



---

## THE ARTISTIC FUNCTION OF FOLKLORE ELEMENTS IN THE STORIES OF TOGAY MURAD

Safarova Ezoza Bakhadirovna

Master Student of Shakhrisabz State Pedagogical Institute

E-mail: safarovaezoza3@gmail.com

Tel: +998945100210

Kalandarova Dilafruz Abdujamilovna

Scientific Advisor, Associate Professor of Shakhrisabz State  
Pedagogical Institute, Doctor of Philosophy in Philology [PhD]

E-mail: d.kalandarova2017@yandex.ru

---

### Abstract

This article provides a systematic examination of the artistic functions of folkloric elements in Togay Murod's novellas. The study aims to identify how motifs, archetypal images, ritual beliefs, proverbs, and legend-based narrative material rooted in oral tradition operate semantically and poetically within the author's prose. Methodologically, the research combines hermeneutic close reading, intertextual analysis, motif typology, and narratological tools; the data set is represented by a corpus of the writer's novellas. The scholarly novelty lies in demonstrating that folkloric elements in these texts are not merely decorative or ethnographic details. Instead, they function as core poetic mechanisms that shape character psychology, naturalize narrative conflict, regulate rhythm and intonation, and encode a normative ethical horizon. The findings contribute to a more precise understanding of how modern Uzbek prose integrates oral cultural memory into literary form.

**Keywords:** Togay Murod, novel, folkloric elements, intertextuality, motif, proverbs; legend and myth, artistic function.

### Introduction

In the development of Uzbek prose, the relationship between folklore and written literature remains relevant not only as a matter of source, but also as a factor determining the internal mechanisms of poetic thinking and artistic form. Especially in the prose of



*Modern American Journal of Social Sciences  
and Humanities*

ISSN (E): 3067-8153

Volume 2, Issue 5, May, 2026

Website: usajournals.org

*This work is Licensed under CC BY 4.0 a Creative Commons Attribution  
4.0 International License.*

the second half of the 20th century and the period of independence, the participation of the oral tradition in the language rhythm, the system of images, the way of seeing the conflict, and the codification of moral criteria increased; as a result, elements of folklore appeared sometimes as a direct quote, and sometimes as a deeply embedded poetic model. From this point of view, the study of Togay Murad's stories is of particular importance: in the artistic world of the writer, the inner music of folk speech, confounding thoughts with proverbs, turns of thought characteristic of narration, the hidden semantics of ritual imaginations, and the collision of ancient motives with modern life are often found. Although Togay Murad's style, the issue of language and images, the national color and character of the hero are separately covered in the existing research on the subject, the system of folklore elements as an artistic function is often limited to fragmentary observations, and their role in narrative construction is not sufficiently typologically explained [1; 2]. In folklore studies and literary studies, general theoretical views on the transfer of folklore text to fiction, working mechanisms of intertextual layers, as well as aesthetic transformation of oral speech have been developed [3; 4]. However, the issue of how folklore elements serve the plot movement, character psychology, and indirect expression of the author's position in the specific author's poetics requires re-examination in the case of each creator.

The purpose of this article is to determine the artistic functions of folklore elements in Togay Murad's stories and describe them as a poetic system. The tasks were defined as follows: first, to classify the folklore components found in the text (proverbs, folk similes, ritual details, narrative and legendary allusions, traditional motifs); secondly, to show their semantic functions, i.e., their relationship with the hero's worldview, conflict motivation, and moral standards; thirdly, to analyze the narrative and methodological functions of folklore elements, including rhythm, intonation, dialogic construction, and the effect on the narrator's position; fourth, to coordinate the obtained conclusions with intertextual and folklorism theories in modern literary studies. The scientific innovation is seen in the interpretation of folklore elements in literary stories as a mechanism connecting the semantic, compositional and pragmatic layers of the artistic text. Its practical importance is determined by the possibility of its use in the teaching and analysis of Togay Murad's poetics, as well as in the methodological clarification of folklorism issues in Uzbek prose [5].



---

## **Materials and Methods**

Artistic texts of stories of Togay Murad were selected as research material; the density of folklore elements in the corpus, the connection of the character's speech and the narrator's discourse with the folk layer were the main selection criteria. Methodologically, the work combines several approaches. Hermeneutic reading served to uncover the hidden semantic layers of the text, especially how ritual details and narrative allusions evoke meaning in context. The intertextual analysis was aimed at determining the cases of processing of the folklore text directly as a quote, paraphrase or structural model; here, the concept of "intertextual memory" made it possible to explain the mechanism of activation of folklore elements in the student's experience [4]. The typology of motifs was used to create a functional map of recurring plot fragments, traditional images, and ethnocultural codes. The narratological approach helped to analyze the narrator's position, the role of folk speech in dialogue and internal monologue, as well as how folklore stereotypes function in the "natural" appearance of the conflict. The choice of methods arises from the need for multi-layered analysis necessary to work at the intersection of folklore and fiction; because in the text of Togay Murad, the element of folklore often performs a semantic, stylistic and compositional function at the same time [3].

