

THE LANGUAGE AND STYLE OF TOGAY MURAD'S NOVELS

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ABSTRACT: This article discusses the language and style of Togay Murad's novels. When it comes to the use of saj in prose, issues such as the writer's creative purpose, skill, and the character of a particular work cannot be ignored. Simplicity of expression is a unique creative principle, the pursuit and achievement of which reflects the high level of prose talent, the richness of the language of the work. T. Murad uses saj not for the purpose of external decoration, silence and high-spirited expression of thought, but for concise, fluent and expressive expression of thought.

KEYWORDS: Language, style, Togay Murad, concise, fluency, expressive expression, prose talent, external decoration, silence, creative principle, pursuit, achievement.

INTRODUCTION

Stylistics is the study of different styles of artistic speech, studying human speech, the features of poetic language, artistic language and its means of expression. In correctly understanding the significance and role of this or that phenomenon inherent in artistic speech, we often rely on the conclusions of stylistics[1.310]. In this case, we use the term stylistics in the sense of the language and style of the work of art, in the sense of effective means. The study of a particular writer's style of expression is also a study of literary-artistic style in the broadest sense, and has always been a topical issue. Analysis of the poetics of a certain genre, in particular, the literary text of the novel As Z. Pardaeva rightly points out, "It is an analysis of all the artistic components inherent in novel stylistics" [2.41].

THE MAIN FINDINGS AND RESULTS

According to Atoullah Hussein, "...saj art is the sound of a dove, music, etc. in the dictionary... Just as the sounds are similar to each other, the parts of saj are similar to each other" [3.65-66].

Experts often refer to saj as a method of prose rhyme and melody. According to B. Sarimsakov, who studied this spiritual and saj, "... not only vividly expresses the content of a particular work, but also delicate word games play an important role in ensuring the tone of the expression" [4.12]. Saj is divided into the following three types:

1. Full saj (Saj'i mutawazi)..
2. Rhyming saj (Saj'i mutarraf).
3. Cadenced saj (Saj'i mutawazin).

Although there have been attempts to study the method of worship used in Togay Murad's novel "Otamdan qolgan dalalar" (The Fields Left by My Father), his novel "Bu dunyoda o'lib bo'lmaydi" (It is impossible to die in this world) (T., 2001) has been relatively little studied in this area [5.17-20]. It is well known that the language of fiction is a figurative language. That is why artistic means, especially the art of saj, are used effectively. When it comes to the use of saj in prose, issues such as the writer's creative purpose, skill, and the character of a particular work cannot be ignored. Simplicity of expression is a unique creative principle, the pursuit and achievement of which reflects the high level of prose talent, the richness of the language of the work. T. Murad uses saj not for the purpose of external decoration, silence and high-spirited expression of thought, but for concise, fluent and expressive expression of thought. For this reason, the saj in the novels belongs to the style of the writer and, by its nature, to the subjective-emotional style.

It is expedient to conditionally divide the saj in the text of the novels into two. Because most of the saj belong directly to the writer's own pen, in some cases, through a certain relationship, the novels have included a certain part of saj, along with folk proverbs, sayings and sayings. In either case, they serve the conciseness and conciseness of thought.

Since the narration in the novel "Otamdan qolgan dalalar" (The Fields Left by My Father) is made in the language of the farmer, the saj quoted are also given in the language of this narrator. In "Bu dunyoda o'lib bo'lmaydi" (It is impossible to die in this world), the author's speech leads the way. For this reason, there is a certain difference in the presentation of the selected passages in terms of the narrator's attitude in both novels. When quoting proverbs, the peculiarities of the character's speech are: contradictions, analogies, comparisons, emphasis on logical content. Let's look at some examples:

Places where rhyming saj (Saj'i mutarraf) is used

A) In “Otamdan qolgan dalalar” (The Fields Left by My Father) novel:

Donador dala namdor dala bo'ladi (P.80); Oqpodsho momomiz sochidan buraydi. Oqpodsho momomiz sochidan sudraydi (P.13). Qabatini paypaslaydi. Nima gapligini payqaydi. Sapchib tashqarilaydi.

