



THE PLACE OF PROVERBS AND IDIOMS IN TEXTUAL POETICS

Abdullaev Khamra Dauletbaevich,
Professor, Candidate of Philological Sciences
Karakalpak State University
Uzbekistan, Nukus city

DOI: <https://doi.org/10.5281/zenodo.16831554>

Abstract. *This article focuses on Kh. Begmatov's novel "Devona Mashrab." The study identifies the proverbs and expressions used in the novel's text and examines their role in shaping the writer's style. Additionally, it analyzes the poetic function of these elements in ensuring the individuality of the characters' speech.*

Keywords: *poetics, folklore, novel, figurative devices, proverb, idiom, phraseological unit, poetic art.*

Аннотация. *Данная статья посвящена роману Х. Бегматова "Девона Машираб." В исследовании выявляются пословицы и выражения, используемые в тексте романа, и рассматривается их роль в формировании стиля писателя. Кроме того, анализируется поэтическая функция этих элементов в обеспечении индивидуальности речи персонажей.*

Ключевые слова: *поэтика, фольклор, роман, образные средства, пословица, идиома, фразеологическая единица, поэтическое искусство.*

Annotatsiya. *Mazkur maqolaga X. Begmatovning "Devona Mashrab" romani obyekt qilib olingan. Bunda roman matnida qo'llanilgan maqol va iboralar aniqlanib, ularning yozuvchi uslubini shakllantirishdagi o'rni masalasi o'rganilgan. Shuningdek, qahramonlar nutqining individualligini ta'minlashdagi poetik vazifasi tahlilga tortilgan.*

Kalit so'zlar: *poetika, folklor, roman, tasvir vositalari, maqol, ibora, frazeologik birlik, she'riy san'at.*

INTRODUCTION AND RELEVANCE

A number of works have been carried out in our literary studies on the role and significance of proverbs in the composition of a work of art. They are equally relevant to both our classical literature and our contemporary literature. In order to systematize and analyze them, it seems appropriate to first stop at the analysis of theoretical studies.

The phenomenon of using proverbs in the composition of other works dates back to very ancient times in practical terms. We are well aware that a number of proverbs were used in the composition of the earliest Turkic written sources, such as the Orkhun-Enasoy monuments, which further enhanced their artistic impact [5.76]. Theoretical generalization of the use of proverbs in the composition of a work of art belongs to relatively later periods. In any case, we can see the initial generalizations in this regard in treatises devoted to classical poetics, especially the art of poetry. The poetic art known as "Irsoli masal" implies the use of these proverbs in the composition of a work of art, especially in poetry [3.73-74]. In the Turkic language,



such a generalization was first made by Sheikh Ahmad Taraziy [6.85]. It is also well known that Alisher Navoi expressed sympathy for writers who used folk proverbs in their poetry. In this sense, proverbs and expressions were skillfully used in the novel "Devona Mashrab" by the famous writer Kh. Begmatov in accordance with the ideological and aesthetic purpose. It is relevant to scientifically analyze and interpret the artistic and aesthetic function of proverbs and expressions in this novel.

METHODS AND LEVEL OF STUDY

Since the proverb is also one of the genres of folklore, its use in the composition of other works is covered by the general term "folklorisms". We observe the initial thoughts about this phenomenon in the works of our major folklorists such as Hodi Zarifov and M. Afzalov. In particular, M. Afzalov writes about this as follows: "Proverbs and aphorisms have always occupied a large and important place in the work of representatives of written literature.

If we consider the definitions given to proverbs, we will encounter their specific aspects, diverse descriptions as a poetic phenomenon. It should be said that they embody various views as a language and speech phenomenon, a folklore genre. In this regard, we can see their approximation to idioms, proverbs, and wise sayings.

