



PAPER

## THE SPEECH PORTRAIT OF TOG‘AY MUROD: AN ANALYSIS OF DIALOGUE STRUCTURE

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### Abstract

During his literary career, Togay Murad became known as one of the brightest representatives of modern Uzbek literature. His works are distinguished by their richness in folk life, national spirit, virtues and aspirations of ordinary people. The language of his works is characterized by a folk tone, simplicity, and deep meaning. Togay Murad’s verbal portrait, especially in the dialogues of the characters he created and their structure, is distinguished by its originality. Studying such verbal portraits helps to understand the writer’s artistic skill, style, and attitude to the national art of speech. The main characters and episodic characters of the writer also have their own speech and speech culture, which reflect the speech culture, nature, and aspirations of different strata of life.

**Key words:** Togay Murad, speech portrait, dialogue, analysis of the structure of dialogues, artistic language, character speech, national spirit, folk style, artistic skill, originality.

### INTRODUCTION

Dialogue is one of the most important artistic means by which character, inner world, social status, attitude to life are manifested through the mutual articulation of characters in a work of art. The uncle Murad builds dialogues in a state of intent, natural, thoughtful and close to life. Based on the dialogue, the spiritual experiences, dreams and main attempts of the heroes are revealed. For

Adib, each dialogue is an exclamation of vitality — in it, a word, a tone, sentences in a pazan, wisdom in reproaches and advice, experience accumulated from life is imposed. Through dialogues, the speech portrait of the characters — that is, their manic-mental state, their place in the sociallavka, their interaction, worldview and subtle aspects of ideology—is revealed.

In the analysis of the works of Uncle Murad, it is important to pay attention to the analysis of artistic

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speech, starting with his dialogues. The writer imagines the words of the characters as different from each other, not just actions and thoughts, but in many cases relying on the very subtle differences between internal monologues and external dialogues. Each hero speaks in accordance with his particular situation and needs in the Uzbek people. The structure of dialogues is subject to certain procedures and laws: we see that the language, expression and tone inherent in each character are different, each of which comes only from artistic intention, aesthetic task and vital needs.

#### LITERATURE ANALYSIS AND METHODOLOGY

The deep psychological justification of dialogues, simplicity and naturalness in speeches, the national spirit and folk style, historical reality and the harmony of modern life — these in all cases form the foundation of the artistic creativity of the uncle Murad. Through each dialogue, the writer penetrates into the most fundamental layers of the people's psyche, is able to feel the hearts, pain and enthusiasm of ordinary people. In his works, he expresses many years of experience, life problems through familiar, simple, simple, but deeply meaningful speech to everyone. His dialogues also feature the characters' views on life, the sincerity and reliability of their interactions, and the folk humor and escapism. As for the colloquial portrait of characters, the main focus in this regard is on their methods of speech and the culture of speech. Togai Murad has developed a unique approach in modern literature to creating a comprehensive, consistent and viable speech of the character. This method, firstly, is manifested in the perfect application of words and sayings from real life in a work of art, and secondly, it is reflected in the disclosure of the life of the character, their worldview, dreams and hopes through simple words and phrases. For the writer, the speech of each character is a direct light and natural expression of his worldview, life values, inner spiritual world.

When creating a literary portrait, the writer effectively used vivid examples from the people, folk sayings, proverbs and sayings, and idioms. These aspects, in turn, strengthen the national spirit of

the characters, making their artistic portrait, their inner and outer world, more vivid and truthful [1].

Togai Murad implemented the structure of dialogues mainly in two directions: the first are open and fluent dialogues, the second are heavy, Botanic, more internal monologues. Open and fluent dialogues prioritize people's attitude to Life, Mutual colloquial order, everyday problems and innocence. In such dialogues, the writer skillfully expresses the hopes, honesty, and wit and irony of life of the people. The dialogue, which naturally shifts to the inner monologue, is dominated by the character's mental conflicts, self-confidence, anxiety, and longing. The emphasis on such an analysis of the structure of dialogues serves to show the folkishness and sincerity of the works of adib, as well as the rich and colorful nature of the folk language [2].

#### RESULTS AND DISCUSSION

When we study the structure of dialogues, first of all, for each character, a separate colloquial style, a choice of speaking tone, behavior and character, the uniqueness and vitality of speech come to the attention. In the works of togai Murad, heroes are distinguished from each other by their speech, their range of speech, language aspect, content and purpose. The characters sometimes speak with humor, sometimes with seriousness, concern, and anxiety. Dialogues are often made up of short, simple, clearly expressive sentences, but each word contains a deep meaning, thoughtful thinking and a sum of heart. The writer paints every colloquial portrait simply, simply, but lively and expressive [3].

The characters of togai Murad display qualities such as elegance and tenderness, determination and sometimes bitterness, goodness and humanity in their dialogue. In these dialogues, a folk word is always expressed, not just a saying, but deep life thinking, human dreams and life experiences. With the help of dialogues, the inner world, spiritual experiences and noble intentions of the heroes are manifested. Togay Murod uses dialogues not only as a means of plot, but also as an important element that forms the spirit and content of the work of art. The words of his characters reflect the wisdom of the people, ancient traditions and customs,

ideological views, and the way of life of modern life. The main feature of the structure of dialogues – through mutual communication between different characters, the problems of modern society, humanitarian principles, independence and dreams, love and arms, family warmth and life-building are revealed, which is the main means of strengthening the originality of the works of Nagay Murad [4].

