



## **FOLK EXPRESSIONS AND THEIR ARTISTIC FEATURES IN THE WORKS OF TOGAY MURAD**

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### **Abstract**

This article highlights the features of using folk expressions in the works of Togay Murod and their stylistic and semantic functions in the literary text. The writer's skillful use of expressions drawn from the language of the people enriches his artistic style, endows his works with national color and a folk spirit. The article analyzes the structural composition of the expressions, their role in character creation, and their significance for Uzbek linguistics. The results of the research justify the need for an in-depth study of the phraseological layer of Togay Murod's work and further reveal the richness of the Uzbek literary language.

**Keywords:** Togay Murod, folk expressions, phraseology, artistic functions, national color, stylistic devices, Uzbek literary language, prose style.

### **Introduction**

The semantic and stylistic analysis of phraseological units in Uzbek linguistics has been thoroughly studied in the scientific research, textbooks, and articles of scholars such as Sh. Rahmatullayev, A. Hojiyev, B. Yoldoshev, A. Mamatov, A. Rafiyev. At the same time, the in-depth study of the component composition, form, and content formation features of phraseological units remains one of the current directions of modern Uzbek linguistics. As unique units of language, phraseological expressions require special scholarly attention not only as artistic means of expression but also as the spiritual and cultural heritage of the people.

This article analyzes the expressions used in Togay Murod's novel *The Fields Inherited from My Father*. The diversity of expressions used in this work ensures



its strong national color and folk spirit, playing an important stylistic role in revealing the ideas of the work and the characters' features.

The writer Togay Murod did not write in vain at the end of his novel: "I will erect a monument to the Uzbek people!" In fact, with this novel, he erected a great monument for our people. To ensure the naturalness of his language, the writer skillfully used the Surkhan dialect, wise sayings from colloquial speech, and folk expressions. Because the work is narrated in a very simple, genuine peasant language, its plain words, phrases, and expressions quickly captivate the reader. Tog'ay Murod selects expressions that match the simple character of his protagonist Dehqonqul. When using expressions in his characters' speech, he also considers their inner world and attitude toward others. Therefore, Dehqonqul's mother scolds him not with harsh curses but says: "Our mother throws a stone behind me. – Go ahead, eat your food, you fool, may you eat your food!"

The expression in the speech of the school principal, on the other hand, reflects his extreme rudeness, indifference, and cruelty toward his student: "Look at your corpse! Even a donkey would be frightened by your corpse! Die, for your condition!"

In fact, while people usually say, "Even a horse would be frightened by his appearance," here the author uses the variation "Even a donkey would be frightened by your corpse."

The study of Togay Murod's expressions allows us to identify expressions that are widely used among the people but have not yet entered literary language, and based on them, create a dictionary of expressions in literary works.

In the works of Togay Murod, the depiction of national spirit, ancient traditions and rituals, and values on the verge of being forgotten holds a special place. Our national values first and foremost enter the reader's heart through our language. The novel depicts the beautiful hills and landscapes of the Surkhan region, the lives of brave and hardworking people, and the unique scenery of mountains and rocks. Describing nature scenes in close connection with the characters' conditions and experiences is a leading feature characteristic of the author's works. Changes in nature are reflected in an original style according to the characters' mood. For example:



"The fox threw a wedding for its daughter. The sun poured light as it inclined. The sun poured golden light. The sun's face could not be seen. One could not look at the sunlight. The world became warmly warm. The world became golden golden. Something white white flew in the air. It flew and flew. It circled and circled. It twisted and twisted. The sky became like sieved flour. The sun poured and poured through the white clouds." (OQD, p. 105)

"The fox threw a wedding for its daughter."

This expression was not invented by the author. It is an expression passed down from our ancestors. Such a scene occurs when large snowflakes dance in the sky while the sun remains bright and colorful. Seeing this, peasants say: "The fox is throwing a wedding for its daughter."