First, let's consider the relationship between proverbs and idioms. G.L. Permyakov emphasizes the following features of proverbs: "On the one hand, proverbs and sayings are a linguistic phenomenon, stable combinations that in many ways resemble phraseological turns. On the other hand, these are some logical units that express completed or incomplete reasoning. On the third hand, they are artistic miniatures that summarize the facts of existence itself in a very vivid figurative form." It is not difficult to see the closeness of proverbs to phraseological units. Let us give just one example for this. "The winter has become light", "The soul that entered with milk will leave with a soul". We include the first of them in phraseology, and the second in proverbs. There are reasons for this, of course. Let us try to explain these reasons. The first example is equivalent to a sentence when used in its meaning. Then this example will no longer be related to phraseology. However, if we take into account its figurative use, we have the opportunity to analyze the example as a phraseological unit. In this case, it cannot express a complete meaning. The next example is significant in that it expresses a complete meaning. It has a complete tone and content both in its literal and figurative sense. Given that the relationship between phraseologisms and proverbs has been studied quite extensively in scientific literature,[2. 48-59] we will limit ourselves to these.

The impact of any work of art is primarily related to the vitality of the image in it, the novelty of this image, the brevity and non-repetition of expressions. After all, "A work of art is always born from the subjective-aesthetic attitude of the creator to



objective reality. As a result of this relationship, the manifestations of life that are considered important find their expression.

Writers create such manifestations of life through the structures of figurative speech, which are considered the "language of art".[1.102]

The art of reasoning can be manifested through a number of methods and means. The diverse manifestations of such ways and methods have been analyzed many times in literary criticism. However, despite this, in each creator, in each work of art, this phenomenon manifests itself only and only in its own unique way. Until this uniqueness is developed, it will not be possible to understand the main elements inherent in the art of this work.

Folk proverbs can be a unique addition to written literature. Some researchers evaluate this situation as an ambiguity of the author's point of view. In particular, N.T. Fedorenko and L.I. Sokolskaya write: "Introductory aphorisms do not always reveal the author's point of view; they often relate to the characters of the work and express the point of view of this character." [4.86-87]

While generally accepting this idea, it is worth noting that in some cases it can be one-sided. Only the materials of "Kutadgu bilig" themselves fully confirm this idea.

RESEARCH RESULTS

It is known that the novel "Devona Mashrab" is mainly based on the conversations of the characters, their questions and answers. At first glance, this seems to be a sign that the above ideas have soul. However, getting acquainted with the real picture leads to different conclusions.

Proverbs and expressions are used in the novel to prove an idea, give a correct assessment of a certain process, show the shortcomings of the opponent, and also to instill the author's attitude to the process. The use of proverbs from the language of the characters not only confirms the idea, but also individualizes the speech by showing that this character has a certain talent. Proverbs in the work are actively used mainly in dialogues. In fact, the text of the Quran is a dialogue - the advice of Allah to his prophet. Proverbs are used in the novel in two ways. The first is as it is in the original, that is, with the structure preserved. The second is by re-appropriating it according to the needs of the situation. Not everyone who leads a camel is a merchant [7.16].

This proverb was told in the language of Mulla Bazar Akhund's father, Ubaydulla Bazar, and was the hero's assessment of himself. Ubaydulla Bazar supported a caravan for many years and supported his family through trade. However, seeing the unusual situation of his son, he uses this proverb in relation to himself. In this way, the author refers to Mulla Bazar Akhund's future. As is known,



proverbs are used figuratively, while retaining their meaning. In this sense, this proverb was an allusion of the hero to both himself and his son.

The plot of the novel is built on the basis of the heroes' conversations, questions and answers. The conflicts between the heroes also give the dynamics of the dialogues a dramatic character. The proverbs and expressions they use in their speech are used in accordance with their characters. The poet Mansur, in response to Mashrab and Setori's performance, says:

– "Your religious fire is burning fast! – Mansur began his speech – This is worthy of praise, my friend! Only a fast-burning fire does not have the risk of quickly extinguishing it! [7.63]

The syntactic part of the text "the risk of quickly extinguishing the fire" is equivalent to the proverb "a fire that burns quickly, quickly goes out" in folk literature. On page 93 of the text, the variant "The fire that burns quickly, quickly goes away" is also used. The use of the proverb in speech concretizes the content or the decision being made in a situation. In addition, it enhances sarcasm and irony and creates figurative speech. There are also variants of this proverb in folklore such as "The one who starts quickly loses, the one who enters quickly returns, and the one who comes quickly has no price." Boborahim In a speech addressed to his mentor, Bazar Okhund, the following proverb is heard:

"Two blades cannot fit in one sheath, my friend!" [7.72]

Bazar Akhund's Sufis contrast the young poet with the poet, making him look bad in his eyes. However, the disciple's saying of this proverb to his teacher does not correspond to the development of the spirit of the relationship. Because "One day" is the place where they live, that is, Namangan. "Two tig" is the teacher and the disciple. In the course of the development of events, there is no place where the teacher and the disciple compete for position, position, or fame. Moreover, Boborahim was also quite young. Therefore, the use of this proverb in Boborahim's language is somewhat unnatural.

