



LINGUISTIC AND POETIC PROPERTIES OF FOLK PROVERBS USED IN VERSE TEXTS

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ABSTRACT

This article analyzes folk proverbs as one of the means of creating the highest example of artistic art in classical literature. They perform a lingua poetic role that meets the requirements of the text. Therefore, they are used in a modification form. Proverbs are mainly used for various methodological purposes. In some cases, they were used as a pun. It is particularly emphasized that Tamsila is accepted in classical literature as one of the most effective forms of art, which is used as a means of expressing public wisdom.

KEYWORDS: *utterance of Irsol, Tamsila, artistic art, methodology, pun, poetic modification, rhythm and rhyme, literary form, archaic, rhyming, lingua poetic potential, classical literature.*

DISCUSSION

One of the most effective types of folklore as an index in our classical literature is "Irsoli masal" or "Tamsil". The author of the article under discussion uses the most widely applied proverbs and sayings, which are the fruit of centuries of experience of the people, to substantiate his conclusions of life, views on social problems, ideas. Thus, it increases the student's confidence in the idea that his/her thoughts are not subjective and that he/she is in harmony with social ideas tested by historical experience. In this sense, as the Iranian literary scholar Z. Henry points out: *"on ast, ki shoir masali ma'rufero dar she'r biowarad, bo misrae bigo'yad, ki khukmi masal paido kunad wa kabuli omma yobad"*.

Obviously, both authors regarded art tamsil as a means of ensuring the truthfulness and authenticity of ideas. Only Z. Tseni, emphasizes the artistic aspect of art, while highlighting the social form, Z. Khonlari draws attention to giving it the form of a sentence [5]. Literary scholar T. Atakhanov somewhat improves these descriptions and aims to generalize all qualities of tamsil art and cover comprehensively all qualities of tamsil art: *"Tamsil is yak naw sanyati ma'anawist. Ki dar on shior va yo nawisanda baroi kuvvat dodani fikru akida va davoi khud az yagon khodisai zindagiy va yo sukhani"*

khikmatnoki halqy, pandu andarz, misole meowarad. In tarz misolovariro irsoli masal yo tamsil menomand" [3].

The Tajik literary scholar Kh. Rasulova in her article based on the views of these scholars dwells on artistic and aesthetic issues of irsoli masal art used in lyric poems of Nazir Nishopuriy and underlines that one of the main characteristics of Indian method is the use of irsoli masal art, which is also known as "tamsil" and that it is mainly used in expressions of moral themes, and that in the lyric poems of Nazir Nishopuriy unlike the works of Sokhiba Tabrizi (XVII), Kalim (XVII) or Urfiy Sherazi (XVII) "irsoli masal" was used more.

In Uzbek classical and modern literature, we can see that the art of "irsoli masal" fulfilled a highly linguistic and artistic task. The difference between the proverbs created by the art of irsoli masal and modern variants in the Uzbek language can be argued on several grounds:

- Firstly, there are cases of historical variants of proverbs in classical literature;
- Secondly, since the literary language of that time was far from the national language, the literary and folk versions of proverbs had a significant difference;



- Thirdly, the demand for rhythm and rhyme demanded a poetic modification of their form;
- Fourthly, the fact that Persian and Arabic elements were not limited to literary norms justified the peculiarities of the lexical structure of proverbs;
- Fifthly, this circumstance is also connected with the peculiarities of each writer's application of the word.

These and other factors have generally contributed to the peculiar linguistic and poetic possibilities and functions of folk proverbs.

Of course, grammatical features of the use of folk proverbs occur on a wide scale. This is a natural phenomenon, which should not be evaluated by the classical or modern meaning of the text, but rather by the type of speech and the literary character of the text.

As has already been said, the use of proverbs in grammatical terms occurs on a wide scale:

*Chun masal bo'ldi osing zulm ichra,
yoshurmoq ne sud,
Mushk isin yoshursa bo'lmas, - bu masal
mashkhur erur.*

(Alisher Navoyi, "Badoye ul-bidoya") [2].

Instead of the basic morphological forms *-ib*, *-maid* in the text are used artistic variants *-sa*, *-mas*.

