"Do you know that kajava belly that happened to be a carriage, sir?" – Well done. Tell me, who is this cripple? How many mosques did he build, how many from madrassas, huh? Or does he store what he has in his stomach? [2.1.336.]

Toshpolat is a greedy man who thinks not of the

people, but of himself, and does not give what he earns to anyone else - he insults the rich with irony, pitching, and hates them. Buvadakhon Tora from Tashkent, AzimboyKomir, Saib Maxim, Azim Shaytan, Aziz Yakanchi, MirkholiqKishiq, Matishgukur, Yusuf Khoja, ShoolimCholak were angry with such rich people as I said: If your king says that I am an investigator, if I do not take out all these rich people, put them in a pir and I will shout for the sake of God. " (Page 336) Although Toshpolat is unemployed, drunk, and a gambler, he cares about the people and is fed up with injustice in society. He is furious when he sees the greedy rich: "Which of these kisses rubs the head of a poor man. - Or do you know that he gave me cotton?" Shows that the hero is a passionate person, burning with people's pain. In past observations, an examination of the protagonist's inner world has been overlooked in determining the factors that led to the protagonist's fall into this state. Unemployed, Toshpolat "ate a piece of bread instead of bread, drank water all summer, and had a pumpkin on his leg," and "after the crack of summer, you can't even pack three or four packs of cannabis." "When my three hundred and sixty-three veins are in turmoil, may I give this chaldevor to my ward, so that your old lady in the house can open her immortal body!" (P. 343) - he does not have to label himself "free" because he is sorry for his condition and laughs at himself. Or Toshpolat, who is tired of helplessness and idleness, gathers the unemployed like

himself and encourages them to go to the "stable" and tell them: "... your helplessness has hurt. He said, "I'm going to open a cookbook, and we're not going to say I'm going to masturbate you." You will also give us your khums and shops" (p. 346). Can we not see the bravery of Toshpolat, his concern for the fate of his people, and his humanity?! When Toshpolat taxed himself, he said: "Besides, Eshbujir has a habit of taxing his rich uncle nine sums and taxing another uncle who was not his uncle's henchman. It would have been better if he hadn't taken his son and saved his father from death!" (P. 336), through the monology of protagonist his abhorrence of filth, his insanity from injustice, his

hatred of sons like Eshbujir, who made his father rich in return for his tax revenues, show that his inner world is pure. At the same time, the protagonist, through his speech, denounced the cases of familiarity, injustice, overstatement in the tax issue.

Toshpolat is not free, he suffers from unemployment and goes to the labor exchange to ask for a job: "Oh my God, when I bowed my head for two months and said 'bread' at the door of this khumsang, the piece began to roar." I couldn't even hit your thrombus, bro! "If you find my word a lie, put it in my forty-four years of faith! ..." (p. 339) He was forty-four years old when he swore, but he could not do anything, he was unemployed, he was helpless, he was a gambler, he was a swindler, he was afraid of swearing by his faith, he said, It is not difficult to understand his sincerity.

The protagonist of "KalvakMakhzum's Memoirs" reveals his inner world through the fact that he had a salty forehead as a child, grew up in his parents' arms like a piece of paper, and "the teacher was involved in madrassas under the protection of his father." The protagonist makes a joke through the protagonist's speech and objectively reveals how disgusting, ugly, sad his inner world is through the protagonist's monologue. In creating a humorous character, the writer makes appropriate use of rude and insulting words in order to emphasize the character of the protagonist, his inner world and nationality. In Abdullah Qadiri's comics, especially in Kalvak Mahzum's Memoirs, the vulgarities in Kalvak Mahzum's speech are used to characterize the event, to reveal its character, nature, and awareness of the realities of the time, in the play he reads through the heart of the reader the exaggerated images given by the writer, and becomes one person, that is, asympathetic body, in feeling the pain of the protagonist and the writer. These factors, in particular, show how appropriate, concise and legitimate the sentences in another language are, and on this basis serve to illuminate the inner world of the protagonist, gaining artistic and aesthetic value. In comics, vulgar, rude words that

