

Uzbek Folk Proverbs and Their Evolution

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Annotation: This article discusses the historical development and ways of development of Uzbek folk proverbs. In the evolution of proverbs, the influence of social formation, folk life, historical culture and classical literature is studied.

Keywords: proverb, evolution, social formation, classical literature, development, improvement, variation, enrichment.

Introduction

The development of folklore genres and the relationships between them occurs on the basis of the dynamic patterns of the historical and folklore process. Time, place and space are embodied in such features as orality, mass character, traditionality, unknown author, multi-layeredness, variability, improvisation and historicity, which proves the connection of examples of oral creativity with specific historical conditions and life requirements. In such a historical process, creative patterns can change, be updated, multiply or, conversely, be forgotten, reduced or combined. As folklorist B. Sarimsakov noted, "The interaction and influence of folklore genres - the historical and folklore process is full of various proportions and distortions, and all of them must be revealed taking into account the uniqueness of each. And this requires a lot of effort and serious research into the evolution of the genre" [Sarimsakov B.6.98.]. Based on this, when determining the evolution of the proverb genre, attention was first paid to its origin, history of formation, use in other genres of oral creativity, and inter-genre relations. This chapter has comparatively studied the changes in the content and form of proverbs used in written sources and attempted to determine the periodic evolution of proverbs. After all, as the famous folklorist Khodir Zarifov notes: "literary" folklore in written sources is also the object of folklore research as additional material for restoring the history of folk art"[Mirzaev T.3.218].

Main part. As we know, the oldest written monuments of the Turkic peoples are stone inscriptions dating back to the V-VIII centuries. Therefore, we rely on the text of these monuments in search of the earliest examples of folk proverbs. However, the proverbs used in these sources could be reworked in the artistic thinking of an individual creator. Moreover, there is no clear evidence that the instructive thoughts used in the stone inscriptions were used in the form of proverbs at that time. This is why we take edifying thoughts in stone inscriptions as the first examples of proverbs. For example, in the inscription "Tunyukuk", remembering the merits rendered by the wise Tonyukuk, who united seven hundred people and received the title of shad, a proverb is mentioned for the Sir-Turkic people: "Oriq buqa va semiz bukani (birov) tezagidan bilsa, birov semiz buqa va orik buqani azhrata olmas" [Rakhmonov N.5.18.] (some people distinguish between a skinny bull and a fat bull by their dung, some cannot distinguish a fat bull from a skinny one). In the proverb, the words are used figuratively, and the skinny and fat bull metaphorically mean a person. The proverb contains the imagery of the word bull; in our opinion, the bull is directly interpreted

as a symbol of virtue and power among the eastern peoples (according to the legends of the Turkic peoples, the world stands on the horns of a large red bull [Eshankulov Zh.9.12.] “or in the Avesta the opinion that the bull-man, created by human children in Ahuramazda, spread from Gavomard). According to these principles, in folk proverbs such as “Eru khotin qysh xkiz” (husband and wife are one ox), “Buzokning turqi tukkaniga malum” (it is clear by the color who gave birth to the calf), where the ox and the bull are equivalent symbols of man. The proverb has not survived to this day. The proverb emphasizes that for the sake of peace and prosperity of the country, the essence and value of this work is great, and not the work of anyone (be it a king or a beggar).

In the sense of a call for unity, the stela contains a proverb: “Yuqa irklig to`pulg`ali uchuz armish, yinchga irklig uzgali uchuz, yuqa qalin bo`lsar, tapul g`uluq alp armish, yinchga yo`g`an bo`lsar, uzugluk alp armish”[Rakhmonov N.5.19.] (a fragile assembly can be broken, a thin one can be easily torn, to break a fragile but hard one, and to tear off a thin but hard one you need a hero). A proverb represents a complex sentence, and the use of words with the opposite meaning in it increases the meaning of the content. Although this proverb is not found in the same form today, there are variations that fit its meaning. This proverb, which promotes unity and harmony in our speech, paved the way for the emergence of such proverbs as: “Oltovlon ola bulsa, oʻzidagin oldirar, turtovlon tugal bulsa tepadagin indirar”, “Birlashgan - uzar, birlashmagan - tuz ar”, “Airilganni ayik er, bulinganni buri er”, “Yugon chuzilar, ingichka uzilar”. Also, the proverb “Erning kalmishi alp” - “Zhangchilarning kelgani kaxramondir” over time served as the basis for the emergence of others “Er yigitni yov ustida kur”, “Botir yovda bilinar”, “Mard maydonda sinalar”, “Er boshiga ish tushsa, ethical bilan suv kechar, from boshiga ish tushsa souvlik bilan suv ichar” (all proverbs about cohesion).

