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### **CEREMONIAL FOLKLORE ELEMENTS CLASSIFICATION IN THE CREATION OF TOGAY MURAD**

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#### **Abstract**

This article aims to illuminate the artistic and functional nature of the depiction of traditions and rituals in Togay Murad's prose. The research uses poetic, motive and detail analysis, comparative-typological approach based on textual studies. It is considered that the traditional image of scientific innovation is interpreted as a semantic system governing memory, moral standards and social relations in the writer's poetics.

**Keywords:** Togay Murad, tradition, ritual folklore, artistic detail, national mentality, folklore layer, narrative strategy.

#### **Introduction**

Togay Murad's work in Uzbek prose is especially valuable as an experience of artistic perception of the inner logic of customs and ceremonies, along with the harmony of rural life, human duty, criteria of conscience, nature and work. For the writer, tradition is not only an ornament that gives "national color", but also a spiritual mechanism that simultaneously opens the inner world of the hero and the consciousness of the community. Rituals, customary forms of behavior, attitudes and prohibitions determine the distance between the images, reveal the hidden causes of the conflict, and connect time and memory. Therefore, it is



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necessary to study the image of tradition in Togay Murad's prose as a poetic system rather than an ethnographic enumeration. This approach makes it possible to interpret the artistic text as a living model of "national thinking" [1].

### **Analysis and Results**

The research methodology is primarily based on observing the internal structure of the text: where the ritual scenes appear, what function does it perform, what details are repeated, what importance does the hero's speech and the author's story have in relation to the ritual. The analysis of artistic detail is of central importance here, because tradition often "works" through small signs: aspects such as table manners, greetings to elders, neighborly customs, and not breaking the rules show the hero's social status and moral choice. And the comparative-typological approach connects Togay Murad's method of describing customs with the general tradition in Uzbek prose: the artistic interpretation of customs combines the possibilities of social analysis of realism and the poetic conditions of folklore imagery [2]. Also, the theoretical views about the semantic layers and symbolic functions of ritual and custom in folklore serve as the basis for interpreting the text. [3].

In the works of Togay Murad, the image of tradition first of all dramatizes the relationship between the community and the individual. The rural space is not just a geographical place, but a "spiritual space" governed by tradition: where everyone knows his place, the limits of speech and silence, the criteria of shame and honor. The writer shows that human dignity is tested in this field: although the hero appears to be performing the ritual, his inner motive, resentment or silent protest breaks the outward smoothness of the ritual. As a result, tradition becomes a "organizing" force, but also a factor that aggravates the conflict. Someone perceives custom as the preservation of society, while another perceives it as a



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rule that restricts individual freedom. These two different perceptions bring conflicting moral positions into conflict in the text; and the writer tries to reveal the multi-layered nature of tradition rather than passing judgment.

The second important function of the traditional image is to ensure memory and continuity. Ritual is usually built on “repetition”, and repetition is a key form of cultural memory. In Togay Murad’s prose, the artistic semantics of repetition is strengthened: the reappearance of the same habit in different situations creates an “internal cycle” of time in the hero’s life. In this way, the writer shows tradition as a link between generations. The way of the ancestors is not only respected, but also evaluated, examined, sometimes painfully reconsidered. In this process, the symbolic language of tradition comes into play: images related to food, clothing, wedding or mourning serve as both real life and spiritual symbols. The development of folk symbolism in the artistic text shows the connection between folklore and written literature, but the writer uses folklore elements not as a ready-made template, but as a semantic resource reconstructed in accordance with the psychology of the hero. [3].

The third aspect is that Togay Murad poeticizes custom and ritual through language and speech. Tradition often manifests itself in the form of “etiquette of treatment”: speech patterns, such as forms of address, good wishes, sarcasm, self-restraint, and not talking back to elders directly reveal the hero’s character. As the writer presents this layer of speech culture with realistic accuracy, the rhythm and intonation of the spoken word can be felt in the artistic text. This situation ensures the “folk tone” of Togay Murad’s prose. Such a tone means that tradition is not only an object or an action, but a value that lives in the language itself. In literary studies, the need to take into account the aesthetic function of language units in the analysis of the poetics of the text is noted, and the prose of Togay Murad is seen as a practical confirmation of this idea [4].



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The fourth issue is the relationship between the image of tradition and moral standards. Custom often defines the limits of “possible” and “impossible”; and the writer shows the effect of these limits on human dignity. In some scenes, tradition strengthens bonds of kindness, solidarity, and kinship; in other scenes, it can become a mask for stereotyping, pride, or discrimination. Togay Murad’s artistic skill is that he does not give a “only positive” or “only negative” model of habit. On the contrary, it emphasizes the complexity of custom as a social institution. At this point, the theoretical views related to the artistic perception of people’s life are important: a literary work shows the traditional norms of society, does not automatically confirm them, but passes them through the prism of human destiny [2]. Studies analyzing the possibilities and limitations of folk realism in the issue of the poetics of people’s life serve as a methodological basis for the interpretation of Togay Murad’s prose. [1].

The fifth aspect is the compositional function of the traditional image. Ritual scenes often appear at pivotal points in the plot. Episodes related to meeting, reconciliation, separation, traveling, wedding or mourning redistribute the relationship between the characters. A ceremony is essentially a “stage”. Everything will be in front of the eyes of the team. For this reason, Uncle Murad uses the ritual as a source of dramatic power. The weight of the word spoken in front of the team, the meaning of silence, concerns about “face” and “reputation” deepen the psychological ground of the conflict. In modern narratological approaches, such scenes are interpreted as performative expressions of social roles; that is, during the ritual, the person “performs” his role, but the artistic text shows the internal contradictions of this performance [5]. In Togay Murad’s prose, the contrast between the external order of the ceremony and the inner state of the hero increases the artistic tension.



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The sixth aspect is the connection of tradition with the poetics of space and objects. The internal structure of the village house, the yard, the gate, the table, the order of waiting for the guests, the road and the pasture are saturated with ritual meaning. Even if these spaces look “ordinary”, they carry the invisible rules of tradition. Who sits where, who speaks first, who serves, at what time what word is said. Because the writer is able to turn the details of the object and space into the language of values, the image of tradition gains artistic reliability. This reliability is determined by the completeness of socio-psychological motivation rather than ethnographic accuracy; that is, every appearance of habit in the text seems to be “necessary” based on the character of the hero and the demand of the situation.

Conclusion. In the works of Togay Murad, the image of tradition and ceremony does not remain at the level of an additional element that gives national color, but becomes one of the central mechanisms of artistic thinking. The writer opens the tradition as a semantic system that regulates the relationship between the community and the individual, ensures memory and continuity, tests moral standards, and enhances plot-compositional tension. The results of the research show that in the poetics of Togay Murad, artistic details and speech images are the main means of conveying the content of tradition. It is through these means that the ritual is not an external image, but serves an in-depth analysis of the hero's psyche and social environment.

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