In modern Uzbek this proverb is not used in this form and it can be called an archaic proverb. The real version is *Kasalni yashirsang, isitmasi oshkor kiladi*. (You hide the disease, the temperature will give it away). According to our considerations, this proverb in the form of *Mushk isin yoshurib bo'lmaid* was not used in the old Uzbek language. Because the word *mushk* is more peculiar to the artistic method, and *mushk* itself is not common among the people. For the reason that we have no evidence on the folk language of that period on hand, it is only our opinion, and it is rather a supposition.

We can say that in the following two verses, the requirement of rhyme and rhythm in the proverb, along with the lexical requirement, the syntactic requirement and by morphological requirement, is more closely adapted to the text:

*Ki, dehqon nekim dona mazruiy etar,
Ani -o'q urar, chunky vaqti etar.
Qachon sochsa tufroqqa bug'doy birrov,
Yuq imkonkim, ul arpa qilgay darav.
Va gar arpa ham sochsa bo'lmoqqa to'q,
Anga bug'doy o'rmog'ning imkoni yoq.
(Alisher Navoi, "Saddi Iskandariy") [1].*

Based on the form of the proverb in today's application, we can take the proverb in the form of *Arpa ekan arpa, bug'doy ekan bug'doy o'radi* (What you sow, you reap) for analysis. The text does

not need proof that the units *qachon*, *birov*, *darav*, *yo'q imonkim* are introduced for rhythm and rhyme. More precisely, of these, *qachon*, *yo'q imkonkim* are introduced into the text for rhythm, and *birov* and *darav* for rhyme. In the following lines (*va gar arpa ham sochsa bo'lmoqqa to'q, Anga bug'doy o'rmog'ning imkoni yo'q*), the proverb in another version is reformed to give additional artistic meaning to the text.

*Khas agar o't bila sitez aylar,
Ham o'zidin ul o'tni tez aylar.
Asru mashhurdir bu so'zda bali:
"It urar, karvon kechar" masali.
Kelu mundin nori taabni unut,
O'zni bu firdin muarro tut.*

(Alisher Navoi, Sabayi Sayyor) [2].

In the original, the proverb *It hurar, karvon kechar* is presented in the form *It khurar, karvon o'tar* (The dog barks, the caravan goes), the rhythm of the text required the use of the word *o'tar* instead of *kechar*. If, firstly, the word *kechar* is rarely used, and secondly, the use of *ke* (two-sound) instead of *o'* (one-sound) prevents the violation of phonetic rhythm in the text.

*Husndin mehr g'arazdur, ei ishq,
Bu masaldur: silig'indin iliging .*

(Alisher Navoi's "G'aroyib ub sig'ar") *Hamul go'y otilg'och qochib yak-bayak,
Masaldurki: "Ming karg'ag'a bir kesak"*

(Alisher Navoi, Saddi Iskandariy) [1].

Today, the proverb *Ming karg'ag'a bir kesak* is not used in the folk language. There are variants of *Bir o'q bilan ikki karg'ani urmoq* and *Bir o'q bilan ikki qushni urmoq* (Kill two birds with one stone). The word *kesak* used in the above proverb is characterized by the fact that it rhymes with *yak-bayak*, which is in the first line. At the same time, the word *karg'a* with its negative coloring strengthens the subjective coloring of the previous line.

The proverb used in the following text may also be called archaic or historical. The text, in a sense, expresses the mood of the creator.

*Vale muncha afsonadin ne asig',
Ki, shah komig'a keldi shahdim achig'.
Ne khush debdur ul dardmandi firoq,
Ki: "Oz bakht k'p khusndin yahshiroq.
Shikoyat manga yo'qturur shohdin,
Ki, shikvam erur bakhti gumrohdin".
(Alisher Navoi, Saddi Iskandariy) [1].*

The proverb is formed according to the method of antithesis. Therefore, it uses the comparative degree of the adjective. The content of the proverb in methodological terms is used to



substantiate the opinion that luck is higher than the qualities I have, that royal generosity is higher than my virtues. The ending of the proverb with the previous line created an open rhyme. Besides with the use of the art of leaning, the following lines enhanced the content of the proverb - strengthened and elevated it.

CONCLUSION

The art of "Irsoli masal" in the texts of classical literature are also created on the basis of proverbs of other languages. Uzbek classical literature uses historical variants of proverbs in the use of "Irsoli masal". In such cases, there are significant differences in the literary and national versions of the language, in the literary norms will not be limited to Persian and Arabic elements. The peculiarities of the lexical structure of proverbs justify such changes, it is also connected with the peculiarities of the use of the vocabulary of each writer [6].

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