

The Use of Proverbs in The Work of Modern Uzbek Poets and Their Role in Poetic Art

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Abstract: This article analyzes the use of proverbs in modern Uzbek literature, in particular, in the work of poets, their artistic and aesthetic load, changes in content and form, and their place in the poetic text. The life experience, exemplary thoughts, and national wisdom embodied in the articles are sometimes used creatively by the poets, sometimes exactly, and sometimes in a revised form. Also, the poetic interpretation of proverbs in accordance with modern social conditions is analyzed.

Keywords: Proverb, folklore, modern Uzbek poetry, poetesses' work, artistry, antithesis, revised folklore, folk oral art, poetic expression, figurative device.

Introduction: In the poems of the poetesses, even more attention is paid to folklorisms, in particular, to the use of proverbs. One of the main reasons for this is that proverbs embody intonations such as emphasis, exposition, advice, call, order. In proverbs, however, brevity, quick-wittedness, and imagery are strong, and they approach phraseologisms. [12] The factors observed in these genres serve as a support for the creators in figuratively reflecting the colorful emotional tones in the events of the work. Poetesses use them exactly when appropriate, and in most cases, with variations.

People's Poet of Uzbekistan Kh.Khudoyberdiyeva in her poem "These Flowers Like Girls" completely changes the proverb "A dog barks, a caravan moves":

Itlar huraversin deb,
Aytasan ranging siniq.
Senga yetib bormaydi,
Bu itlarning tovushi.
Tag'in yetib bormaydi,
Yellardagi xo'rsiniq.
Hurkib turgan gullarning,
Qizday isib sovushi. [6]

The art of personification is used in lines such as the breaking of the flower's color, its fright, its warming up

and cooling down like a girl. The lifeless flowers were imbued with the behavior of a girl. In this regard, the proverb "A dog barks, a caravan moves" can be applied not only to people, but also to inanimate objects, as evidenced by the above verses of Kh.Khudoyberdiyeva.

Poems created using the proverb "A dog barks, a caravan moves" constitute the majority. O.Hojieva, whose artistic creativity bears the breath of folk oral art, uses this proverb, preserving the meaning of the proverb, as follows.

Safro kuydi ko'ksimda,
Zardobli gumon o'tdi.
Itlar izg'ib izimdan,
Ig'volar yomon o'tdi.

O. Khojiev quotes this proverb in another poem entitled "Approval":

Yaxshi o'tar, yomonlar o'tar,
Itlar hurar, karvonlar o'tar.[4]

In the poem, the art of (tazod) is used through the antonyms good-bad. Through poetry, the poetess wants to say that neither sultan nor chilton, neither good nor bad is eternal, and time passes like a dog's barking.

The proverb "A dog barks, a caravan moves" is used in H. Ahmedova's poem as follows:

Va muzlar dunyoning so'nggi vahshati,
Hayqirib o'lganday qadim devona.
Itning hurishiday o'tadi kunlar
Qolgani afsona, afsona [2]...

In this poem by H. Ahmedova, there is genuine folklorism. The folklore material embedded in the essence of the work of art can be taken in its original form or in a processed form. Based on this, the study of folklorisms by dividing them into reworked folklorisms and original folklorisms has been observed in the research of our scientists. Revised folklorisms are often created by changing the form of folklore material and preserving its meaning.

In the poem "The Mountain Doesn't Meet the Mountain," Z. Muminova uses a folk proverb, changing the meaning of the proverb and partially quoting the proverb as follows:

Qancha itlar hurdi menga,
Dildog' bo'ldim, dildog' bo'ldim.
Qon yig'ladim o'z-o'zimga,
Sabog' bo'ldim, sabog' bo'ldim.[8]

The poetess says that "my heart was stained, I shed tears, and in the end, I became a lesson for myself." Through the poem, he indicates adherence to the meaning of the proverb and no longer paying attention to the barking of "dogs."