The work of the 11th century encyclopedist Mahmud Kashgari “Devonu lug’oti-t-türk” is also considered the main source for the periodic study of folk proverbs. Because the work contains about three hundred proverbs, and the scientist notes that he collected these proverbs among the Turkic peoples for many years [Kashgari M.1.14.]. For example, we will focus on the proverb “Yiparligh kesurgudin yipar ketsa, yigoi qalir” which is found in Devonu lug’oti-t-türk. The period of creation of this proverb is unknown, but the recorded period dates back to the 11th century. This proverb was used in Devonu in two versions. 1) “Yiparligh kesurgudin yipar ketsa, yigoi qalir – “Mushk Yiddishda mushk tugasa ham, hidi kolar” - the proverb speaks of a person who will not refuse anything if asked, even if he himself is in need. 2) “Kizdaki kiz yipar - the smell of musk will be stored in the box - (the smell of musk is stored in the box) - this is used, the smell emanating from a woman’s mouth is similar to musk (135). So, this proverb was in evolutionary development even before Mahmoud Kashgari wrote it. The words included in the first proverb belong to the ancient Turkic language, characteristic of the living speech of that time. A proverb is grammatically formed in the form of a two-part, compound sentence consisting of six words. The second version of the proverb is more concise than the first, that is, it is a simple sentence with one component, and there are three words in it. The proverb has a sentence structure based on the grammar of the ancient Turkic language, and is considered a compact form of the proverb “Yiparligh kesurgudin yipar ketsa, yigoi qalir”.

This proverb was widely used in later periods, including in the era of Alisher Navoi, but lost its equivalence, but as a result of gradual evolution the proverb was improved:

Chun masal boldi soching zulm ichra, yeshurmok not court,

Mushk isin yashursa bulmas, bu masal mashur erur (3.162).

The proverb “Mushk isin yashursa bulmas” (you cannot hide the smell of musk), which sounds in poetry, is a form of the proverb “Kizdaki kiz yipar”. It can be seen that a proverb is different from sentence construction and vocabulary, even if it has retained one component in terms of grammatical structure over four centuries. The construction of the sentence and the lexical difference indicate the evolution of the form of the proverb.

According to our observations, proverbs used in written literature were improved in two ways:

1. Evolution of form and structure. Sometimes in this case one-component proverbs become two- or three-component, and sometimes two-component proverbs are shortened and become one-component [Soatov B.6.42.]. For example, Alisher Navoi used the two-component proverb “Aş tatiği tuz, yuğrın yemäs”, used in the 11th century, in “Makhbub ul kulub” “Ot ishi kovurmok, ate ishi sovurmok. Suvning mazasi muz bila, oshning mazasi tuz bila, odam yakhshiligi suz bila” [Navoi A.4.121.] (firewood for frying, the taste of water is ice, the taste of soup is salt, and the kindness of a person is a word). In artistic creation, great emphasis is placed on a great spiritual emphasis based on a compressed form. Therefore, it is possible that the proverb came to the people in a monosyllabic form. In addition, one can observe a number of changes in the words and rhymes of the proverb [Sharaffiddinov Kh.7.34.].

Also, in “Devon Lugati-t-Türk” “Keñäşlig bilig ügräşür, keüäşsiz bilig oprašur” – Maslahatli ish mustakamlashadi, maslahatsiz ish buziladi (102), “Kengashli ish buzilmas” (discussed work will intensify, work without discussion will be disrupted) (I . 234), Quruğ yığç egilmäş, qurış kirış tügülmäs – Kuruk yogoch egilmaydi, Kurigan novda boglanmay tugilmaydi (91) – “Kuruk yogoch egilmas” (dry wood does not bend) (II. 294) and in them there is an evolution of form and structure.

2. Spiritual and artistic evolution.

Moreover, it is observed that a proverb used in a certain period does not have the same meaning in another period. For example, the content of the proverb “Közdän yirasa, köñüldän yemä yirar” was interpreted in “Devon Lugati-t-Türk” as “Dustlar kuzdan uzoklashsa, kungildan xam uzoq buladi” (377) (“friends will be even more distant from the heart if they far from sight). This proverb was used in the works of poets of a later period with extremely broad poetic content. This is how Mavlane Lutfi interprets it in the 15th century:

Dilbar soginmagon zhiati bu ermish,

“Kuzdin yirok bulsa, kunguldin yirok” ermish [Lutfiy.3.18.], (if far from the eyes, then from the heart too), then Alisher Navoi raises the content of the proverb to a new level and supports this proverb in several forms, enhancing the artistic power of ghazals :

Yuzungkim tozarokdur bargi guldin,

Uchar kuzdin vale chikmas kunguldin. (6.299)

After reading these lines, the reader is reminded of the folk proverb “Kuzdan nari – kungildan nari” (out of sight, out of mind), but the poet does not apply the proverb literally. He used a reverse application method that contradicted the content of the proverb by changing its form. That is, the beloved’s face is so beautiful, even purer than a flower petal, that it occupies a place in the soul of the lover who once saw her. Romance is so strong that, as people say, it is not “far from the eyes, but not far from the soul.” That is, the beloved has taken a place in his heart for the rest of his life, even if he does not see her face.