In the text, proverbs are spoken in the language of the elders and are given as advice to the younger ones. The proverb addressed to the young Boborahim in the language of the caravan leader:

– "Let it be in your ears! A person who does not know how to value his own country will not find value in another country. [7.77]

In this case, an old man who has seen a lot teaches a lesson to a young, inexperienced Mashrab. Here the proverb has lost its structure and has become a saying. However, the full meaning of the proverb is felt. There are many proverbs in folk literature that express this meaning: "Your country is valued in another country",



“Your country is a bed of grass, your cradle is like no other country”, “The desert of your country is better than the flowers of another country”.

Proverbs used in the attitude towards women in a religious Islamic context: Ato rozi-khudo rozi. With equal equal, with a sack of dung. These proverbs are from the Ofokhoja language and express the idea that the freedom of women (daughters) is in the footsteps of their fathers. The proverb clarifies the speech of the hero and the image of the era.

The proverbs used in the dialogues between the opposing characters create sarcasm. The proverbs used in the speech of the poet Gumnam and Mashrab are: “A dog will not cover the one who comes home”, “You start cooking, you start working”. The first proverb belongs to Mashrab and is addressed to Gumnam, comparing Gumnam to a “dog”. There are also variants of this proverb “Don’t tell the one who comes home that you kissed him like a house”, “Don’t kiss your cat when a guest comes to your house”, which teach about guest (host) etiquette. The second proverb belongs to Mashrab’s rival, the poet Gumnon. Gumnam uses this proverb to test Boborahim’s poetic skills. There is also a variant of the proverb “If an old man comes to cook, if a young man comes to work”. As the conversation continues, the proverbs clarify the intention in the speech. - An unstable stream comes from the mountains!

- Quietly flowing water disappears into the depths of the earth. [7.99]

Gumnam compares him to an unstable stream coming from the mountains. As a result, he wants him to be quiet, that is, he wants him to be submissive and obedient. Boborahim's response to him is reflected in the second proverb. Mashrab sarcastically says to Gumnam, "You quickly disappear into the depths of the earth like quietly flowing water." That is, your name quickly disappears. There is also a variant of the proverb "An unstable stream comes from the mountains": "A flood destroys a ditch, a bad word corrupts a mouth," and in fact, the second variant would be more suitable for this place. g'

- No sound comes from a pond that does not flow! The proverb is used, and this proverb is not found in collections of Uzbek folk proverbs. Considering the style and the situation, it is not surprising that it is the author's own creation. The proverb is typical of mashrab speech and was an expression of his attitude towards Gumnam. It is known that flowing water is clean. It flows with a gurgling sound. But pond water is not clean, it cannot be consumed. Mashrab thus expresses a critical attitude towards Gumnam's work.

- One more hair of the saint! [7.102]

- A dog clings to a dog. [7.103]



These proverbs were taken from the language of Mashrab's friends Setoriy and Bukhariy, and express the poet's attitude towards Gumnam. The proverbs provided the individualization of speech.

- See the neck of a poplar when it falls. [7.111]
- If the head is broken, it is under the doppi [7.122]

The first proverb was used in the author's speech and was a reference to the historical Isaqi period, or rather, the decline of the Isaqi sukuki. The center of Isaqi was Yorkand. In our oral literature, there are also variants such as "See the poplar when it is cut", "The poplar destroys the poplar", "The poplar's shadow does not fall under it". The first proverb taken from the text is not found in collections of proverbs in this form. It would not be wrong to say that this proverb is also an example of creativity in accordance with the requirements of the text. The second proverb directly refers to Ofakhoja. Ofakhoja, who was defeated by Mashrab in the debate and got a slap in the face, prefers to remain silent rather than respond to the poet's reproaches and remembers this proverb. Pir Ofakhoja does not want to be ashamed among people. By citing this proverb in the language of Afokho'a, the author wants to say that he is a person who is calm and politically engaged. The writer chose a neutral position in creating the portrait and spiritual image of Afokho'a.

