

## TOGAY MURAD'S WORKS – GREAT INFLUENCE ON UZBEK DRAMATURGY AND SINGING

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### Abstract

Now, critics emphasize how well the writer's work corresponds to today's philosophical or ideological criteria, but if you pay attention to the period of writing and publication of Togay Murad's works, we can see that the writer was ten or twenty years ahead of his time. However, although this intermediate period was not so big and different, certain changes took place in the aesthetic imagination of people. This article discusses about the language of Togay Murad's works which had a certain influence on Uzbek dramaturgy and singing during the period of independence.

**Keywords:** individual methods, characteristics, biography, field of energy, influence, artistic creation, literature, personality.

The author of each artistic work strives to create his text with the help of means of artistic expression and stylistic and artistic techniques, which enriches his text in terms of artistic expression and philosophical logic, and decorates it if necessary. Such a unique formation of the text by the author makes his creative style unique. The individual author's style is manifested in the individuality inherent in the text of the work he created, in the selection and unique use of various linguistic tools, as well as in the stylistic principles, as well as in the unique style of narration [1].

Various aspects of the writer's work have been widely studied, but as we mentioned above, his style has been neglected in the comparative aspect of translation. Unlike the language used in formal meetings and sectarian gatherings, his characters are depicted in everyday life, in their private life, in a lively, full of passions, with a hidden historical and private content, a national and unique color [8]. It does not obey the rules of grammar in the textbooks, but every word and sentence described by Togay Murad and spoken by his characters are free from artistic lies, far from official statements, but true in practice, because they correspond to the true life of the Uzbek people. We can even say without hesitation that the writer's works have a certain influence on the art of Surkhan dance, more precisely, on the popularization of folk art, whose history goes back thousands of years. The magical rain of the powerful vernacular language scattered from the pages of his works, the colloquial slang characteristic of various conversational styles, the breadth of his lexical means, the freedom of stylistic forms, did not fail to influence the aesthetic criteria of the reader of the new era. Togay Murad's unique linguistic innovation is connected with the ideological innovations that pertain to his entire

work. The artistic language, style, and philosophy reflected in his works "Fields left by my father" and "The Night the Horse Neighed" express the views of the masses, ordinary people, regarding the system and social problems of a certain era [2].

Also, directly to his own person in the work, which is characteristic of Togay Murad's style attitude, strong autobiography also attracts the reader's attention. For example, in the short story Ziyodulla, in the conversation among the applicants, the writer tells the following interesting sentence from the language of the literature teacher.

In a number of Togay Murad's works, there are images and descriptions that are exaggerated in a certain sense, which are similar to autobiography. We can say it from the individual methods characteristic of the individual style of the writer. After all, the writer refers to his work, his biography in a certain sense, and through this creates a special field of energy and influence in the text of the work and gains the trust of the reader. In this sense, this method, as in the work of Ernest Seton-Thomson, fully justifies itself [3].

In general, certain principles of Togay Murad's approach to artistic creation, literature and his personality have emerged. Today, we are referring only to the writer's approach to the text of his artistic works. There is irony and strong parody in the writer's attitude towards artistic creation and world literature in general. The writer's ironic, parodic attitude to the reality of existence is first noticeable in the story "The Night the Horse Neighed". The method of irony is developed and perfected in his later works. As a result, a series of stories created in the style of parody - wonderful word art. The art of parody, especially in the writer's story "Song of Granny Earth" rises to the top. In this case, when we say parody, it is not meant to make fun of something, an event, but rather, as mentioned above, the author's own principles of approach to certain artistic and aesthetic events. It should be noted that the same is true of the artist Seton-Thomson's technique is unique, this aspect is repeated in his works of art. The story of "The Night the Horse Neighed" begins with a knot: the exposition is here delayed. The knot of the story is clear from the first word: "Brothers, see, see! I woke up early and ran my hand over my head. There were wounds in my hair. I didn't care, I kept walking. I didn't tell my mother either".

The writer uses words with such an emotional color in accordance with his chosen style, as a result, the reader involuntarily falls under the spell of the storyteller's words. He shares the hero's pain, Ziyodulla bald becomes his confidant. The author, who is a master of words, uses vulgarisms, polysemantic slang words without hesitation:

"In the hospital... Uh, nothing to say. Doctor is cruel. I saw my brothers and mother..." [3].

The style of parody chosen by Togay Murad is useful in describing and exposing the flaws of the existing social system: the math teacher, who has learned to teach within the framework of ideological guidelines, tries to force Ziyodulla, whose head is "shining", to take off the top he wears in winter and summer because he is ashamed of his baldness: "If you don't take your hat off, we won't go to class!" he said.

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Our class elder sitting in the front row said something to the teacher. But the teacher kept his word [4]:

- The student must sit naked in class! That's the rule!

I pressed my head against my head.

- Student Қурбонov, I'm telling you!

I didn't make it. Our teacher pulled my hat off my head. He threw out the window.

Our class was filled with children's laughter. The children raised their heads to the sun and shouted [7]:

- Hurrah, the day has come!

I hid my head with my hands, sobbed. I took the ink and threw it in my teacher's face. It didn't touch. Then I jumped out. I ran away from school. I never went back to school. Our principal and our class leader came to visit us. Our mother cheats. I didn't go to school anyway. I was left with a fifth-grade pen" [5].

The author creates a plot node in this way. Ziyodulla, who takes care of the student with the "5th grade head", learns about the experiences of the bald rider. This is also a unique methodological technique. After all, in this way, the writer bases the evolution of the image of people who were herdsmen and shepherds. According to the dogma of that time, only illiterate and well-to-do people were the owners of the supposedly crisis-prone profession. The reader does not expect deep philosophical views and "smart" words from a character with a "fifth grade head". The writer, being faithful to his style, does not disappoint the reader. The people find the most delicate and elegant forms of their living language and use them very appropriately. Special attention is paid to the means of speech regarding the topic and motive of the noun. However, we will dwell on this point below. Now we want to draw your attention to another situation.

Togay Murad's unique creative style, his greatness fully acknowledging his artistic skills and achievements, we would like to dwell on some shortcomings and technical errors. Perhaps these should be ignored as minor flaws. However, these grammatical errors, moving from work to work, from edition to edition, inadvertently cause unique stylistic idiosyncrasies, in our opinion.

He is talking about grammatical errors that are often noticed in Togay Murad's works. Perhaps this is also a matter of the individual style of the author. But there will be no way to "digest" such shortcomings. For example, in the above-mentioned small passage, there are several grammatical mistakes, including "The children...screamed", "The principal and the head of the class had a fight", and here are some more examples [6]: "Our grandfathers used to tell these epics at weddings and far-off parties. "Many grandfathers were grateful"; "Applicants ran by themselves... One time he followed me too"; "The adults did not reject me. The applicants believed what they said" and so on. There are many such grammatical errors. We will repeat again - this is probably a situation typical of the author's individual style.



This is a service to compare the artist's artistic heritage in a comparative-historical and comparative way, to pay special attention to the stylistic peculiarities based on the peculiarities of the current world and national literary process, to preserve the author's individual style in translation and to fully convey the national and universal traditions unique to only the style of Togay Murad.

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