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READING TOGAY MURAD'S STORY "PEOPLE WALKING ON THE MOON"

Abstract: This article analyzes the issue of Uzbek national values, international traditions, national color in the story "People walking on the moon" by Togay Murad, the national writer of Uzbekistan.

Key words: Togay Murad, short story, bakshi stye, interpretation of national values, 1970s Uzbek prose.

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Introduction

In 2018 the publishing house named "Sharq" published the best works of the writer under a book owing to the 70th anniversary of Togay Murad who was awarded with the state prize called with the name of Abdulla Kodiriy, the Uzbek national writer. The selected works of the talented writer included a total of five - two novels and three narratives.

Honestly, I flipped through this book because of its size. Despite of literary criticism, the number of unreal, exaggerated books, which lead you to wasting time, losing the benefit, has been increasing in the last year. In such "works" hard complex aspects of life remain, and many similar, shallow stories, short stories, and even novels are published, in which a beautiful way of life is imaginary, that is, far from reality. When I read Togay Murad's story "People walking on the moon" when it was published in the magazine "Yoshlik", I came to the conclusion that "the dialect of "jokchilar" was overused."

The works in this volume are written in a unique way and tune, in a poetic way, unlike usual novels and short stories. This analytical approach to the work of art could not be "digested" by many at that time. In his biography the Togay Murad said: "I spent three years wandering around to publish the story. In a fourth year in a row, I had it published. After this story, the number of my applause increased. I had a lot of

supporters. However, Togay Murad's work was later praised by critics and awarded with the Oybek prize.

As a reader, I read the work carefully several times and admitted that the author's story "People walking on the moon" was written in a new direction, but in a pure Uzbek spirit. However, I looked for an answer to the question of why this work was not allowed to be published for three years. Like most unauthorized works, I also wondered if the story reflected anything that would accuse readers of meddling in public policy and change their minds in a negative way. The point is that literary critics of the former Soviet Union, in an attempt to point out the shortcomings of Uzbek writers, objected that they did not create works about silkworms and teachers. We also hear the "rule" that images of workers, cotton growers, peasants, and local intellectuals must be positive heroes, while other categories, such as salespeople, must be negative heroes. Many works were created on the basis of the state order. The protagonists of such a work, of course, had to do something of national importance. The cotton-grower who mastered the desert, the laborer who brought water to the desert with a thousand sufferings, or the laborers who did hard work in construction, had to be at least worthy of the title of "Hero of Socialist Labor." But for true realist literature, the focus on those who lived with endless themes, their own daily life worries,

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their own joys and problems, was almost non-existent in literature, on stage, or in film stories.

Togay Murad appeared as an artist who paid attention to these aspects of Uzbek literature. In this sense, the protagonists of his story "People walking on the moon" are straightforward, thoughtful, kind, simple and sincere, not repetitive in character, different from each other, with their foreheads in a remote village, earning a living from gardening, worrying about survival. It is enough to remember the images of honest, hard-working contemporaries who made walking the meaning of life and lived contentedly. One can especially admire the writer's artistic skills, which reflect the national spirit and the attractiveness of the Uzbek language. The main theme of the work is the fate of the nation. The fate of the Uzbek nation, who can't live without children.

The story "People walking on the moon" consists of VI chapters. Each chapter begins with the protagonist's conversation with the main hero of the work "Momo", and this conversation ends in the introductory part of the work. The story begins with "**Listen, Momo, listen**", which the reader may not understand at first. Because it is only after reading the introductory part at the end of the work that one can understand that Momo, who is being interviewed, is dead. Lastly, in Chapter VII, members of the grieving family, according to the custom of the area in which they live, wear women's jewelry in a box for up to 40 days, walk in black, there is no radio or television in the house, and stay away from weddings. According to the author, Oymomo's nephew, it had not been forty days yet. [8.] It is natural for a person who lost a loved one to want to talk to him sincerely, to dream, to miss, to see.