In G. Askarova's poem titled "The Disease of Jealousy," he also modifies the proverb "A dog barks - a caravan moves":

G'iybatchilar	gap	qildilar,	
Pok	nomimni	chap	qildilar.
Miyig'ida	kulib	sekin	

Kim u menga hurgan, dedim.[1]

The poetess calmly smiles at the reproaches and reproaches of provocateurs. Like a caravan passing by without paying attention to dogs barking, he continues on his way without paying attention to gossiping people. He skillfully reveals the meaning of the proverb. At this point, it should be noted that the requirements of poetry were violated in the third and fourth lines. The first and second lines rhyme in the style of a-a, and in the third and fourth lines, the rhyme requirement is completely violated.

Proverbs express an instructive thought. However, not every instructive thought is a proverb. There are certain conditions for the transformation of an instructive thought into a proverb. One of such conditions is that the instructive thought that becomes a proverb must be tested in the life experience of the people over many years. And a thought tested by life experience can

convince a person. The instructive thought expressed in the proverb is reflected not only in individual people, but also in the fact that it acquires a universal character. Exemplary, tested universal thought is determined by having a concise, perfect, and artistic form.

Qorni ochga non bo'lsa bas,
Ko'zi ochga dunyo yetmas.[7]

When proverbs appear one after another, they can seem contradictory, as if one contradicts the other. In fact, we should not forget that they express different meanings depending on the situation of use. The above folk proverb and the following

Let's pay attention to the poem by H. Ahmedova:

Shundan topdim hayot falsafasini,
Boylkda yuvilmas na dard, na alam.
Ochlikda o'lganni ko'rmadim, ammo
O'lsa ochko'zlikdan o'ladi odam.[2]

The content of the cited folk proverb and the poem by H. Ahmedova do not contradict each other. Or, in terms of content, one is not a distorted version of the other. They are independent proverbs with their own meaning and independent poems expressing the content of proverbs. The poetess uses this proverb in another poem:

Yo'qchilik hayvonni ayladi odam,
Bu ne sinoatki, emasdir ayon?
Vo'ajab, bir-birin go'shtin talashar,
To'qchilik odamni aylabdi hayvon.[3]

It is known that humanity struggles for survival. Some live contentedly and patiently with what they have, while others live with the desire to have more than they have accumulated.

The proverb warns us to reflect and be grateful by observing the lifestyles of two different categories of people. He emphasizes that wealth can simply disappear in an instant, that if needed, it cannot be a cure for pain, that no one can carry more wealth than necessary, that one should live with contentment and work, peace of mind, and beautiful behavior. The phrase "кѣзи оч" in the proverb means "greedy" in the above poem. In the next poem, the art of (tazod) arises through the words "yo'qchilik," "to'qchilik." The poet skillfully incorporated the meaning of the folk proverb into both poems.

In the proverb, the people, describing their difficult social situation, poverty, destitution, and the resulting hunger, destitution, and various misfortunes, using the method of comparison, show that there is a world of difference between the lives of the rich and the poor, that both time and happiness smile upon the rich, that

their lover always wins, that joy upon joy comes, and that misfortunes and calamities rain down on the heads of the poor, and sorrows and grief come one after another. In poems using the content of proverbs, the problems of the time are addressed. In the following verses of G. Askarova, we also see the lines expressing the meaning of the folk proverb "If there is, they cannot see, if there is no, they cannot give":

Yo'qchilikda itga yo'ldosh ayladilar,
To'qligimda xonga qardosh sayladilar.[2]

Both in the folk proverb, and in H. Ahmedova's lines "A person dies of greed," and in this poem by G. Askarova, "The nature of people is very interesting. They won't help you in difficult times, in poverty, they'll try to avoid you - if you exist, they won't see you, they'll gossip about you behind your back, spread gossip. How can this be, is this even fair?!" In the poem, the art of tazod is used through the lines "in poverty - in satiety."

In general, skilled poets do not allow randomness in making changes to the proverbs used, but creatively approach the change, effectively using it to enhance the artistic and aesthetic spirit of the work, polishing the traditional expression and strengthening the meaning.