The author uses the proverb "He who looks does not look" to Afokho'a's attitude towards To'tiniso. This was the intention of Afokho'a expressed through the author's speech. After that, Afokho'a, intending to fulfill his evil intention, gives To'tiniso a "dam" amulet with a prayer. This intention and trust kept him. There are also variants of the proverb "He who looks does not look dry" and "I stole the one who looks" from Afokho'a.

Through the use of the description from Afokho'a's language, "He has long hair, but is short in intellect," one can understand his attitude towards his wife. The author here applies the proverb "Long hair, short mind" to Afaqhoja's speech. This proverb is a product of a certain era. Afaqhoja's wife also applies the proverb "A horse carries a horse's foot" to him. The lady pashto, who is inseparable from her husband in wisdom and intelligence, is an ordinary character in the novel, but she is an image of a woman who can influence reality. She does not hinder loving hearts.

- He who sets foot on two ships will drown! [7.165]

The proverb "He who holds two ships by the head will drown" is the basis of this proverb.

This is a rebuke or warning that Shah Ismail gave to Afaqhoja. As can be understood from the notes of the speech, it was a warning rather than a rebuke. Because, with his fame and position, Afokhoja wanted to rule both religious and political power. The use of the proverbs "Even if he falls from the horse, he will not



fall from the saddle” from the language of negative images; “He does not see one bad thing, he does not appreciate one good thing” from the language of positive images clarified the character and individualized the speech. “A tree grows in one place,” says his friend Sitoriy’s uncle Tanburiy, addressing the mashrab. The proverb “A tree grows in one place” is used and expressed in the sense of friendly advice. There is no irony or sarcasm in the proverbs and aphorisms used in the dialogues between friends in the novel. However, irony, satire, and humor are extremely strong in the dialogues and questions and answers between opposing sides.

- “The work of a donkey is lawful, the meat of an ox is unlawful!” [7.214] This life-affirming maxim is found in the Mashrab language. It is very appropriate that the proverb is said by a Mashrab who has life experience, is old, and has experienced the hardships of life. The proverb is a sad judgment passed by the people of the past on the selfless, hardworking class. The Mashrab often meets this class of people in life. He protects them, exposes tyrant rulers and religious leaders, and makes fun of them.

In addition, the novel contains proverbs such as “Muddy water does not stop”, “A dead poem is better than a living dog”, “A blind man finds a blind man by feeling”, “Everyone reaps what he sows”, “A mouse’s nest is worth a thousand tangga”, “Not saying what comes to mind is a joke”, “Every beginning has an end”, among which there are both pure proverbs and proverbs with modified content. For example, “Muddy water does not stop”, “Not saying what comes to mind is a joke”, these are directly the author’s creation. There is a variant of the second proverb here in the form of “Saying what comes to mind is a fool’s business”. However, although these proverbs are similar in form, they are different in content. While in the first proverb it is inappropriate to not say what comes to mind, in the second proverb any word that comes to mind is said by a fool.

“Not everyone who leads a camel is a good leader.” This is an aphorism, said by Bazar Akhund’s father, Makhsum. A father who sees the future in his child evaluates himself. The author uses this aphorism to illustrate the speech and clarify the idea. It clarifies the life of the future Mullah Bazar Akhund.

The expression “like a rooster that has eaten a kick” was used in the author’s speech and was a descriptive expression given to the state of the religious leader, the imam, in a certain situation. Because the imam, who could not control the situation, was in the same situation as a rooster that was kicked.” However, using this expression, he increased the imagery and also expressed his position in relation to the image.

The novel cites aphorisms from the language of positive characters, such as “A pure heart is like a mirror,” “The servants of God are as wide as a river.” In fact, these linguistic units do not exist in folklore in the form of ready-made aphorisms.