Almost all of the natural landscapes depicted in the play and the events narrated in the language of the protagonist of the work complement each other. The work logically ends in Chapter VII, with the suffering, the longing, the recollection of the past in the human psyche of the bereaved. According to the language of literary critics, the plot of the work is written in a retrospective way, that is, in a way of going back in time.

Chapter II of the story begins with the sentence, "**Our grandmother is sitting on the floor of our grandfather.**" In fact, the scenes depicted here are also depicted as the grandmother is sitting at the grandfather like an angel in a white gauze scarf as an image in the protagonist's imagination.

"**The smell of ground came from the winds of the summer**" said the protagonist of the work - in the language of the tiger: "**Wife, the harvest is good this year. There is an abundance of fruits ...**" The continuation of this unfinished text with three dots is followed by a description of nature: "**Wife, the apricots in our yard are drenched in water. Apricots are eaten by children on the street ...**", we can read it in Chapter III.

At the beginning of Chapter IV: "... **I shake the apricot slowly. The apricots spill out ...**", the continuation of the story in Chapter V points out that "**Now there is an irreversible world ...**". It is said in the language of the protagonist of the work: "**My wife, I am going to plant trees with fruits. The passers-by touch it and the children eat them ...**" This sentence leads to embody the image of our compatriot Qoplon Bobo, who is extremely childish and useful only to those around him, in addition, he has faith and pleasant qualities.

Because of the sentence "**Remember? My wife**" in the text at the beginning of Chapter VI, we understand that the events described in the work took place decades ago, not during the time when the work was created by people associated with the ancestors of Qoplon Bobo.

This work, which fully complies with the requirements of the genre of short stories, created the life and adventures of the protagonist with a delicate spirit, high taste. It is no coincidence that Said Ahmad, the people's writer of Uzbekistan, called the story "People walking on the moon" as a "love song." This is because the work was written in the form of the protagonist's thoughts about his deceased spouse and the memories of almost 30 years of marriage that became a thing of the past. Because the demand for the story is such that its size is not large: even if it consists of 102 pages, the structure of the work differs from the usual story. The work consists of a total of Chapter VII, 164 compact volumes. For example, Chapter I is described in 37 passages relating to the marriage of Qoplon and Oymomo. In Chapter VII, however, the reality returns to the present day.

There are no inappropriate events that can be excluded from the story. The events that make up the plot of the work do not require excessive explanation, as the cause-and-effect relationship is logically interconnected. Everything is in place, in connection with the fate of the characters, all the events are organized around the protagonist for a single purpose. The story depicts the fate of a family of two people who married with care for each other, completely unhappy, suffering the pain of childlessness written on their foreheads. Oymomo and Qoplon, who lived with one hope for the rest of their lives, were forced to have a miserable life in front of the people: the words "childless" have a bad effect on a person. They named the missing child, refer to each other as "grandmother", "grandfather".

One has to think: did the creator want to write about "a little world"? or did he have another purpose? In any case, I believe that it is true that a strong work has been created that has taken its rightful place in the world of literature, enriching our national outlook, our native language.

They hopefully took all the action recommended in such a situation in the hope of having a child. Qoplon's father lamented that his only son wasted his

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life without children and insisted his son on breaking up his wife: *“Is it so difficult to say a word and marry to another woman?”* but his son refused this offer. The father turned his back on his son, who did not act as his father said, then left his son’s house, and died without stepping back into this house. Yes, it is difficult for Qoplon to disappoint Oymomo, to break up his wife, because the couple's worries cannot be explained in words. It was a pain for Oymomo to give up the *“beloved”* person whom she met as her husband in her life. They were bound together by a mysterious love. It is human nature: we can easily solve others’ trouble we can easily find a solution to others’ problem. When we have trouble, we approach the issue differently, sometimes selfishly.