In poetry, the creation of social system phenomena through examples of oral folk art, including proverbs, requires special skill from the creator. In her poem "Sitorai Mohi Xosa," O. Hojiyeva uses the folk proverb "He does not humiliate the Sultan's bone":

Sulton-ku, suyagin asli xor etmas,

Mohi Xosam, senga ming bahor yetmas.[4]

The proverb "The Sultan does not humiliate his bones" is also used in the epic "Alpamysh." Due to the conflict between the brothers Boybori and Boysari, the younger brother leaves his homeland. He suffers so much in foreign lands. Due to the consequences of the rupture between relatives, not only the family, but also the entire nation suffers from oppression and poverty. The idea put forward in the epic "Alpamysh," in O. Hojiyeva's poem, written under the influence of a folk proverb, also depicts the suffering of an entire family in a place where there is no harmony.

In Z.Muminova's poem "In a child's teardrop," a folk proverb is also used. The poetess creates folklore under the influence of proverbs and the events of the epic "Alpamysh." Through the poem, he puts forward the idea that "it is impossible to achieve heights with anger, and a lonely person can do nothing." Through the depiction of Boysari wandering away from his homeland, he skillfully incorporates into his work that even infants shed tears:

"Sulton suyagin xo'rlamas",

Sharimsor ultonni ko'rdim.[8]

Although during their lifetime they fought over the throne, property, land, inheritance, dug pitfalls for each other, and even didn't hesitate to execute each other, after death they buried their bodies in special mausoleums where their ancestors were buried with honor and ceremony, without humiliation. Using the proverb "The Sultan does not humiliate his bones" as an example of these situations, G. Askarova metaphorically describes the current state of the ruling class representatives in her poem "My Father's Debt," citing the proverb "The Sultan does not humiliate his bones," explaining her painful lamentations:

Sultonlari suyagini xorlatmadi,
Zari borlar o'zini hech xo'rlatmadi.[1]

Just as rice is not without puddles, even today, in the form of a bitter sarcasm against people who support each other, do not humiliate their relatives, abuse their position, place close relatives in high positions (regardless of whether they deserve it or not), and, on the contrary, do not allow competent, business-minded, capable employees who can make positive changes in their work (for their alienation) to come near them, the lyrical hero scatters his sorrowful truths on paper. In the poem, the proverb is used in a way that fully meets the requirements of original folklorism.

Revised folklorisms are also widely used in modern Uzbek poetry. Revised folklorisms are formed by changing the form of folklore materials and preserving their meaning. Let's follow the continuation of G.Askarova's above verses:

Suvlar kelib-kelib yana soyga oqdi,
Zamonlari borib-borib boyga boqdi.[1]

In this poem, the poetess, having changed the folk proverb "The rich look after the rich, the water flows into the stream," but preserving its meaning, depicts how representatives of the oppressing class oppress and exploit the working people, torture them, create better living conditions for themselves, and support each other on the path to accumulating more wealth. There are several variants of this proverb expressing this meaning: "Water flows to the stream, money to the rich," "Boy is rich, God is rich," "The rich strive for the rich, the poor share with the poor," "The rich man opens the rich man's door and the rich man closes it." Even in an outdated system, it's a great act of courage for a woman to pour all her grief into poetry, even if she grieves for the injustice of certain individuals.

O. Khojiyeva, in her poem "What she said to her son-in-law, the Uzbek Gafurjon, at the wedding of Gulposhsha, the daughter of this shepherd," quotes the folk proverb "What falls on the head, the eye sees":

Boshga tushganini mana ko'z ko'rdi,
Taqdirin shu yurtga qo'sh - egiz ko'rdi.[4]

According to religious narratives, everyone's fate is written on their forehead. Every person lives according to that writing. The poetess's lyrical hero also sees what is written on his forehead, what has befallen him, and the same meaning is expressed in the folk proverb.