Garchi tukti kon kuzum sensiz khamon kunglum khamon,

Not kÿnguldin bir zamon chikting, not kÿzdin bir zamon. (5.259)

Another byte exaggerates the content of the proverb, creating the following image:

Safarda, vahi, mendin ayru bir goyib musofirdur,

Ki, kuzdin garchi goyibdur, vale kunglumda hozirdur. (6.106)

Also, the dissertation comparatively studied the use of proverbs in “Devonu Lugoti-t-Türk” in Turkic edifying works of the 11th century. Thus, in “Devon Lugati-t-Türk” the proverb “Atä oğli atäç tuğar” (28) - a son is similar in behavior to his father, in the work “Kutadgu bilig” by Yusuf Khos Khajib:

Edi kechki suz – Masalda Kelir street,

Ata urni ati ugulqa qalir [Yusuf Khos Hojib.10.78.], –

quoted as “Otaning urni va oti ugilda qoladi” (the place of the father, and the horse remains with the son). If the proverb in “Devon” is the original of a folk proverb, then the proverb in the dastan is a reworking of the poet’s artistic thinking, i.e. rhythm and weight of the epic (A-ta-ur-ni-a-ti-ugol-ka-ka-lir. Fauvlun, fauylun, fauylun, faal. v - - / v - - / v - - / v - -), the form is adapted to tone and rhyme. The proverb became clearer under the influence of later eras and is still used in the following versions, without losing its relevance: “From yrnini toy bosar, ota yrnini – ʻgil” (a horse replaces a foal, a son replaces a father), “Otaga tortib ʻgil turmas, onaga tortib - qiz” (you will not give birth to a son like your father, a daughter like your mother), “Otdan - ugil, onadan - qiz” (from a father - a son, from a mother - a daughter). Again, in “Devon” the proverb “Qulaq ʻshitsa kōjil bilir, Kōz kōrsā ūzik kēlir” – when the ear hears the word, the soul knows; but when the eye sees the beloved, passion is aroused (219) Yusuf Khos Haji expresses the creative form and options as follows:

Neku ter eshitgil sevitmish kishi,
Sevitsa kishi kyp mun erdam bashi.
Kishi sevsa, aybi kup erdam bolur,
Kimi sevmasa, erdam ugtam bolur.
Kunul kimni sevsa mun erdam bolur,
Kamug tetrusi he kukuzi tolur.

Aphorisms such as “Agar kishi sevilsa, nuksonlari fazilatli buladi” (if a person is loved, his shortcomings become advantages) quoted by Yusuf Khos Hajib can be said to have been factors that influenced the formation of current proverbs such as “Suigan yordan kuz ketmas” (the one who loves, does not take his eyes off), “Sevgi degan ikki kuzda” (love in two eyes), “Sevgining kuzi ayb kurmas” (love does not see guilt), “Sevgining kuzi kur” (love is blind), “Muhabbatning kuzi kur, kulogi kar” (love’s eyes are blind, its ears are deaf).

So, as a result of the parallel development of language with social life, proverbs also changed phonetically, lexically, grammatically, improving and transforming as a linguistic unit. Also, despite how ancient the form of the proverb was, its meaning was constantly adapted to the thinking of modern times. Written literature, creative thinking of creators and artistic patterns had a great influence on the variability, formal and spiritual evolution of proverbs.

Conclusion. Thus, proverbs are a sample of oral creativity, then a direct analysis of their evolution is impossible, therefore the optimal way to study the development and spiritual progress of proverbs is a comparative study of proverbs embedded in the structure of classical literary monuments. The historical and folklore evolution of folk proverbs is carried out by identifying and comparing the periods of their use, as well as by identifying the formal and spiritual improvement of folk proverbs.

As a result of the parallel development of language with social life, proverbs also changed phonetically, lexically, grammatically, improved and modified as a linguistic unit. Also, no matter how ancient the form of a proverb, its meaning has always been adapted to modern thinking. Written literature, creative thinking of creators and artistic law had a great influence on the variation, formal and spiritual evolution of proverbs.

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