

## **THE REVIVAL OF RHETORIC AND DISCOURSE IN A NEW QUALITY**

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### **ABSTRACT**

*Modern Russian rhetoric, which appeared like a Phoenix from the ashes at the end of the 20th century. and found expression in numerous monographs, textbooks and scientific conferences, mainly relies on the domestic rhetorical tradition. This tradition began in the 17th-18th centuries. the works of Sophrony Likhud, Stefan Yavorsky, V.K. Trediakovsky, M.V. Lomonosov and other thinkers. This circumstance significantly distinguishes rhetoric from other humanities, which are largely focused on the achievements of Western scientists. It should be noted that it was in the second half of the twentieth century. there is a return of rhetoric to scientific discourse thanks to the works of F. de Saussure, R.O. Yakobson, H. Perelman, N. Kholmsky and others. The ideas of these thinkers (the creators of semiotics) go back to the work of the ancient founders of rhetoric (Aristotle, Cicero, Marcian Capella).*

**Keywords:** *rhetoric, reasoning, mental philosophy, classical rhetorical canon, argumentation, proof.*

### **АННОТАЦИЯ**

*Современная русская риторика, возникшая подобно Фениксу из пепла в конце XX века. и нашла выражение в многочисленных монографиях, учебниках и научных конференциях, в основном опирается на отечественную риторическую традицию. Эта традиция зародилась в 17-18 веках. произведения Софрония Лихуда, Стефана Яворского, В.К. Тредиаковский, М.В. Ломоносова и других мыслителей. Это обстоятельство существенно отличает риторику от других гуманитарных наук, которые во многом ориентированы на достижения западных ученых. Следует отметить, что именно во второй половине XX в. происходит возвращение риторики в научный дискурс благодаря трудам Ф. де Соссюра, Р.О. Якобсон, Г. Перельман, Н. Холмский и другие. Идеи этих мыслителей (создателей семиотики) восходят к творчеству античных основоположников риторики (Аристотеля, Цицерона, Маркиана Капеллы).*

**Ключевые слова:** *риторика, рассуждение, ментальная философия, классический риторический канон, аргументация, доказательство.*

## INTRODUCTION

In the modern world, one of the trends is the consideration of a person as a purely creative or creative person. I would like to call such a person a creator, but the level of creativity is very specific. Many people, mostly users of social networks, having learned to sew, cook, dance, etc., post stories on the Internet about how they learned to do something and offer to teach it to everyone. Naturally, not free, plus deductions from advertising. Thus, a blogger who tells stories himself, or a guest speaker, is a modern creative person. The scope of the areas of activity that can be learned is limitless. Recent offerings include the opportunity to learn advanced coding on the Skillbox platform, which offers over 560 educational programs in marketing, design, coding, game development, management, and multimedia, as well as internships and employment assistance.

Russian writers, well-known and not so well-known, could not stay away from such creative activity of social networks, especially since it is mainly about the ability to tell stories. So, Boris Akunin created the audiobook “Russian in England. Self-Tutorial on Fiction”, supposedly a useful practical guide for those who want to learn how to write prose. Training takes place in a game format. The audio version was voiced by the author himself and professional readers. The cost of the first lesson is 339 rubles. In the introduction, the author states: “This is something like a cookbook. A chef in a white cap will reveal to you the secrets of a colander and a ladle accumulated over a long life at the stove. And this is a cooking course with tasting. I will not only explain the theory, but also cook, fry, marinate myself, in front of your eyes, and then feed you with what happened, that is, you will not be in the restaurant hall, where ready-made dishes are served on a tray, but in the kitchen . You can just “listen and eat”, or you can try your hand at gastronomic art and compare: what if it tastes better? And, if someone is thinking about becoming a writer, maybe this experience will bring you closer to the goal. And one more valuable remark by Boris Shalvovich: “Usually, at the starting lesson on “creative writing” (Creative Writing), the teacher says something like this: “A writer is a person who, firstly, has something to tell, and secondly, who knows how to tell”. In fact, everyone has a story to tell. Because every life is unique. If you absolutely honestly, with all frankness, tell the world about your personal experience, about how you endured the slings and arrows of furious fate or ascended with a sinful soul to flaming skies, you will get a valuable book. For example, I really like to read the personal diaries of unknown people who have lived a so-called ordinary life (as if life is ever ordinary!). And if in the fate of a person there were some interesting events for the general public, a story about them.