Numerous works of literature have been created on the theme of love which leads to “whitening hair” and “wrinkles on the face.” In the foreword to the work of Togay Murad, the hero of Uzbekistan Said Ahmad said: “We have been respecting Abdullah Qadiri a lot for almost seventy years. “That's because Qadiri created national heroes.” Indeed, no work has been created that will be imprinted on the reader's memory to the level of the novel “Last Days”.

The protagonist of Togay Murad's work, which will remain in our memory for a long time and has been described as a “beautiful song about lovers” for lovers of literature, appreciated his love like *“Real love must be in the heart. If it is spoken about, it will be a lie.”*

In the process of getting acquainted with this work of Togay Murad, we see that the way of life, customs, holidays, and even the customs and national games of the Uzbek people are lovingly expressed by the author.

The story “People walking on the moon” tells about the wedding in a different way from the wedding of Otabek and Kumishbibi in “Last Days”. The reason why the Uzbek wedding is described by two brilliant representatives of our literature in two different ways is the difference between space and time: Otabek lives in the city, Qoplon lives in the village. Oymomo and Qoplon's wedding, a decorated house for the bride and groom, the bride's own hand-sewn suzannas, glasses, teapots, suzannas and jewels, as well as Eid gifts for the bride, Eid dresses, jellies, a waistband, handkerchiefs, in addition, the plight of the two youngsters, blessing wedding, special payment to the bride’s parents for their daughter, turning the bride from the fire, stepping on the bride's feet, stepping on the bride's feet before entering the house, wedding greetings remind us of the wedding party organized in Khojasoat village, Surkhandarya region, where the writer was born and grew up. The description of the nature like *“The headless sables twisted the leaves of the poplars”* (*“Bebosh sabolar terak barglarini chappa-chappa qayirdi”*), *“The sparrows fluttered”* (*“Fotma-chumchuqlar shoxma-shox likkilladi”*), *“The girls sweated”* (*“Qizlar qoraqoshlar terdi”*),

“The giant walnut leaves on the banks of the hill rustled” (*“Adir biqinidagi bahaybat yong’oq barglari mungli shitirladi.”*), *“The locusts squeaked”* (*“Chigirtkalar chirilladi”*) lead us to imagining the place where the protagonists live and the area where simple, peaceful, serene bean, deer-grass were spoken about, like the paradise called “olkar”.

Togay Murad embodied “unwritten rules” but folk rituals of putting a bouquet of flowers in his eyes, nine plates at a wedding, sprinkling wheat on the groom's head, passing a thread through the bridegroom's shoulder with an unfinished thread, giving a white blessing to the bride, sprinkling flour on the bridegroom's face, bowing on the threshold, putting food on the dog's bridle, dripping oil on the fire, giving a baby to the bride, “the bride did not eat soup”, calling the bride, floats, brushes her hair, shakes hands, shows the mirror, and the dog barks.

He also referred to the folklore, “The guest in the party has gone, the wedding is left.”, “If one has a son, they exist but somebody has a daughter they have a trace”, “The jug does not break every day, it breaks in a day”, “Let the pot be full of soup, let the pillow be full with heads”. He uses proverbs and sayings such as “Run away from evil or get rid of the tone”, “Speak thoughtfully even if you play”, “A woman in a sieve has fifty words”, “If you throw a stone in the mud, it will jump on your face”. He used riddles reasonably such as “The tall girl is gone, the tall girl is gone, her forehead is cracking and her forehead is cracking on the ground”, “The top of the small pot is sweet” and the songs of the bride's salutation, the songs of the milking creature, the lamentation of the goddess, the mourning, of the mourners.

The author described the popular national holiday of our people: “Navruz”: “The people did not sit as lofty calls, decisions, slogans, invitations, announcements, posters. The people went for a walk on the hills of their own free will”. In addition, he informed that during the holiday national dishes are prepared: shirguruch, sumalak, pilav, halim, kuk patir, kuk somsa, kukoshi and bodomcha, iraqqi, chorgul, velvet doppi from the skullcaps worn by girls. The story mentions more than a dozen names of women's hats - gauze scarves, Iraqi scarves, farangi scarves, ottuyak scarves, shawls, balkhiroms, qulpirumol, shotutrumol, simrumol, gossamer scarves, silk scarves.