undermine the allure of artistic speech are conveyed through the monologue of the characters, and insulting words are often used that undermine the beauty of the speech, which is assessed as a negative phenomenon. Such vulgarisms are used in fiction to "individualize the language of the characters, to create national and social color", [3.1.] To enhance the emotional-expressiveness of speech. In the semantic structure of vulgarisms, expressions such as "discrimination", "disregard", "insult", "extreme negative attitude" are very clear. Through such speech, along with arousing hatred for the hero's behavior, he urges them not to use such words and to fight for their non-prevalence among the people. The rude and insulting words found in the comedies were used in the speech of the protagonists, and the writer was able to fully observe the norm of the level of rudeness. This can be clearly seen in the following examples: At the screams of the mochahar, the children in the yard ran into the house and tried to save the battalion from my clutches, but the poor man did not give me any strength, and I beat my bloodless husband with this force (p. 266) Which dog did he give birth to? Without losing my manners, I replied, "Poor thing!" - (page 267) Mullah Hokim, one of those who spoke the language of the bastard, is still considered to be one of the ashwafs and akobirs of the city of Shosh. (Page 281) Kalvak Mahzum's words such as filth, depravity, playfulness, dog-eating, mochahar,

battola, sakbachcha, dog-eating, dog-eating reveal his negative qualities, such as his lack of Islamic morality and his ignorance. You don't know yet, Mahkam polvon, last night I went to the "canary" of the hezimkas in the executive committee ... I lie to you, God, I'm so happy, I'm so full ... Woe is me, I'm dying, I'm dying. One naughty one hangs on a horse .. (p. 326) There are unusual words in Toshpolat's speech. While his mispronunciation of terms such as "canasirt" is a sign of low literacy and social activism in a sense, his use of a single vulgarism in three different situations has served to reveal different aspects of the meaning of the word. That is, he portrayed the hero's attitude to the people of art in bright paint. From the words used in the protagonist's speech, it can be seen that he is in a very strong excitement (Woe is me, save me), and has an extremely negative attitude towards the scene and the people he is describing. The writer leaves it up to the reader to draw conclusions about the protagonist by using unusual words in the protagonist's speech. Through the vulgarisms found in the speech of the heroes, the Almighty was able to exaggerate such aspects of their character as spiritual and enlightenment poverty, extreme greed, and indifference to the following. The richness, beauty and endless possibilities of our language are fully

demonstrated through the monologue of Abdullah Qadiri's comic hero. The writer plays an important role in the historical development of the Uzbek literary language with his rich, expressive works, which are inextricably linked to the history, traditions, psyche and living conditions of the Uzbek people.

REFERENCES

1. Tursunova F.G'. Hajviy asarda monologik nutqning o'ziga xos
2. xususiyatlari (Abdulla Qodiriy asarlari misolida). Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi. 2023. Farg'ona. –B. 135.
3. Турсунова Фарида Ганиевна Использование монолога при создании сатирических персонажей (на примере произведений Абдуллы Кодири) // Достижения науки и образования. 2018. №15 (37). URL: <https://cyberleninka.ru/article/n/ispolzovanie-monologa-pri-sozdanii-satiricheskikh-personazhey-na-primere-proizvedeniy-abdully-kodiri>
4. Examples: Qodiriy A. Diyoribakr. T., Info Capital Group Publishing, 2018
5. Tursunova F.G. Использование внешнего и внутреннего монолога при изложении. ERPA International Journal of Multidisciplinary Research (IJMR) - Peer Reviewed Journal Volume: 9| Issue: 4| April 2023 || Journal DOI: 10.36713/epra2013 || SJIF Impact Factor 2023: 8.224 || ISI Value: 1.188, ppt. 156-159.