



COMPOSITIONAL AND STRUCTURAL CHARACTERISTICS OF THE ANECDOTES

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ABOUT ARTICLE

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Abstract: An anecdote is a fusion of literature, folklore and humor and implies the presence of a comic element, which reflects history and everything new that appears in society. As a rule, an anecdote makes fun of human vices: greed, stupidity, hypocrisy, etc., and at the end, at times, contains morality. This article discusses the structural features of an anecdote as a comic phenomenon.

It is proved that the structural features of an anecdote are its conciseness, rigid structure, narrativity and at the same time drama, the obligatory presence of a dialogue and at the same time an actual monologue. The relevance of the study is determined by the fact that structurally and in content this genre has undergone some modifications and in recent decades is considered not only from the standpoint of humor, but also in line with pragmalinguistics.

INTRODUCTION

An anecdote as an object is a certain difficulty for research due to different interpretations of this term in the works of scientists. There are many varieties of comic text, however, a uniform, specific classification, which would be the most acceptable, does not yet exist today.

Anecdote as a kind of humorous discourse has occupied the minds of scientists for more than a decade. This is primarily due to the fact that, as a genre of oral and written speech, it is constantly being created and modified not structurally and compositionally, but in content. Researchers, for the most part, attribute the anecdote to folklore forms, since it has those features of this genre that "really coincide with those inherent in folklore as a form of folk, peasant creativity that has existed for centuries". Firstly, this is the anonymity of the anecdote, since it is impossible to establish the authorship of the text, as a result of the fact that "an anecdote is a form of oral creativity".

Structurally, the text of an anecdote is also strongly influenced by the comic, and is in the literal sense its embodiment: "the funny is contained ... in the form of a text." Thus, it is possible to single out the first structural feature of an anecdote - a rigid assignment, which is determined by a direct relationship between the structure and function of the text. Consequently, if some details are missed or the narrator forgets the plot, it is practically impossible to correct the mistake so that it does not significantly affect the perception of the anecdote by the recipients.

Anecdotes compositionally have a metatextual nature and consist of three genre components (beginning, middle and ending), characterized by special functions. In the beginning, some local and temporal coordinates of the situation being represented are given; some interpretive supports appear in the middle, helping the listener to predict acceptable options for the development and outcome of the plot; the end is focused on the destruction of predicted events, in which a situation of cognitive ambiguity arises. The three-part structure of the joke is similar to the European one (starting - climax - denouement), in which each of the parts is assigned its own function.

With the help of structural and compositional analysis, it is possible to single out the generalized compositional structure of the text of an anecdote, which includes 3 stages: 1) the plot; 2) development of the situation; 3) decoupling. It should be noted that the stages of tying and denouement are mandatory.

Thus, some conclusions can be drawn.

1. An anecdote is called "a self-sufficient compact text with a storyline and an unexpected witty denouement at the end, which can function both within the macrotext and independently of it".
2. An anecdote is a form of humorous perception and reflection of life, designed to create a comical situation, the main purpose of which is to entertain the communicants. It performs a phatic function to establish and maintain contact
3. An anecdote is a text that exists in two forms: oral and written. The oral form of anecdote includes the genres of urban folklore, toasts, practical jokes, jokes, mockery, tales, greetings, etc. The written form is about its various written fixations (recording in collections or on Internet sites).
4. Jokes are usually classified by topic (political, student, medical, Jewish, military, etc.) - depending on the nationalities represented in them or on the characters involved.

Compositionally, they can have a different form: in the form of monologues, dialogues, have a ring structure, there may be text interspersed in the text, but the main thing in them will always remain one thing - this is an unexpected ending, where all the "salt" of the joke lies.

Thus, we can say that the peculiarity of the structure of the anecdote lies in its two-part structure, where the beginning and end of the anecdote collide, while a pause is maintained, the connection is carried out according to the law of *pointe*, to intensify the emotions of the author's focus and expect the result, the presence of metatextual input is also mandatory. Also, the structure of the joke is influenced by: narrative, acting characters, dialogue. The task of narrativity, as a component of an anecdote, is to create an unexpressed text contrast before the *pointe* appears, where the *pointe* represents the end of the plot and the beginning of the denouement, i.e. there is a contact of frames and their further transition from the first to the second, after which the salt of the anecdote comes to the fore, a culminating peak occurs in the mind of the recipient in a fraction of a second in whose head the entire interpretation of the anecdote goes: from already known facts to an unexpected ending, the pragmalinguistic goal of the narrator is achieved with the presence of a smile on the face of the recipient.

CONCLUSION

The characteristic structural features that make it possible to distinguish an anecdote from other types of comic text are its conciseness, rigid structure, narrativity and, at the same time, drama, the obligatory presence of a dialogue and, at the same time, an actual monologue.

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