It was the dream of young women and brides to wear Olashakshaq, Zarkokil, Khanatlas on the holiday, but we only knew the names of a few types of fabrics like “atlas”. The author wrote about this cloth so: “Our people moved the rainbow on the fabrics. They called it like atlas. Our people moved the seasons on the fabric. [8. 507.] referring to the original names of more than 20 types of satin fabric used in women's national costumes. Among the jewelry worn by brides and bridesmaids there are description about

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gold earrings, jewelry, eight silver embossed zebigardon, breast tumors, nozigardons, three-row shackles, four-row five-embossed necklaces, almond-shaped silver necklaces on the left, glass bracelets.

From the outside, it can be concluded that the author described the customs, myths, customs, names of things used, events that we all know and do not pay attention to in our daily lives, but to date, no artist has been able to write in a poetically attractive tone in the national spirit.

Although the book was written during the heyday of the former dictatorial Soviet system, which forced us to renounce our religion and even ourselves for a long time, the reader is reminded of the nature of Laylat al-Qadr in the holy month of Ramadan and the Islamic year, washing, weaving, cleanliness during Eid al-Fitr. He sees the wearing of clothes, the remembrance of the past, the giving of Eid to orphans and widows, and the blessing of the humble.

Visiting the tomb of Sufi Alloyar to have a child, he prayed to Allah: *“When I am helpless, and defenseless I implore: O my God, save yourself! O God, help yourself! ...However, I did not say: “O party, save yourself! O Komsomol, help yourself! What was the apostasy, what was the apostasy from God!”* This cry like that was unusual thing for the readers of that time. It is unclear to us whether Qoplon was given a religious upbringing in his family, but he is a God-aware person like “God-within a man”. It was impossible for my comrades to understand that we adults accept such statements.

It was a courage to write about the almost forgotten customs of Eid al-Adha, such as sacrificing the believers, slaughtering them alive, and shedding blood, such as Eid al-Adha for the bride and Eid al-Adha to the groom. Yes, today, 40 years later, it is easy for us to talk about it. The work was written in 1980. Seven years later, according to the March 7 resolution of the Communist Party of the Uzbek SSR, the celebration of Navruz on April 10, rather than March 21, was an attempt to turn it into a new Soviet tradition. That is the truth. In particular, it is true that my compatriots, who went to Navruzbulak in Jizzakh, were expelled by police and were not allowed to celebrate the spring holiday.

Togay Murad also explained the nature of such rituals as asking for consent before observing a person for the last time, chanting in a circle, calling for a funeral, tearing off a white coffin, and covering the coffin with white cloth and he expressed all of them in Arab and Uzbek languages.

Both of the protagonists of the story felt in their dreams that they were children, and Qoplon saw the legendary Xujai Hizr. It is natural for a person to dream about something that he thought or worried about, but neither’s dream came true.

Since the short story is a relatively small-scale epic work, a single protagonist moves. That’s why there aren’t many characters involved in the play. But

for some reason, in addition to the heroes of the work, the image of the accountant, the secretary of the council and the precious grandmother is preserved in the memory of the reader.

When Qoplon and Oymomoni came to work the accountant faced them saying so: *“You are coming, Brother Qoplon! In the afternoon, or at the end of the day! Do you have a child crying in your house?”* These sentences lead us to understanding that he was foolish and dared to speak to people about their shortcomings. But the accountant continued to speak: *“I am speaking according to the law!”*, *“... The couple have no grief other than the belly! Again, they come too late for work! They have no children! We say that she breastfeeds her baby and she lullabies her baby! Whom do they suck, who do they worship! Do the couple worship each other? Do they breastfeed each other?”* He did not understand that he was being ridiculed. We have a feeling of respect to Qoplon who frowned, said himself, *“Let the law blow your head, the accountant, let your head blow”* because he was not equal to a short-sighted accountant for his weight, restraint, and composure. This case shows the uniqueness of his character. In his speech, the writer portrayed the individual characteristics of the accountant as a common feature of modern “junior officials” - a caretaker who could not rise to his position, indifferent to the fate of his subordinates, because one of the most important means of creating a human image in literature is character speech.

