

VIEWS ON THE POETIC FEATURES OF PROVERBS IN UZBEK AND ENGLISH FOLKLORE

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ABSTRACT

The article comparatively analyzes the poetic features of proverbs in Uzbek and English folklore. Particularly, the forms of proverbs, as well as tropes and figures of speech used in proverbs have been confirmed with the examples.

Key-words: *prose and poetic types of proverbs, mono and polydescriptive proverbs, lexical repetition and its types, tajnis (homonymy) in proverbs.*

O'ZBEK VA INGLIZ FOLKLORSHUNOSLIGIDA MAQOLNING POETIK XUSUSIYATLARI HAQIDAGI QARASHLAR

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ANNOTATSIYA

Maqolada o'zbek va ingliz folklorshunosligidagi maqolning poetik xususiyatlari qiyosiy tahlilga tortilgan. Xususan, o'zbek hamda ingliz maqollarining shakliy tuzilishi, ularda qo'llanadigan badiiy tasvir va ifoda vositalari misollar yordamida dalillab berilgan.

Kalit so'zlar: *nasriy va she'riy maqollar, bir va ko'p deskriptivli maqollar, leksik takror va uning turlari, tajnis.*

ВЗГЛЯДЫ О ПОЭТИЧЕСКИХ ОСОБЕННОСТЯХ ПОСЛОВИЦ В УЗБЕКСКОМ И АНГЛИЙСКОМ ФОЛЬКЛОРЕ

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АННОТАЦИЯ

В статье сравнительно проанализированы поэтические особенности пословиц в узбекском и английском фольклоре. В частности, на примерах

подтверждены формы пословиц, а также тропы и фигуры речи употребляемые в пословицах.

***Ключевые слова:** прозаические и поэтические виды пословиц, моно и полидескриптивные пословицы, лексический повтор и его виды, таджнис (омонимия) в пословицах.*

INTRODUCTION

Although a proverb exists in every language, it is natural that the formal structure, system of images, and means of artistic representation and expression have their own characteristics because they express the wisdom of a certain nation. In particular, in Uzbek and English paremiology, the poetic aspects of this genre differ from each other, but also have some commonalities. B. Soatov defines the proverb as a genre that clearly and succinctly reflects the uniqueness of the material and spiritual culture of the people, the level of development in a concise form [1,3]. He thinks about issues such as genre specification, structural stability and meaningful evolution of proverbs, artistic expression and pictorial means. In his scientific research, he dwells deeply on the genre characteristics of proverbs [1,8].

DISCUSSION AND RESULTS

Form structure. The relationship between form and content in proverbs varies in different languages, that shows which form has more superiority in expressing their meaning deeply and completely. There are various opinions about the formal structure of folk proverbs. For example, many researchers believe that folk proverbs have both a prose and poetic structure, while some researchers believe that proverbs do not have a poetic structure [1,79]. For example, M.A. Ribnikova, M.P. Shtokmar, B. Tilavov, S.G. Lazutin, M. Alimboyev, T. Nietullayev, B. Sarimsakov support the opinion that there are proverbs in prose and poetry. Z. Tomashevskiy and V.P. Anikin believe that proverbs are found only in prose form. In the Uzbek paremiological treasury, there are proverbs of both forms, but the majority of proverbs are in poetic form. In particular, B. Soatov in his scientific research deeply studied the poetics of Uzbek folk proverbs with one and many descriptors and scientifically substantiated the fact that proverbs with two descriptors are more than proverbs of other forms.

In English folklore, there is a strong tendency to study proverbs as mono and polydescriptive proverbs, rather than dividing them into poetic or prose forms. In particular, the studies of A. Dundes, V. Mieder and N. Norrick provide complete information on this matter [2,21]. It should be noted that English folk proverbs consist of a large part of two descriptive proverbs.