This is an example of a famous writer. And here's a not-so-famous one: The Maxim Sokolov Club is enrolling online classes for the course "How to Write and Publish Your Book". Maxim Alexandrovich himself calls himself a partner of the largest publishing house Ridero and the author of the methodology "Own book in 21 days".

## **DISCUSSION AND RESULTS**

All the above examples (and these are just examples) have one thing in common - they tell how stories should be told, how stories should be told profitably, how people can and should be convinced with the help of a story told, how a skillfully told story can affect fate the individual or the world as a whole. By the way, the ability to show rather than tell stories at one time became a brilliant find of cinema and ensured its long-term popularity. It is on the example of cinema that one can clearly see how a story told can radically differ, and even contradict real events. In any case, the ability to tell stories is the main characteristic of the term "narrative". For the first time this term was used in 1969 in the book of the Bulgarian philosopher Tsvetan Todorov "Grammar of the Decameron" (Todorov, 1969). In it, the theorist introduced the concept of narratology as "the science of storytelling" (from the French narrator - "to tell" and narrative - "story").

Roland Barthes (another supporter of narrative ideas), in his essay S/Z written in 1970, considers narrative to be a way of being of a "messaging" text. The term came from literary criticism and linguistics and became extremely popular in the philosophy of postmodernism. By now, the peak of popularity of both postmodernism itself and its terminology has long passed, because attempts to apply a concept or conceptual scheme outside the initially acceptable area are rarely successful. Although this story was successful with the concept of "technology". The situation is different with humanitarian knowledge, close to grammar and associated with the persuasive and interpretive functions of both linguistic expressions (stories) and the authors who tell/use them. Rhetoric clearly satisfies these requirements, so it makes sense to talk about rhetorical narrative. The concept of narrative is also present in historical science, where narrative sources are called texts created in a certain era under consideration, it is in this section that chronicles are included.

Rhetorical narrative. Since antiquity, rhetoric has dealt with the three types of objects expressible in language: description, argumentation, and narration. Modern reality, like many centuries ago, turns out to be narrative and eventful. Narrative and eventfulness are the main initial characteristics of the narrative. The role of stories in the speeches of speakers is difficult to overestimate. It is in the stories used by the speaker that one can find his understanding of the rules and patterns of speech impact

in a broader context, more related to historical and cultural specifics. Stories can serve as material necessary for a deeper understanding of the described or advertised entities. The repetition of similar plots (examples) in the stories of various speakers (actors) and explanations of certain events can lead to generalizations that are useful for achieving some stated goal. Stories not only reveal reality, they carry information about the speaker. With the help of stories, the speaker presents ideas that are important for the process of structuring the recurring situations in the world and for explaining the world as a whole. Thus, narratives are an important source and factor of explanation as a rhetorical function.

Any narrative is connected by a plot. Narrative does not exist without a plot and specific characters (heroes). The components of narratives and their distinctive features are the event, action, hero, plot. Any story has certain elements: a set of actors, a causal chain of events associated with specific dynamics and tied to the plot, i.e., a situation in which causal lines come together and create a semantic conclusion or conclusion. As examples of narratives, one can cite situations of the same type, implemented in various ways: “Romeo and Juliet” - “West Side Story” - “You never dreamed of” in literature; narratives of peasant wars and rebellions (“The rebellion cannot end in success, then it is called differently”) in history; history of Russian reforms; options for bringing Western democracy to the countries of the Middle East; stories about conspiracy or rescue attempts before execution (Mary Stuart and Marie Antoinette) and many other events, the ending of which is a foregone conclusion. So, a narrative is a chain of events that have internal dynamics, and a person tends to think with the help of such constructions. A person's actions stem from the story of his life, which he tells himself.

The narrative is a causal unfolding of events that can be used as a template in the future. Narratives are simplified summaries of events that are of decisive importance for the problematic of relationships, for example, between the needs of the individual and the social group, between material and spiritual aspirations, between egoism and altruism, between man, society and nature. Often the term “narrative” refers to a story or a standard explanation of events that interlocutors want to touch on in a collective communication situation (in the media or on an Internet platform), because these stories can be used to stimulate the interest or emotions of other people, i.e. to speak in as a marker or pattern of understanding. Another aspect of narrative is telling a story in a way that gives it meaning and meaning, and that aims to teach a lesson or extract a moral. In this case, the narrative can become an interpretation of ongoing events, presented or formulated by the speaker (actor) in an understandable form.