At the same time, the artist had an artistic perception of the problems that plague him. Usually those who work on the collective farm work from dawn to dusk. An eight-hour workday is not for them, but no one is claiming rights. For some reason, those who work in the fields work according to unwritten rules. Such reckless, rude accountants were found on those days, and are still found today.

Or, Qoplon, who went to the secretary of the council, did not speak to him face to face, his image was not depicted in the play. But he heard involuntarily from the secretary’s office these sentences like *“When will this provocateur be stopped? When will this anonymity be eliminated? It used to be a tax issue, now it is! Thank you, correspondent, for coming to restore the truth”*, in addition, he was a witness to a conversation *“The secretary said that Xolliev, Saidov, To’raeva lost their lives five or six years ago.”* In this way, the artist was able to skillfully show the reader what kind of person he really is, through the speech of this character, in a unique artistic way, although the image of the secretary of the council is not drawn in the play.

When Qoplon was at lunch with the secretary of the council, who had come to collect the two-year farm tax, he did not even invite him to taste the meal, because he considered *“It is impossible to have dinner with a person who stole things related to others. No, no! it is wrongdoing”*[8. 565]. And from

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such a cold attitude of Qoplon the person with the peculiar character who did not want to greet the person who was not in his heart, was embodied before our eyes. This is why the image of Qoplon turned out to be uniquely vital, vibrant and believable.

Only well-portrayed images in a good work of art rise to the level of character. Although the image of Qoplon depicted in the story is a single person, thousands of Qoplons are imprinted in the minds of readers because of their differences in artistic imagination, worldview, and knowledge.

“Grandmothers like Kimmat momo do not join with the bad, and walk away from the bad. When they meet bad ones ... they run away!

Grandmothers like Kimmat momo... work with the good ones and are interested in their problems!
...

For example, they spread filthy talk about a chaste man. “A fool man!” she says. They spread foolish talk about the wise. “A little more madman” - they say. They spread filthy talk about an honest man, “A wicked man!” they say.

When they speak, they speak with great mastery. They speak in a simple and pure manner. Their faces are like cheerful, their eyes are like kind.

Grandmothers like Kimmat momo know what about they must talk!”

A number of factors, such as the image of the precious grandmother and some of the details of her image, such as the unique style of depiction, the position of the character in the play, arouse hatred in the reader. The reason for this is that the writer did not paint a portrait of Kimmat momo, he painted the character's biography, vividly depicts his actions, exaggerations in his speech, delicate loops, his desire to pretend to be kind, but in fact touch the human heart and learn its painful points and secrets. These facts allow each student to imagine their own Kimmat momo.

We see the real face of this cunning woman in the dialogue between Kimmat momo and Oymomo, from the thought, ***“Thinking a little ... I say, have you tried yourself ...”*** and at the meeting for grape picking.

Togay Murad paid special attention to the fact that the details of the portrait were sufficient to create a human image as complete as the reader could imagine. The author's description of an orphaned but beautiful, wealthy girl - Oymomo is as follows:

“If we tell that she is the most beautiful, we may be wrong. However, we can't say that she is less sympathetic.

She became a pretty, beautiful, cute girl.

Her braided hair clung to someone, another human.

Otherwise, would it be so full of beatings?

Couldn't the black spot be on the corner of her thin lips? Wouldn't it be inside the hole in his chin?

Will his right cheek be on the tip of his forehead?”

At the end of the work, we can love Qoplon bobo, the man who did not tell his pain to others, swallowed his sorrows and regrets, and is accustomed to frying in his own oil and keep our feelings in our heart forever.