The uniqueness of the language in *The Fields Inherited from My Father* also lies in the author's frequent use of repetition to enhance the emotional impact of the narrative. For example:

"There will be a magnificent mosque-madrassa in Yormazor. The White Tsar will gather the meek and oppressed around this Yormazor mosque-madrassa. The meek and oppressed will stand sorrowfully. The meek and oppressed will weep on each other's chests. The meek and oppressed will stand like that all day long." (p. 15)

In this passage, there are seven sentences containing thirty-three words, with the phrase "the meek and oppressed" repeated six times—once in every sentence. Words like "Yormazor," "each other," and "weep" are used twice. Thus, fourteen words are repeated out of thirty-three words, meaning nearly half of the words are repetitions. Many of the words used in the text reflect our national values. For example, the terms "a magnificent mosque-madrassa," "the meek and oppressed," "weep on his chest," and "weep on his shoulder" reflect our national values and past, breathing the spirit of national identity into the language.

*The Fields Inherited from My Father* helps readers gain an understanding of our national values.

In particular, Togay Murod's skillful and appropriate use of the oral wealth of the people, especially folk expressions and phraseological units, gives his prose a unique artistic-aesthetic value. The expressions used in the work clearly demonstrate the author's national worldview, his deep knowledge of the people's



mentality, and his ability to incorporate the rich layers of the Uzbek literary language into the artistic text.

Therefore, studying the expressions found in *The Fields Inherited from My Father* based on semantic, structural, and stylistic criteria plays an important role in researching the author's linguistic style and artistic skill. Expressions serve to reveal the characters' personalities, illuminate their emotional states, and add artistic dynamism to the development of events.

The research results show that the expressions in Togay Murod's works are mostly taken from folk oral traditions and are sometimes artistically modified or enriched with new meanings by the author. This demonstrates the writer's respect for the Uzbek language and its phraseological wealth, as well as his effective use of them in his work. It should be emphasized that Togay Murod's *The Fields Inherited from My Father* occupies a distinguished place among the most influential works of 20th-century Uzbek literature and makes a notable contribution to the enrichment and development of the modern Uzbek literary language. Through his masterful blending of traditional narrative techniques with vivid modern stylistics, Murod creates a work that resonates strongly with readers while preserving the authentic national identity of Uzbek speech and thought.

One of the most remarkable features of the novel is its extensive use of folk expressions, proverbs, colloquial idioms, and distinctive artistic turns of phrase. These linguistic resources not only elevate the poetic quality of the text but also serve as cultural markers that root the narrative deeply in the rural life and worldview of Uzbek society. The phraseological richness lends depth to character portrayals, allowing the reader to grasp their inner worlds, social roles, and regional identities with greater clarity.

Furthermore, Murod's innovative use of dialectal and conversational forms of speech enriches the stylistic layers of the novel and demonstrates the flexibility and expressive potential of the Uzbek language in artistic prose. This blend of realism and folk color makes the novel an important subject for studies in stylistics, pragmatics, and discourse analysis, offering insights into how everyday speech traditions shape literary language.

Given these qualities, *The Fields Inherited from My Father* can be regarded not only as a literary masterpiece but also as a valuable linguistic resource for documenting and analyzing authentic rural Uzbek phraseology and narrative style



of the late Soviet and early independence periods. As such, it provides a rich foundation for comparative studies with other regional literatures and for exploring the intersection of language, culture, and identity in Central Asian literary contexts. Looking ahead, a more detailed investigation of the phraseology and idiomatic structures found in Murod's other works—such as his short stories and essays—would significantly broaden our understanding of his artistic language and its contribution to the evolution of modern Uzbek prose. Future research could examine how Murod's stylistic devices reflect cultural values, oral traditions, and shifting socio-political realities. Such studies would benefit from interdisciplinary approaches, integrating linguistics, cultural studies, and literary criticism.

In sum, continuing to study Togay Murod's language and stylistic heritage will not only deepen appreciation for his artistic legacy but will also strengthen the documentation and preservation of Uzbek phraseological wealth for future generations. This line of inquiry remains a fruitful and promising direction for linguists, literary scholars, and cultural historians alike.

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