The memorability of proverbs is primarily due to their rhythmic melody. As B. Soatov pointed out, in particular, the tone is an external sign of the relationship

between the descriptive poles, which is felt by taking a short pause. [1,45]. Not only in poetic, but also in prose proverbs, this feature leads. In particular, there is a unique rhythmic form in the proverb *Yulg'ich yulib to'ymas*. *Yulg'ich* – is a person who tries to appropriate the property of others and the community, to gain wealth in this way, to extort something from someone and take advantage of it, who lives only for this reason. If the given proverb takes the form of “*Yulg'ich odam yulib olsa ham to'ymaydi*”, the tone would be lost and it would sound the same as a sentence in ordinary speech. While rhythmic melodiousness dominates in prose proverbs, strong metaphorical movement appears as the main element. In the same way, this proverb is exaggerating the meaning of the metaphor *yulg'ich*. For proverbs in prose form, meter and rhyme are not typical, the reason for this is that, unlike poetic proverbs, they have a very compact form. If rhythmic melodiousness is considered sufficient for most proverbs used in their own sense, the presence of metaphor is one of the main conditions for metaphorical proverbs. Rhythmic melody and metaphorical movement are clearly visible in prose proverbs such as, *Yantoq gullasa, chilgi pishar; Odobli bola elga manzur; Urushning kengashi yo'q; Yomg'ir – ekinning joni; Boshliq bo'lsang, boshli bo'l; Er yigitni nomus o'ldirar; To'ygan yerdan tuqqan yer yaxshi; O'g'rini qaroqchi urar; Qimirlagan – qir oshar*.

Another reason for the absence of meter and rhyme in prose proverbs is that they are in one descriptive form and consist of one logical pole. We will witness two different points of view of Uzbek and English paremiologists who thought about the same descriptive proverbs. A. Dundes believes that one descriptive proverbs have a contradictory relationship, and two or more descriptive proverbs have a contradictory and not contradictory relationship [3,970]. B. Soatov supports the method of "subject" and "explanation" shown by Dundes, but he was able to show that one descriptive proverbs have contradictory and not contradictory relations as well as two descriptive ones [1,47-48]. Indeed, we can also see such a logical paradox in one descriptive proverbs like *Opposites attract; The clothes make the man; Better safe than sorry*.

The genre of the proverb appeared historically in one descriptive form. In the course of the development of philosophical and artistic thinking, drawing instructive conclusions by comparing or contrasting complex phenomena, in our opinion, was mainly reflected in proverbs due to the expansion of explanatory components. In this way, two, three, four and many descriptive proverbs were created [1,50]. From these points, we can conclude as follows: proverbs were originally in prose form, in the course of time, unnecessary parts were removed from them, and parts compatible with time, space and place were added. The development of literature led to the

appearance of elements such as meter and rhyme, and the use of proverbs in poetic forms.

Uzbek folk poetic proverbs mainly have a two-, four- and six-line stanzas structure form, and were created in syllabic meter. Two-line proverbs have two descriptors, which in many cases appear as a binary opposition: *Bor bo'lsa yetar, Yo'q bo'lsa ketar*; *Yoshga – xizmat, Qariga – hurmat*; *Kuyovni o'g'il bil, kelinni – qiz*. According to B. Soatov's point of view, Uzbek folk proverbs are widely used from the five-syllable to the fourteen-syllable weight. In our opinion, there are also three- and four-syllable proverbs in the Uzbek paremiological treasury like *Oz so'zla, ko'p tingla*; *Yoshdan – xato, Kattadan – uzr*; *Ilmli o'zar, Ilmsiz to'zar*; . Although they are not the majority, they are quickly remembered due to their compactness. The most common meter in Uzbek proverbs is seven-syllable, and the ratio of syllables in them is 4+3. In the paremiological treasure of the Uzbek people, we can see the shape of the metrical system aruz in the proverbial sayings of classical poets. In particular, many proverbs written by Navoi are a clear example of this: *Sihat tilasang ko'p yema, Izzat tilasang ko'p dema*.