## **Analysis and Results**

As a result of the analysis, it was found that elements of folklore in Togay Murad's stories are concentrated in five main functional areas. The first direction is the function of building the psychology of the character: the inner world of the hero is often not expressed without a ready-made "popular" formula, his states such as joy, pain, pride or shame are "normalized" through the semantic field of proverbs, folk similes and prayers. As a result, the individual experience of the character is connected with the collective experience, and the character appears within the national moral coordinates. The second direction is the function of motivating and naturalizing the conflict: in the stories, contradictions are often formed not as a conflict of personal interests, but as a normative pressure reinforced by folklore-social stereotypes such as "custom", "custom", "what people say" this situation makes the conflict psychologically believable and strengthens the impression that events are happening "by themselves".



---

The third direction is the function of determining the narrative rhythm and intonation. In the narrator's speech, folk repetition, parallelism, melodic structures, short aphorisms and proverbial endings control the internal tempo and pauses of the text. This, on the one hand, strengthens the affinity with the tradition of oral storytelling, and on the other hand, increases the intonation tension at the dramatic points of the story: the proverb acts as a "summary", compresses the meaning of the episode and directs the reader to the horizon of moral evaluation. The fourth direction is the function of ethnocultural coding of space and time. Ceremonial details, seasonal events, traditional images and references to the narrative connect the depicted reality to the "eternal present" and place individual history in the collective memory; in this, the element of folklore leaves the ethnographic background and creates the semantic energy of the space. The fifth direction is the function of indirect expression of the author's position: Togay Murad often "finds" the reader to evaluate through folk wisdom or narrative logic, without giving a direct didactic judgment. In this way, elements of folklore become a pragmatic mechanism, activate the value system of the reader and deepen the aesthetic effect of the text.

### **Discussion**

The obtained results show that it is not enough to explain folklorism only within the framework of the issue of source and imitation: in Togay Murad's stories, folklore elements are embedded in the structural links of written prose and work as an element forming an artistic whole. This situation corresponds to the principle of "transformation" emphasized in the approaches to the relationship between folklore and literature, that is, when the element of oral tradition is transferred to the text, it is updated functionally while preserving its form [3]. From the point of view of intertextual theory, the folklore references in the text of Togay Murad activate the collective "base texts" in the reader's memory and increase the meaning; even in a short fragment of a proverb or narrative, a wide connotative field is activated, which increases the semantic density of the story [4]. Also, it would be one-sided to interpret the "folk intonation" characteristic of the writer's style only with dialogical realism: the results showed that intonation often works as a stable poetic principle in the narrator's speech itself, that is, in the internal rhythm of the author's discourse. This observation clarifies the general conclusions found in the studies that illuminate the national poetics of Togay Murad's prose: the folk



---

layer is not limited to the “nationalization” of the content, but also determines the form of artistic perception. [1; 2].

A limitation of the study is that the distribution of folklore elements within the corpus of short stories is uneven; in some texts they are central, while in others they remain in the background. Also, a clear textological reconstruction of the source layer of folklore elements, i.e. which regional variant, which genre type is close, was not fully performed within the scope of this article; this direction can be deepened with a special folklore apparatus in the future. As a promising direction for future research, it is proposed to study the functional statistics of proverbs in Togay Murad’s stories, narrative plot models and the mechanism of their adaptation to modern prose poetics with comparative materials, as well as to conduct a comparative analysis with other representatives of Uzbek prose [6]. The results of the conducted research showed that national character and nationalism are one of the main structural elements of the artistic system in Togay Murad’s works. Through his characters, the writer gave a deep artistic interpretation of people’s life, national consciousness and social thinking. The research showed that the national character is manifested in the writer’s works through the following main directions: the folk speech and colloquial language of the characters; loyalty to customs and traditions; the philosophy of living in harmony with nature; the priority of the concepts of patience, contentment, conscience and honor; the opening of the national consciousness through inner spiritual experiences.

## **Conclusion**

The research showed that in the stories of Togay Murad, folklore elements are not a peripheral decoration of the artistic system, but a central poetic factor that determines the internal working mechanisms of the text. Folklore components create a character by connecting the psychology of the character with collective experience, naturalize the conflict by motivating it in the field of traditions and norms, control the rhythm and intonation in the speech of the narrator and the character, and increase the narrative effectiveness. Ritual and narrative signs fill space and time with ethnocultural codes and guide the interpretation of reality within the framework of memory and values. Also, folk wisdom and aphorisms express the author’s position indirectly, but effectively, and bring the reader to the horizon of moral evaluation. In general, folklore elements appear



***Modern American Journal of Social Sciences  
and Humanities***

**ISSN (E):** 3067-8153

Volume 2, Issue 5, May, 2026

**Website:** [usajournals.org](http://usajournals.org)

***This work is Licensed under CC BY 4.0 a Creative Commons Attribution  
4.0 International License.***

---

in the stories of Togay Murad as a stable source of semantic density, poetic rhythm and production of normative meaning.

**References**

1. Yoldoshev K. Togay Murad's art and issues of folk style. Tashkent, Science, 2008. 176 p.
2. Kochkarova D. System of national poetics and images in Uzbek short stories. Tashkent, Akademnashr, 2016. 220 p.
3. Propp V. Ya. Folklore and reality. Moscow, Nauka, 1976. 302 p.
4. Kristeva J. Desire in Language: A Semiotic Approach to Literature and Art. New York, Columbia University Press, 1980. 305 p.
5. Karimov N. Uzbek literature of the 20th century: issues of theory and poetics. Tashkent, Teacher, 2010. 304 p.
6. Genette G. Palimpsests: Literature in the Second Degree. Lincoln, University of Nebraska Press, 1997. 490 p.