B) In “Bu dunyoda o'lib bo'lmaydi” (It is impossible to die in this world) novel:

Birov oting nima deymaydi! Birov holing nima, demaydi (P.136) Bolasini silkib-silkib oldi. Jerkib-jerkib oldi (P.1).

Places where Cadenced saj (Saj'i mutawazin) is used

A) In “Otamdan qolgan dalalar” (The Fields Left by My Father) novel:

Yo'l ariq yoqalab o'tadi. Yo'l majnuntol soyalab o'tadi (P.5). Uyimizda nimamizdir yo'qday bo'ldi, uyimizda nimamizdir kamday bo'ldi... Unda kimim yo'q bo'ldi, unda nimam yo'q bo'ldi? (P.76) Jug'rofiya dala boshini olib turadi. Kimyo dala adog'ini olib turadi (P.52).

B) In “Bu dunyoda o'lib bo'lmaydi” (It is impossible to die in this world) novel:

Boshi aylandi. Ko'z oldi tebrandi. Botir firqa marhumlar shahri oralab yurdi. Marhumlar yo'lagi bo'ylab yurdi (P.137).

Of course, many such examples can be cited from both novels. But it is not a question of their number, but of their quality. It is evident from the saj that the prose often refers to the saj in the image and description of the place, in the expression of the actions and states of the protagonists, or when they express a subjective emotional reaction to events. Often verbs and their functional forms are used, as well as independent word groups such as noun, adjective, rhyme, and preposition. The syllables used in the novels perform a rhythmic, semantic, and euphonic (synchronic, melodic) function. Does not serve for dry rhetoric. Places used directly from the proverb itself:

It is well known that proverbs differ from folklore genres in that they express subtle content in a short, concise volume. In a figurative sense by its semantic nature; both portable and real; have the ability to be applied on the basis of immutable semantics. We are not talking about proverbs in general or the peculiarities of its poetics, but about the use of proverbs in modern Uzbek realist prose, the skill of T. Murad. But there is also the fact that the proverbs used by the prose are now present in our speech, so our talk about his poetics in a sense can not be completely separated from the theoretical views on the poetics of proverbs, its historical poetics.

Proverbs used in the “Bu dunyoda o’lib bo’lmaydi” (It is impossible to die in this world) novel “Otangni ko’rdim ahmadi forig’, enangni ko’rdim tovonni yoriq”, “Boshidan o’tmaganni qoshidan o’tma”, “Otning o’limi itning bayrami”.

Literary critic I.Yakubov T.Murod pays attention to the fact that in both novels he was able to use the saj: “The fact that the novels often use mutarraf and mutavozin types of saj is evident from their rhythmic analysis of the stylistics of the text. Only in places where folk proverbs are referenced can full saj be observed. In some cases, in the use of saj, prose even approaches the style of folk tales” [5.18]. If we look at the novel, these ideas find their confirmation. For example:

“Qodir qulni chevarasi, Xolmat malayni nevarasi, Eson xizmatkorni bolasi Botir qo’shchi tumandan aynib keldi.” (Novel. P. 5.) In this case, the author describes the protagonist based on the inner coffee of the saj. Through rhyming saj gives information about its social origin. This also occurs when a statement is made from a character’s speech. Nasir gives his conception of the intelligentsia in the language of the Botir faction: “Imon bilan yashaguvchi, nohaqlikka chidolmovchi, xo’rlik-zolimlikdan nafratlanuvchi, chin inson bo’lib yashaguvchi zot asl ziyolidir” (Novel. P. 129.).

CONCLUSION

The harmony between the parts of the novel, the mutual similarity of artistic elements, ie the poetic analysis of the architecture of the work, the prose in a particular genre stylistics and its scope are not limited. Observing the syncretic harmony of lyrical and free prose is also important in the development of aspects such as rhythmic melody, ideological-artistic sensitivity, philosophical observation.

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