Although meter is not emphasized in English folk proverbs, the issue of weight has been the cause of special controversy due to verses in the Proverbs of Solomon. Alter and Anneke Viljoen conclude that the hymns were written in poetic form: *A wise son brings joy to his father, but a foolish son brings grief to his mother*. But many biblical scholars comment on the predominance of rhythmic-syntactic parallelisms, rather than weight.

Artistic representation and means of expression. In addition to having mandatory elements such as weight, pause, rhythmic pause, tone, rhyme, proverbs should be composed of metaphors, parallelism, exaggeration, animation, and allegorical images. "Metaphors, metonymy, and synecdoche from the means of artistic expression determine the artistic form of this genre to a certain extent. In addition, phonetic devices such as alliteration, figurative methods such as simile, comparison, qualification, revitalization, and stylistic forms such as reduction and repetition are often used in the proverb. [4,26]

If a number of proverbs used in their meaning are carefully studied, they also reveal artistic images and means of expression. In proverbs, *Pul ketsa-ketsin, obro' ketmasin*; *Boyning nomini gadoy chiqazar* the art of contrast serves to bring out the wisdom hidden in it by contrasting concepts and images. The various concepts and images in these proverbs help the reader to easily understand the conclusion of the proverb without any questions. Parallelisms are one of the main terms of antithesis in most Anglo-American proverbs. For example, in the proverb *No pain, no gain*, the

syntactic and semantic parallelism created by the opposite words *pain*, *gain* helps to increase the level of expressiveness of the thought. The proverb *A wise man lives a thousand years and a foolish man lives a year* has an antonymic character from beginning to end. As the main theme of the proverb is *wise* and *foolish*, their arrival with the conflicting metaphors of *thousand years* and *one year* gives stylistic color to this wisdom.

Another means of artistic expression is repetition. This type of art is mainly found in poetry, but it is also used in proverbs to emphasize the meaning of a word and the essence of an instructive idea, particularly, in the proverb, *Botir qilichsiz ham botir* the word *botir* (*brave*) reinforces the meaning by reemphasizing the meaning of courage and bravery. According to Totne Litovkina's research, the art of repetition can be found in a quarter of American proverbs [5,327-253]. For instance, examples of lexical repetition are reflected in proverbs such as *A friend in need is a friend indeed; Ill got, ill spent; Do as I say, not as I do*. Several types of repetition can be seen in literature:

1. Anaphora. A word or group of words is repeated at the beginning of sentences and verses: ***Out of debt, out of danger.***
2. Epiphora. In this type of anaphora, a word or words come at the end of sentences: ***Better a donkey that carries me than a horse that throws me.***
3. Symplision. A word at the beginning of a sentence or verse is repeated at the end of the sentence: ***A donkey looks beautiful to a donkey.***
4. Negative-positive repetition. First the negative, then the repetition in the positive: ***It's not difficult to die well, it's difficult to live well.***
5. Epizeuxis. A repetition of a word or words in succession: ***Who will do, will do.***
6. Anadiplosis. The occurrence of the word or phrase that comes at the end of the first sentence at the beginning of the second sentence: ***If no one flatters you, you flatter yourself.***

Among the lexical repetitions listed above, the most common in English proverbs is anaphora. The phenomenon of ellipsis can be the reason why epiphora is rarely observed in both folk proverbs.

Another tool that serves to enhance expressiveness is tajnis. "Tajnis is the art of effectively expressing a certain idea, image or symbol by using two words that are different in meaning, but have the same form or are close to each other in form." [6,65] This art, which is manifested as a phenomenon of homonymy at the morphological level of the language, is divided into several types. In the following proverb, the tajnisi tomm is one of the type of tajnis: *Boyga siringni boy berma*. The

words *boy (rich)* belong to two different groups of words - noun and verb, so they are called *mustawfi tajnis*. Through this wise saying, it is skillfully expressed that the poor person should not tell the rich man about his situation, otherwise the rich person can take advantage of this situation and put the poor person in a worse situation. Therefore, regardless of whether proverbs are used literally or figuratively, they can be skillfully used artistic images and means of expression.

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