



Article

Methodical Use of Folk Proverbs in Short Works of Abdulla Qadiri

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Abstract: The article examines the methodological possibilities of folk proverbs used in the comic, stories and feuilletons of the great writer Abdulla Qadiri. The denotative and connotative meanings of these units as a visual tool, their semantic-stylistic features, the importance of expressiveness in the language of small works are highlighted.

Keywords: paremiology, aphorism, linguopoetics, anthropocentric linguistics, expressiveness, denotation, connotation, emotional meaning, emotional-expressive meaning, presupposition, pragmatic expression, stylistic color.

1. Introduction

From the cognitive point of view, the use of proverbs, phrases and wise words in oral and written speech is of great importance, in which the author's speech communication is concise, effective and expressive. There are various ways of using and applying such units in artistic speech and style, journalism, and writers and poets, publicists use such units that are readily available in the language, in some cases, in order to reinterpret the meaning of a common language phrase, as well as to impose a semantic-stylistic function. goes the way of creating new expressions. This, in turn, serves as one of the main factors in the creation of the individual style of the poet and writer. An important part of the paremiological units is made up of proverbs made up of folk masterpieces and firmly rooted in its culture. These units are considered to be unique methodological, linguopoetic components of the language of fiction. They appear in the vernacular, are refined over the centuries, and become "speech works" in a certain form. In Uzbek linguistics, certain studies have been conducted on the semantic, syntactic features, moral and stylistic functions of proverbs in the language of fiction. Researches carried out in recent years in the direction of anthropocentric paradigms, principles of language expression of the category of human thinking and evaluation, level of reflection of national mentality are noteworthy [1;68].

2. Materials and Methods

Folk proverbs are one of the main visual tools in the language of short works created by Abdulla Qadiri, and their analysis allows us to draw a conclusion about one

Citation: Matkurbonova M. Methodical Use of Folk Proverbs in Short Works of Abdulla Qadiri Central Asian Journal of Literature, Philosophy, and Culture 2024, 5(7), 315-318.

Received: 10th Oct 2024

Revised: 11th Nov 2024

Accepted: 24th Nov 2024

Published: 18th Dec 2024



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of the important linguistic factors that determine the language and style of small works. Despite the fact that the writer's small works are large in size, the weight of the proverbs used is not as much as the phrasemes, 177 in total. Of these, 88 proverbs are identical with their literary versions. Based on the requirements of the poetics of small works, they were created in different great originality. Proverbs and wise sayings found in the language of small works have three different characteristics: a) unchanged, exactly used proverbs; b) proverbs whose content has been preserved, but whose form has been partially changed; c) proverbs and wise sayings created by Abdulla Qadiri himself.

a) adverbs used exactly, without change: *“Man qilaman o'ttuz, tangrim qiladi to'qquz!” Bu so'z bizning yangi yilda davom etaturg'on ibtidoiy makatblarimizg'a juft tushkay edi* [2;143]; *“Bandaning boshi – ollohning toshi, deydilar. Biringiz Abdulqafu' vallohi azim, ikkinchingiz – shaftoli qoqi do'st bedanam”* [2;199]; *“Ko'cha-ko'ylarda biliqsib yurgan ashtak-pashtak og'alarga degumiz keldiki, qozonda bor ekan, cho'michga chiqadi; bordan yuqar – yo'qdan nima chiqar? – degan ekan birovi, shunga o'xshash yuzung xunuk bo'lsa, oynadan o'pkalashning keragi yo'q”* [2;176].