As you read this work, which is worthwhile to serve as a source, a guide for use by lovers of literature, you will see that the artist has worked hard to create characteristic images on the text. You will come to the conclusion that Togay Murad is a talented man with a very wide and deep knowledge, good memory and a rich outlook.

Having read the memoirs about Togay Murad, I agree with many of our contemporary writers that his works should be translated into other languages. Whereas I am interested how were the humorous nicknames used in “People Walking on the Moon”, such as ***“Karim po'stak, Suvon daroz, Norboy cho'pon, Nurmat ko'sa, Kayvoni momo”***, besides them, dialect words like ***“hamsoya, bo'zbola, boyanagina, ukkag'ar, binoyi, muztar birodarlar, bovujud, ena, ayna, aqllar, barakollo, bo'bagim, puchuqim, bo'luginam, omonlik, zardoli, chinimanan, govkalla, loppi, jelagi, o'ngiri, undaychikin, sizdaychikin, xo'rak, o'rmak, ityaloq, qayraqtosh, bog'ot, beldasta, sag'al, shuytadi, vovaylo, pidana”*** into other languages. Moreover, if these words, which are the source of “Uzbek dialectology”, were not used as they are in the play, the story would not be as recognizable and unbelievable as it is today.

We are surprised at using some sentences in the third person plural instead of ones in the second person singular of the imperative verb in the dialogue between Oymomo and Qoplon. ***“O'zingiz gapiring”*** was given like ***“O'zi gapirsin”***[8. 510] or ***“Ay, havo, yog'yapti, eshityapsanmi? Bekorlarni aytibdi.”*** he said. Or in the phrase ***“Kimga qaragan bo'lsam, seni deb qarab edim”*** the word expression ***“qaragan edim”*** was used without the suffix ***“-gan”*** in the past tense form of the adjective ***“qarab edim.”***

At the end of the book, Vafo Faizullah said, ***“Togay Murad omitted the suffix “-ga” in the text ... Composing such a text is not uncommon in the Uzbek prose.”*** I have some objection to this idea. In my opinion, the writer used the suffix ***“-ga”*** in the speech of the natives in the same way as it was used in the pronunciation of the indigenous people.

I have come to the conclusion that the language of the work itself may be the subject of a study looking through meaningful word expression and phrases like ***“Vaqtning xushmi?”***, ***“Vaqtning xushmi?”***, ***“Xushvaqt bo'l”***, ***“Ilik uzildi vaqti”***, ***“Tolmush emish”***, ***“Oymomo ro'moli uchlarini elvagay qildi”***, ***“Xolasi ra'ykorchilik qildi”***, ***“Yonoqlari bulk-bulk uchdi”***, ***“Makiyon, nopayid bo'lmish bolasi azasini tutdi”***, ***“Qari toklarni kundakov qildi”***, ***“Ayta bering, uy ovloq”***, ***“Falak kavkabiston bo'ldi”***, ***“Kiyim o'ngirlari”***, ***“Aytgiligi yo'q”***, ***“Kishtala-kish.”***

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You will be lifted by the beautiful scenery behind such words and emergency parables as “*The oven is full of bread*” “*Winter is going on long*” “*The smell of spring came from the ground*”, “*Since the early morning the mild wind blew*”, “*Pleasant mild wind happened*”, “*Navruz (The national spring festival of Uzbek people) covered the world with carpets from grass and earrings from flowers*”.

“*Several tulips have opened. The leaves are scattered*” “*A number of leaves have turned yellow*”, “*Girls have become brides, children have become grooms, colts have become horses*”, “*A great deal of snow has fallen as water has flowed ...*” The

sentences used in the tone enchant the reader like a fairy tale.

Unfortunately, there is no enough information about Togay Murad in any of the literary sources, even in neither “Literary Dictionary” published in 2010, nor in other textbooks and manuals. However, the author's last work was written in 1998.

I would recommend reading this book to human and literary lovers, linguists, those who are interested in the historical essence of our national traditions, who are not indifferent to the spiritual heritage of their people.

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