Therefore, through narratives, various ideas, models, behaviors or creativity can be promoted and disseminated, which, thanks to an accessible form, can win the minds of a large number of people. Unfortunately, it is in this way that far from the most humane, and sometimes even banned ideologies are promoted in the Russian Federation (racial theory, the LGBT movement, “creative performances and installations”, etc.). Some time ago, narrative tried to become an alternative paradigm even for the philosophy of science. Analyzing the narrative problematics, J. Brockmeyer and R. Harre included myths, folk and fairy tales, true and fictional stories, and some historical, legal, religious, philosophical and scientific texts in the narratives. In such texts, “narrative is a word for a special set of instructions and norms that prescribe what should and should not be done in life, and determine how this or that individual case can be integrated into some generalized and culturally established canon”. Being neither an ontological entity nor a mode of representation, “narrative acts as a particularly flexible model. Any model in a very general sense of the word is an analogy. It connects the unknown with the known, is used to explain (or to interpret) a number of phenomena by referring to rules (or schemes, structures, scenarios, frames, comparisons, metaphors, allegories, etc.), which, one way or another, are included in generalized knowledge” (Brockmeyer, Harre, 2000: 40). As a result, in the narrative version, a person deals with instructions, patterns and models for telling stories to himself and other people.

The current state of the trivium. Modern rhetoric, which rose like a phoenix from the ashes in the second half of the 20th century, similarly to ancient Greek rhetoric, is based on two fundamental constructions, namely monologue and dialogue. The monologue construction is represented by the classical rhetorical canon, the formation of which is well traced, starting from the textbook of Corax, the founder of rhetoric, which has not come down to us. The classical rhetorical canon consisted and still consists of five parts - these are invention, disposition, elocution, memoria and action. The most significant both for making speeches and for the purposes of comparing rhetorical knowledge with philosophical and general scientific technologies are invention, or invention, and disposition, or arrangement. The second, or dialogical, construction is interpersonal communication, which represents various types of disputes, namely: dispute, discussion, polemic, debate, etc. Technologies of speech confrontation fall into this problem field, which include various methods of persuasion and controversy tricks.

The monologic construction, or the classical rhetorical canon, begins with an invention (invention). The structure of invention, which is often called the method of

reproduction of ideas, includes the theory of simple and complex periods and topics. For the first time, a topic as a system of semantic places was formulated by Aristotle in the corresponding treatise, developed in the work of Cicero, was very popular in Russian rhetoric and has come down to our time. The most famous and used are 10 tops: genus - species, definition, whole - parts, properties, comparison, cause and effect, circumstances, example, evidence, name. M.V. Lomonosov used 16 tops: genus and species, whole and parts, material properties, life properties, name, actions and suffering, place, time, origin, cause, previous and subsequent, signs, circumstances, similarities, opposite and dissimilar things, equations. To the modern 10 tops, in our opinion, in the conditions of informatization and digitalization, one more should be added - the format and content.

Most of the above elements of invention and disposition are of significant importance exclusively in the problematic field of rhetoric, however, some of these elements have a general philosophical and general scientific significance, that is, they intersect with the problematic fields of philosophy, logic and science in general. These elements include such tops as genus - species, definition, whole - parts, properties, comparison, cause and effect, example, as well as such parts of strict hriya as paraphrasis, cause, likeness and opposite. Let us call this list the "narrow list" to distinguish it from the original or "broad" list of the elements of the invention and disposition.

## **CONCLUSION**

Consideration of the subject correlation of logic, rhetoric (and literature) on the example of the trivium "Logic - Rhetoric - Literature" I.S. Rizhsky allows one to arrange the order of these disciplines in a way different from the traditional one. The format of the laid down I.S. The Riga ratio has largely survived to our time. The textbook "Experience in Rhetoric" can be considered a formalization of an independent path of rhetoric, which, in the absence of logic, becomes sophistry. Logic, with such an approach (before the advent of symbolic logic), began to be perceived as secondary knowledge, an integral part of Russian literature. Until now, specialists in the field of rhetoric have been trying to do without the logical component of their discipline, which does not improve the situation associated with both the art of oratory itself and the positioning of rhetoric as a science with its own specific laws. The concept of rhetorical narrative to a certain extent removes the confrontation between rhetoric (an academic discipline) and the science of logic, which is an essential part of philosophical knowledge, from which rhetoric is fenced off more intensively than from logic.

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