As a stable combination, folk proverbs need to be selected and used very carefully in the speech process. Also, in the content of folk proverbs, which have gained special stability in the vocabulary of the language, short and succinct expression of thoughts, statement of the main content, reasoning, listening culture, beneficial treatment, promotion and interpretation of socio-cultural issues are concentrated. In the above-mentioned examples, existing folk proverbs in the literary language are used for different pragmatic purposes in a single sentence, together with pairs of similar or opposite meanings. As in oral communication, in written speech styles, people try to make the communication process concise and effective. In this case, on the basis of formal shortening of proverbs, an increase in speech effectiveness and meaningfulness is achieved. Elliptical use, that is, omitting one of the components of the proverb, shortening the syntactic content of the proverb, the constituent element. This situation is also observed in folk proverbs used by the writer: *“Uzrim gunohimdan xunuk chiqsa, yana uzrum bor! Gapni gapir uqqanga... - deydilar”* [2;176]; *“Yozay desam, oshna-og'aynining sho'rtumshuqlig'idan, yozamay desam, o'zingdan chiqqan balog'a... deb “Mushtum” pochchaning jekirigidan qo'rqaman* [2;171]. *Misollardagi maqollarning to'liq shakli quyidagicha: “gapni gapir uqqanga, jonni jonga suqqanga”; “o'zimdanda chiqqan baloga, qayga boray davoga”*[3;176]. In this case, the effectiveness of the speech through proverbs is further enhanced, the reader is surprised, and as a result, a state of surprising presupposition is created. By using proverbs in this form, the writer managed to bring out the meaning known to all the participants of the dialogue through presupposition, that is, a set of hidden judgments in connection with the speech conditions and situations. Public proverbs do not require explanation because they are imprinted in the linguistic consciousness of people with their understanding, and it is felt that they mean a certain speech act even outside of speech. Some journalistic articles, stories, and comics in the small works are titled with folk proverbs based on the theme, idea, and purpose of thought: *dardi yo'q kessak – ishqiy yo'q eshshak* [2;165]; *kelinni kelganda ko'r, sepini yoyganda ko'r* [2;193]; *o'zlari xon - ko'lankalari maydon* [2;192]; *o'rgangan ko'ngil o'rtansa qo'yimas* [2;223].

b) proverbs whose form has been partially changed, while the content is preserved. Since small works are considered artistic texts, there are places where the form of proverbs is partially changed and the content is preserved. There are 33 such proverbs. Some of them are used with phonetic, lexical-morphological, grammatical changes, while some of them belong to dialectal forms of living folk language. Below is a table comparing some of the proverbs used by the writer with their literary version:

A proverb used by Abdulla Qadiri	The original form of the proverb in the vernacular
Qozonda jiz-biz, o'runda siz-biz... [2;161].	Qozonda jiz-biz, ko'rpada siz-biz [4;261].
Yaxshi niyat – yorti mol [2;161].	Yaxshi niyat – yarim davlat. [4;300].
Bo'rining topgani tulkiga ketadi [2;163]. s	Bo'rining topgani bo'riga. [4;95].
Eshagiga yarasha tushovi [2;193]. 1	Kapasiga yarasha qirmoqvi, eshagiga yarasha tushovi [4;116].
Ellikka korgan oyimning elli og'iz gapi bor [2;225]. s	Elakka borgan ayolning ellik og'iz gapi bor [4;341].
Men nima deyman-u, eshagim nima deydi [2;295].	Men nima deyman-u, xo'jam nima deydi [4;335].
Notavon ko'ngulga qo'tur jomashov [2;397].	Notavon ko'ngulga qo'tur tog'ora [4;228].
Oynadan achchig'lanib yalqashma [2;176].	Afting xunuk bo'lsa, oynadan o'pkalama [4;44].
Aytilmagan joyga, yo'nilmagan tayoq [2;232].	Aytilmagan joyga, yo'nilmagan tayoq [4;244].
Qozonda nima bo'lsa, cho'michg'a chiqadi [2;226].	Qozonda bo'lsa, cho'michga chiqar [4;226].
Yoshliq – bir podshohliq [2;280].	Bolalik – podshohlik [4;272].
Mis qozonga loy tuvoq [2;193]. 3. D	Qum qozonga loy tuvoq [4;114].