Z. Muminova also quotes the proverb "What falls on the head, the eye sees":

Boshga tushganini ko'z-la ko'rdilar,
Turnalar qaytguncha omon bo'laylik.[10]

It's a fact that as the days get warmer, cranes arrive, and as soon as they cool down, they return to warmer regions. But through the poem, the poetess wants to express not the arrival and departure of birds, but a completely different content. Time doesn't always stand still. What trials did the people endure before achieving national traditions, their own language, and freedom?! The poetess says that "they saw the events that happened in the meantime." Through cranes and doves, it depicts the restoration of peace in the country, the fulfillment of our people's centuries-old dreams and aspirations, and the pure names of our great ancestors mixed with clay. At the end of the poem, we perceive that our people dream of seeing an even brighter future, through the lines "Let's survive until the cranes return." Z. Muminova is a skilled poet, and in the following poem, we observe that the requirements of poetry are violated. The words qumrilar and ko'rddilar in the first and third lines cannot rhyme. The root of the word qumri is "sand," the root of the word ko'rdi appears to be "blind," the poetic requirement is violated. Due to the complete absence of rhyme in the third and fourth lines, although the poem is connected in terms of content, it is not connected in terms of tone.

Z. Isroilova, in her poem "Oldingdan oqqan suv," quotes the folk proverb "Oldingdan oqqan suvning qadri yo'q" in the first line of the poem:

Oldda oqqan suvning qadri yo'q, derlar,
Go'rlikda noshukur hukmi deb yurdim.

Mana, qancha suvlar oqib o'tdilar,
Birovni suvga zor, birni sher ko'rdim.[11]

Sometimes such things happen in life: when a person has a need, they don't ask their loved ones, but turn to completely unfamiliar, distant people. This is due to his distrust of his loved ones or his lack of appreciation for them. H. Khudoyberdi also uses the aforementioned folk proverb in his poem "Oldimdan oqqan suv" (The water that flowed before me), citing its original meaning:

Oldimdan oqqan suv, beqadr suvim
Umrida bir yayrab yozilmaganim.[6]

This poem by the poetess is dedicated to her mother. Sometimes there are events in life where a person realizes that they need something or someone more after losing that precious blessing. The word "water" in the poem expresses a figurative meaning (metaphor). The poetess describes her mother through the image of water. "There is a path from heart to heart," "Heart is the mirror of heart," "Heart takes the poison of heart," "Heart is a messenger to heart," "Heart gives news to heart," "Heart drinks water from heart." Through these proverbs, the human heart is such that it understands and knows the hearts of others. It is said that finding a way to captivate another's heart is enough.

H. Khudoyberdiyeva uses the folk proverb "A bowed head is not cut by a sword" in the following poem:

Mudom egik boshimizni qilichlar kesdi,
Endi elga egilmas bosh bergin, Xudoyim.[6]

The folk proverb "A bowed head is not cut by a sword," which means that if a person is humble without pride and arrogance, and keeps his heart open to any angry person, he will survive various difficult situations, is expressed in a completely opposite sense in the poetess's poem. It is not difficult to notice that the poem depicts the events of the social system. It's natural for someone to bow their head when they appeal to someone to resolve existing problems but their request is rejected. In such cases, the fate of freedom-loving people who are subjected to reproach and blame is depicted. When crying was of no use, he prayed to God, "My eyes are desert, give me a single tear, my God." Through the lines "Now give your head to the people without bowing, my God" - it becomes clear that he dreams of raising human dignity.

One of the peculiarities of G. Askarova's poems is that the title serves as the opening in the composition of the poem. The poetess creates folklorism by using a special type of folklore genre to enhance the charm and impact of the poem:

"Kekkayganga kekkaygin",
Boshing ko'kka yetguncha.[9]

In the poem, the poetess conveys the meaning of arrogance, quoting the proverb "Kekkayganga kekkay, chekchayganga chekchay" in the form of "Kekkayganga kekkayib yasha," which is also expressed in the form of "Kekkayganga kekkayib yasha." The folk proverb "One death for one head" is also called "One beautiful death. One day you will die," which illuminates the meaning of the proverb:

Bir go'zal o'l. Bir bor o'larsan.

Bir buyuk o'li. Beasos o'lma.