These elements were invented by the author in accordance with the requirements of the text. One can see the closeness of proverbs to aphorisms and expressions. For example: “Everyone reaps what he sows,” “Not everyone who leads a camel will be successful,” “A rooster that has been kicked.” The first of these is a proverb, the second is an aphorism, and the third is an example of an expression. There are reasons for this, of course. We will try to explain the reasons. The first example is equivalent to a sentence when used in its meaning. Then the relationship of this example to phraseology does not remain. However, if we take into account its figurative use and base it on the fact that it expresses a complete thought, it becomes clear that it is a proverb. The second example, used in its own meaning, is also equivalent to a saying. However, in the text, it is used figuratively and has acquired a meaning close to a proverb. The third example does not have its own meaning. It is used only figuratively. Therefore, we can take it as an example of a phrase. The relationship between phraseologisms and proverbs has been studied quite widely in scientific literature. For example, the article of the linguist Alizade.E.A. “Otnoshenie po slovim i pogovorok k frazeologii” (Sovetskaf türkologiya. 1979) can be cited.

- The phrase “A stubborn horse, provoked by a reaction” is a description given to Boborahim from the author’s language about the situation. In fact, there is no such phrase in the lexical structure of the Uzbek language. This The example can only be called a phrase in the text. However, in isolation, it is not considered a phraseological unit, it is only clear to the reader that “Kaysar horse” is a Mashrab, and many expressions unique to the text of the novel are shaking their skirts from the “mundane” worldly pleasures. This example is also a product of the writer’s creativity, and is not exactly a ready-made unit. The combination “to shake the skirt” in this is figurative, and means completely abandoning something, turning away. “This action was like pushing a snake that was running away. The furious Maymoq’s sufi was full like a snake.” [7.56]

The meaning here is consistent with the phrase “Do not step on the tail of a dead snake”. The writer expressed that meaning in the form of a sentence. However, in the process of reading, the pattern of that phrase appears before our eyes. This also clearly shows the author’s attitude to the Maymoq Sufi. The speech is provided with figurativeness, free from verbosity and descriptiveness.

“The smell of mother’s milk has not left our mouth” is the variant “The mother’s milk has not left our mouth”. In its meaning, it is equivalent to a simple sentence. In a figurative sense, it increases the figurativeness and means that a certain thing or event is not yet completely perfect. Therefore, this example has a phraseological character. This phrase was an irony addressed to the young Boborahim, and was an assessment of his stubborn nature. The phrase “To set foot on your path in the river” is also not



found in the phraseological dictionary of the Uzbek language. This is also a textual necessity, an example of the author's creativity.

CONCLUSION

In addition, there are many expressions that enhance satire and irony in the text of the novel. "Hanging on a camel's tail in the caravan of history", "Skin is thicker than a donkey's skin", "A sacrifice from a dog is not suitable", "The wall also has ears", "A piece of apple, fall into my mouth", "The rooster crows the same everywhere" are also used, ensuring the individuality and concreteness of figurative speech. From the results of the analysis, it can be understood that the writer Kh. Begmatov skillfully used proverbs and expressions in the novel "Devona Mashrab" to clearly illuminate the spiritual world and spiritual image of the characters. Also, the proverbs and expressions used in the speech of the characters individualized the speech of each of them and characterized themselves. Proverbs and expressions ensured the formation of the novel's style.

List of references:

1. Literary theory. Two roofs. Volume 1, Literary work. T.: Science, 1978.
2. Alizade Z.A. Otnoshenie poslovits i povokorok k frazeologii (Na primere azerbaydjanskogo zyzyka).- // J. Soviet Turkology. 1979, No. 2.
3. Atullah Hosseini. Badoi'us-sanoyi'. T.: 1981, B. 135; Oh. Ishakov. Irsoli parable. // J. Uzbek language and literature, 1971, #4.
4. Fedorenko N.T., Sokolskaya L.I. Aphoristics. - Moscow, Nauka, 1990.
5. Kayumov A. Orhun-Enisei Inscriptions. // History of Uzbek literature. Five roofs. 1 roof. From the most ancient times to the second half of the 15th century. T.: Fan, 1977.
6. Sheikh Ahmad ibn Khudoydod Tarazi. Funun al-balaga. Prepared for publication by A. Khayitmetov, // Journal of the Uzbek language and literature, 2002, No. 4, P. 91, continued 2002, No. 5.
7. Khayriddin Begmatov. Devona Mashrab. "Sharq". Tashkent, 2006.