Discussion

So, from this, we can see that the author respects the form of folk proverbs that have been formed over the centuries, and that he has mastered their content and form. Along these lines, we can see that, by creatively approaching folk proverbs, it is ensured that the author's opinion, the structure of the sentence, is absorbed into the content of the text. Changing the form of such stable compounds without destroying its content requires certain skill and ingenuity. Adib managed to do this with ingenuity and managed to use proverbs in his own style.

c) proverbs and wise sayings created by Abdulla Qadiri himself. Small works contain proverbs and wise sayings created by the author himself, or stable combinations close to proverbs raised to such a level. As we can see, there are 56 of them. These units can be evaluated as the result of the writer's own observations and creative research. Because deep content and logical conclusions are visible even in such language units: “Ey o'g'lim, odam bo'lgandan keyin har narsaning ham boshida bo'lish kerak, “non qo'ynimda, it keyinimda!” [2;47]; “Birov “kalning tanig'ani sho'ra”desa, tag'in kula-kula o'lasan” [2;111]; ““Lo'li elaklik bo'ldi, eshagi tilaklik bo'ldi!”. Anov madaniy millatlar qatoriga biz ham biz ham yilga yilga tilak bilan kiramiz emish” [2;142]; “Otang nechchilik – bo'zchilik, sanga kim qo'yibdir bu noma'qulchilik?” degandek, o'zimizning bitta-yu uch chorak ibtidoiy maktabimiz bilan madaniy millatlar qatoriga kirib qolarmidik?” [2;143]; “Etmish yashagan qizning yetti-etti tilagi bor”, deyдилar. Unga o'xshagan bu notavon ko'ngilning ham to'qquz-to'qquz tilagi, o'tkun-o'tkun ulkani bor!” [2;193]. Although the parimeological units identified in the examples are found only in literary works and are functionally limited, they are considered colloquial phrases created in the series of folk proverbs.

Also, ishchi – isitma, dehqon – bezgak [2;49]; boylarnikida imlama, xasislarnikida dimlama [2;178]; oyim oyimga boqar, oyim tuynukka boqar [2;207]; it suyak chaynamasa, tishi qichiydi [2;256]; hammanikiga do'lona yoqqanda, biznikiga devona yog'di [2;181]; yalong'och suvdan toymas [2;182]; tutganda tutdek to'kilib, yutkanda yo'qdek safsata [2;295] we can also evaluate it as a stable combination with a philosophical-aesthetic content, as a creation of the author. So, the great writer creatively approached the language in the necessary

places to express the idea he wanted to convey and prove in small works in a concise, simple, understandable for the people, logically concise and effective way.

Proverbs are concise, meaningful, easy-to-use, solid thoughts spoken by certain people or used in their writings. Such words, which have the opportunity to be introduced into speech, are also called aphorisms. In contrast to proverbs, small works also contain wise phrases and sentences that express meaningful, concrete thoughts expressed by a great word artist, which can be called the author's aphorisms in the structure of stable phrases: "Qalam o'qlog'i, matbuot ketmon bozori emas" [2;273]; "So'z so'zlashda, undan jumla tuzishda uzoq andisha kerak" [2;274]; "Ma'noni suratdan emas, siyratdan olish bosh bezondir" [2;274]; "So'z qolip, fikr uning ichiga quyilgan g'isht bo'lsin" [2;275]; "Haqiqat ochib so'zlashdadir" [2;286]. Wise words in this sense are found mainly in the text of publicist articles written by the writer on various social and political topics. Nowadays, they have been refined over the years and have taken a worthy place among the parameological units in the treasury of our literary language.

4. Conclusion

In general, the linguistic skills of a great writer can be raised to the level of a proverb; it is shown once again in the creation of compact, meaningful speech structures at the level of aphorism. It should be said that such an act, which requires unique ingenuity, dexterity, and linguistic taste, is a practical proof that the writer has enriched our native language with new linguistic tools. The results of the linguistic analysis of parameological units in the text of small works showed the high level of linguopoetic taste and methodological innovation in the use of parameological units, which are considered a rare treasure of the national language.

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