



## ART OF UZBEK FOLK PROVERBS

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### ABSTRACT

The article is dedicated to clarifying the artistic features of Uzbek folk proverbs. It is based on the active use of art such as iyjoz, ruju', kinoya, ishtiyoq, tazod, muqobala, majoz, which serve to strengthen and emphasize the meaning of folk proverbs.

### KEYWORDS

Folk proverbs, fine arts, iyjoz, ruju', kinoya, ishtiyoq, tazod, muqobala, majoz.

### INTRODUCTION

Works of folklore, including proverbs, are created as a result of ordinary workers' careful observation of the world and life in it, and their expression in a beautiful form. They reflect folk didactics based on the rich experience of the people. Since these works, especially proverbs, are close to the people's consciousness in terms of content and form, they encourage a person to react rationally to various events that he encounters during his life, avoid evil, and strive for

goodness. This is one of the main factors that ensure the vitality of the product of folk art.

But there is another important factor that ensures the vitality and popularity of the proverb. This is his speech maturity [2, 3, 4], aesthetic in Western terms, high level of eloquence in simple Turkish words.

### THE MAIN FINDINGS AND RESULTS

Eastern scientists created the science of puberty by studying the laws of eloquence. The service of



Abu Yaqub Yusuf Sakkoki (1160-1228), a son of Khorezm, was great in the development of this science [1].

Iyjaz is typical of all proverbs from the arts, i.e., artistic tools mentioned in the science of poetry. The ability to express a lot of meaning and deep content with few words is called iyjaz. For example: “happiness is not in the wish, but in the wrist” [5] has four words. But these four words have the meaning of human life. A person who follows this proverb will have a prosperous and peaceful life according to his actions. Limiting yourself to a dream without action leads a person to various troubles. If we take the proverb “Work, the bottom of work is pleasure”, it means that the hardworking person should have a good life, a fresh soul, and a healthy body. A life without work makes a person fall into bad ways and destroys himself.

Such proverbs are written in prose, in which the words at the end of prose pieces are like rhymes in poetry, that is, they are made up of words that rhyme with each other. This correspondence, in turn, is based on another art of tajnis. In the above proverbs, the words “tilakda-bilakda”, “mehnat-rohat” are synonyms, but all the words in the proverbs “hunar, hunardan unar”, “harakat, harakatda barakat” are cognate. There is a passionate art in these sayings: “qadrli narsaning qadri qo‘ldan ketgach bilinadi”, “oq qoptol ot Otboshi o‘tin o‘tlimas”. Art is created through the root words [3] and this art can be seen in the examples of the pairs of words qadrli-qadri”, “ot-Otboshi”, “o‘tin-o‘tlimas”.

Martial art is also the basis of many folk proverbs. “Muqabala means “come against” and the art of effectively expressing a specific idea and thought by using words that mean conflicting concepts in the verses of the poem” [6:57] work, without promise - a person without proof”, “a friend speaks bitterly, an enemy laughs” is one of these proverbs. In these examples, the contrast is seen in the pairs “ko‘p-oz, yugurgan-quruq qolar”, “va‘daga vafo-va‘dasiz, mard-subutsiz”, “do‘st-dushman, achitib-kuldirib”.

The art of confrontation can also occur by giving participle and participle forms of verbs. “mol saqlama, or saqla”, “yurt qo‘risang o‘zarsan, qo‘rimasang to‘zarsan” [5]. The use of the words “saqlama-saqla”, “qo‘risang-qo‘rimasang” in these proverbs served to enrich the content and deepen the meaning of the proverbs.

In proverbs, we can also find a lot of irony, which is part of the narrative in the Arab age, and the spiritual arts in the Persian and Turkish age. In sarcasm, an idea is implicitly expressed [6:58]. For example, “hayosizga har kun hayit”, “hozirim – huzurim” for those who only think about the pleasure of today, and “ho‘k desa – ho‘k, cho‘k desa – cho‘k” are said ironically in relation to lazy and heartless people.

“Bir yil tut ekkan kishi yuz yil gavhar teradi”, “vaqt tog‘ni yemirar, suv toshni kemirar”, “besh qo‘l og‘izga sig‘mas” [5] proverbs are distinguished by the use of figurative art.

In addition to the arts listed above “ish seni yengmasin, sen ishni yeng” in the proverb “ish seni – sen ishni” kabi tardu aks, “yolg‘iz otning changi chiqmas, changi chiqsa ham dong‘i chiqmas” in



the proverb “changi chiqmas – changi chiqsa ham” [5] such as roju’ and many other arts were the basis for the complete formation of proverbs. Each of the folk proverbs embodies several arts, and their combination gives the proverb conciseness, meaningfulness, verbal beauty and artistic brilliance. For example: “Yaxshi odam o’ynab-kulib kechirar, yomon odam qonu zardob ichirar” the proverb is used in it, even though it is based on a metaphor “yaxshi-yomon, o’ynab-kulib kechirar-qonu zardob ichirar” couples created a counter-art. “Oqqan ariq oqmay qolmas” the proverb is also based on a metaphor, at the same time “oqqan-oqmay” there is passionate art. The conveyance of deep meaningful information important for life in such a polished form is of great importance in that it is quickly and easily absorbed into people’s minds and lives for generations.

### CONCLUSION

From what has been said, it can be concluded that proverbs serve as an important tool in ensuring the spiritual and aesthetic maturity of the people, especially the youth.

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