"Kekkayganga kekkayib yasha",

Beg'urur-u beqasos o'lma.[1]

The lyrical hero, in the first two lines of the proverb "One death for one head," asserts that a person comes to life once and dies once, that no one is eternal in this life, that life is a trust given to a person, that in a short life one should leave a good name, that one should not live cowardly and die courageously. In the following verses, he says, "Don't behave helplessly in front of someone who shows arrogance, treats you with disdain, and disregards you, don't demean your pride, and live proudly for those who are arrogant." In G. Askarova's work, there are many poetic works written under the influence of folklore, fairy tales, legends, and narratives, using folklore images and motifs. The poetess, skillfully using folk proverbs and creating folklorisms, is worthy of recognition for obtaining unique, unexpected conclusions through the wise expression of the people. This uniqueness has become one of the facets of the poetess's style. In the next poem "Dunyo bu," the original folklorism arose because the folk proverb "Otang - bozor, onang-bozor" was used:

Otang	bozor	dunyo	bu,
Onang	bozor	dunyo	bu.
Tilayverib			qo'ymadik
Bizdan	bezor	dunyo	bu,
Otang	bozor	dunyo	bu,

Onang bozor dunyo bu.[1]

The proverb "Your father is the market, your mother is the market" is addressed to a person who is struggling to find something from neighbors, acquaintances, or close ones, and is lamenting about it. "Go to the market and you'll find it." What doesn't exist in the market means that it doesn't exist. In this poem, G.Askarova once again demonstrates her skill, precisely citing the content of the folk proverb.

In the history of human society, there have been many injustices and unfairness (it is enough to recall the proverbs "Truth is in the sky, the ladder is in the wallet," "If you speak the truth, they will beat you, they will love flattery," "An era when lies turn out to be true, an era when flowers turn out to be true"), but in life experience, people who are fully convinced that truth will remain truth, that truth will triumph over injustice, and that those who do wrong will one day suffer the consequences of their actions, support the truth, condemn injustice, and call people to follow the path of truth. "Truth is always victorious," "True words prevail," "Truth splits a hair forty times," "Truth neither burns in fire nor drowns in water," "Truth cannot be wrong," "There is no progress in wrongdoing," "Truth

rises to truth, it squeezes from the throat of wrongdoing," "Truth is done by the people," "Truth will one day shine like the sun," "Truth bends, bends, but does not break." [9] In the above folk proverbs, ultimately, truth prevails. Justice will prevail.

H.Ahmedova analyzes and concludes the proverb "Truth bends, bends, but does not break" in a completely different way, citing it at the beginning of the poem:

Haqiqat	bukilar	lekin	sinmaydi,
Bilmadim,	qaysi	bir	zamon
Balki	nohaqlikdan	kuygan	naqli bu.
Yupanch	tokchasida	qolgan	faqirning
		aqli	bu...[3]

Eski	maqol	kezar	tosh	ko'chalarni,
Qonini		silkitib		yuraklarini.
Har	tong	supuradi	rahmdil	shamol

Haqiqatning singan suyaklarini...[5]

As we have witnessed, H. Ahmedova, expressing a completely opposite attitude to the folk proverb, says: "Truth bends, bends, breaks." By giving the proverb a completely opposite meaning, he condemns the scenes of the social system and existing injustices. In the second stanza of the poem, non-compliance with the requirements of the poem is also observed.

G. Askarova uses this folk proverb in her poem "Munojot" as follows.

Haq bor! Bir kun haq boshlarni adl etgay,
Ozodlik bor! Har hukmni odil etgay.[1]

Each line is assigned a separate comment. The injustices and unfairness that befell U. Nasir hindered the establishment of justice during his lifetime due to the social system. Although U. Nasir's fate ended tragically, his creative legacy and bright memory captivate the psyche of the lyrical hero. G.Askarova proves the folk proverb "Truth bends, bends, but does not break" in the poem "Munojat" of social content using the example of the fate of U.Nasir, citing the content of the proverb. In proverbs that have changed in form, the content is also expressed to a certain extent differently. In this matter, the artist's skill also plays a key role.

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