Another aspect-in the colloquial portrait of the heroes, the mentality, tradition, folk oral art traditions, the image inherent in the word are clearly visible. Uncle Murad does not go to the complexity of the structure of speech, in his dialogues he tries to be lively, direct and influential, consisting of simple words in the account, talking once and quickly conveying the essence.

Category speeches - that is, through scenes where several characters speak to each other, the author shows the team's internal environment, general mood, and enthusiasm. This, in turn, leads to the structure of each character's speech, its tone and the fact that the phrase of common communication is close to life. The writer develops a more concise, clear and meaningful sentence, rest between sentences, a meaning that sounds in silence, an inner supposition behind the word. In each dialogue, the philosophy of simple life, transparency, and immediacy are intertwined, and the reader perceives the inner world, actions, and desires of the characters as if they were people around them. A literary portrait, on the one hand, reveals the spiritual world of a fictional character, and on the other hand, it also embodies spiritual and moral values.

In the structure of dialogues, skill is employed in the use of a specific language in each character sentence, the correct choice of the tone of speech, adaptation of national wealth and the spirit of the people, penetration into the inner world of others. Through this, the genre, theme and ideological basis of the work is strengthened, the character speech for the reader becomes understandable, emotionally rich and effective. Togay Murod demonstrates his style in artistic speech by making sentences concise and simple, and vividly expressing spiritual experiences. Through dialogue, the main character and supporting characters can

approach life realistically and truthfully. Their attitude towards each other, their dreams and desires, their further manifestations to society and the environment, are conveyed precisely by the possibilities of speech and speech. The place of origin of the Adib, even from the atmosphere it captures, is where the character of each character can correctly draw his oratorical portrait in accordance with his words. Togay Murod's greatest achievement in this regard is his ability to depict the people's hopes, the meaning of life, and their daily way of life through a verbal portrait. Delivers the content of a specific story, the development of events and, in most cases, universal ideas and goals with the help of life dialogues, faithful to the traditions of oral folk creativity. Characters express existing environments, family, social, and personal relationships in simple and folk-friendly terms [5].

When we analyze the structure of dialogue in the works of Uncle Murad, we see that the characters use relatively short, simple and logical statements. Their words are not interpreted, do not sink into detail, only life experience, the tone of oral speech prevails. Such dialogues have become an artistic example for the reader, both intimate and worth studying. Togay Murod brings to the center of his attention the spiritual experiences, hopes, inner torments and joys that are characteristic of people. In this, in the first goal, full attention is paid to the nature of each character, his oratory characteristics, dreams and goals. When structurally analyzing dialogues, first of all – each dialogue is based on a clear goal, understandable content, in addition, on the preservation of its National Spirit, popularly its tone. Togai Murad connects dialogues with a wide range of life events. Each event, each note, Life information is expressed directly through a word that comes out of the characters. Basically, a specific opinion about a certain event, external and internal experiences, is described through short sentences.

Then the character's speech will be lively, folk, simple and cheerful. The story combines more folk language, a simpler lison, a clear tone and sincerity. We see that complex, false or dry words are avoided during the structure of dialogues. In External dialogue or internal monologue, each word, phrase, dream and crest is close to life, derived from the spirit of the people. These aspects primarily

serve as important factors that determine the main artistic skill and literary level of Togay Murod's works. The main feature that creates dialogue editing and a colloquial portrait is the national – cultural layer, which is manifested in the clear expression of tradition and folk spirit. In the works of Uncle Murad, the country Lison, folk phrases and symbolism come to life in equal language. Each dialogue, filled with master phrases, folk Proverbs, short grace and sarcasm, enlivenes life through a bunch of words. In short, Togay Murod creates a verbal portrait and expresses the most blessed, sincere and living examples of national verbal art, which have developed in the lower reaches of the dialogue structure. In his works, life problems, folk dreams, human qualities are artistically manifested through a sonorous heart, pure dreams and life memories, with the help of lively speech, natural tone, vernacular and simple language [6].

## CONCLUSION

As a conclusion, it is worth saying that the structure of colloquial portraits and dialogues in the works of Uncle Murad is clearly expressed in folk, traditional, close to life, passionate and smooth language. Each character's speech reflects sincerity, transparency, naturalness, and expression of national culture. And in the content of the dialogues, we witness an artistic high manifestation of national values, which continues from life problems, dreams and ancestors. When the work of togai Murod is studied in colloquial portraiture as well as dialogues, it still manifests itself today as an invaluable literary school that can inspire us, promoting our national vocabulary and richness of language. His artistic speech, originality in the structure of dialogues, is a unique example that cannot be ignored by ordinary attention, enriched with deep vital meanings and artistic qualities. The uncle Murad has his place as an adib, a literary school and an insidious artistic style, embodied in dialogues the vernacular, simple language, fluent style and wholeheartedly vital wisdom.

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