

## **CULTURAL SIGNIFICANCE OF UZBEK FOLK PROVERBS AND SAYINGS**

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**Anonatsiya:** Ushbu maqolada o'zbek xalq maqol va matallarning hayotimizda tutgan o'rni va ularning qo'llanilishi, avlodlardan-avlodlarga ma'naviy me'ros sifatida o'tib kelishi, o'zgarishi va maqol va matalning kelib chiqishi haqida fikr yuritilgan.

**Kalit so'zlar:** "Devonu lug'otit turk", "Qutadg'u- bilig" folklor janr, o'zbek xalq maqol - matallari, inson obrazi, xalq og'zaki ijodi,

**Abstract.** This article discusses the role of Uzbek folk proverbs and sayings in our lives and their use, their passing from generation to generation as a spiritual heritage, changes, and the origin of proverbs and sayings.

**Key words:** "Devanu lugatit turk", "Qutadgu-bilig", folklore genre, Uzbek folk proverbs - sayings, human image, folk oral art.

### **INTRODUCTION**

Every nation has its own spiritual heritage. Passing this heritage on from generation to generation is served by the examples of folk oral creativity, which originated on the basis of the creativity and simplicity of our tolerant people. We read history and literature and get information, but this is not enough, if we don't hear examples of this folk art, it will not remain in our memory. Every created proverb - proverbs, legends, fairy tales, riddles - proves how rich our history and the spiritual heritage of our generations are. When I remember my youth, the proverbs, poems and songs that my grandmother told me still ring in my ears. Even if my grandmother did not have a higher education, one could learn from the tales, riddles, legends and poems that she told that her spirituality was so broad.

### **DISCUSSION AND RESULTS**

What is the importance of passing on these tales, proverbs, sayings, poems and songs from generation to generation? - every person, growing up, hears about it from a young age and becomes interested in folk art even before he knows how to write and draw, morale rises. The task of folklore is to understand our identity and reveal who our descendants were. Now let's return to our main topic: the study of proverbs and sayings, which are an integral part of the rich heritage of our people, and reflecting the way of life of the people and human feelings, has always been relevant. A proverb is an admonition of the people, a spiritual and moral conclusion, an echo of the

national spirit of the people, a wise legacy of the nature of the language. The proverb has deep social, moral, philosophical and wise content. A proverb is a product of people's intelligence, its judgment is a collection of centuries-old experiences, an expression of its attitude to various events in life. In this regard, our first president has the following thoughts: "Spirituality becomes a powerful force only when it relies on deep knowledge and understanding of the history and culture of its people." A saying is speech content that figuratively expresses things and events and is widely expressed in language. A proverb expresses the speaker's attitude to the content of his speech. There is a commonality between proverbs and sayings. This commonality lies in the fact that both concepts are aimed at enlivening speech, making it attractive and figurative, as well as expressing thoughts with ready-made speech images and formulas in order to give it meaning. However, at the same time, proverbs differ significantly from sayings that express a complete thought. A Saying - figurative speech content expressing the content of the thought to be expressed using other means as a representative of the idea.

Proverbs - sayings and words of wisdom.

Proverbs are wise folk sayings that express a grammatically complete idea, are small, concise, have a sharp meaning, and are used figuratively or figuratively. The ability to express thoughts clearly and concisely in proverbs is very useful in ensuring the effectiveness of the speech. Proverbs are also used to ensure the vernacularity and truthfulness of a work of art.

*For example: Yaxshining so'zi-qaymoq, Yomonning so'zi - to'qmoq.*

*Eshikli bo'lding - beshikli bo'lding.*

*Chumchuq so'ysa ham qassob so'ysin.*

*Sulaymon o'ldi devlar qutildi.*

*Hamal keldi - amal keldi*

Figurative and holistic stable compounds are proverbs. "Sayings are short, concise folk phrases expressing educational, edifying meanings, grammatically arranged in the form of a complete sentence, used only in their meaning - in the correct sense."

*For example: Go'sht suyaksiz bo'lmas, sholi-kurmaksiz.*

*Gumon iymondan ayirir.*

*Gul tikonsiz bo'lmas.*

Words of wisdom are short, meaningful, easy-to-use, and concise thoughts spoken by certain people or used in their writings. Such words that can be introduced into speech are also called aphorisms. In linguistics, proverbs, sayings and wise words are called "paremias".

The comparative study and analysis of Uzbek folk proverbs and sayings is today one of the important issues facing literary studies, linguistics, especially folklorism. It will be possible to open the border between them by studying the features of the genres listed above, the substantive and formal connections between them. In this case, the composition of collections of Uzbek folk proverbs and sayings will also change. Based on a review of the contents of such collections, it becomes clear that the topic is relevant. The relationship between proverbs and saying genres has been studied, specific aspects of sayings and expressions, their ideological and artistic features in the spirituality of the Uzbek people have been highlighted. The collection and study of Uzbek folk proverbs began with Mahmud Kashgari in the 11th century. About 400 proverbs are cited in his work "Devoni Lug'ati - Turk". In the true sense, the study of folk proverbs, interest in them, and collection began in the 20th century. Missionary N.G. Ostroumov made a great contribution to collecting and publishing Uzbek folk proverbs. In 1922, Ghazi Olim Yunusov collected Uzbek folk proverbs. Later, in 1923, "Uzbek fathers' words" containing 560 proverbs collected by the son of Mulla Bekjon Rahman in Khorezm was published. Folklorists call the field of proverbs and sayings "Paremiology". Paremiya in Greek means a deep meaning sentence, a wise word, a phrase, a saying, a proverb.

Mahmud Kashgari cited 268 proverbs written during field trips in the study "Devoni lug'ati turk". Among these examples, we find the following, which live with a slight change: "**Otug' uzguch birla o'churmas**" – *Fire cannot be extinguished by fire*, "**Tog' toqqa qavushmas, kishi kishiga qavushar**" – *Mountain does not meet mountain, man meets man. Meanwhile*, "**Ot tesa ag'iz kuymas**" – *The mouth does not burn with the word "grass"*. "**Tawg'ach xanning turqisi telim tenglamazib bichmas**" – *The Chinese khagan has a lot of silk gazmol, but they don't cut it without measuring it*. This proverb encourages careful thought at the beginning of work and speaks against wastefulness. One of the modern Uzbek proverbs corresponds to the saying "**Yetti o'lchab bir kes**" – *Seven measures - one cut*.

In proverbs, the value of words is particularly vividly expressed. Because it is possible to replace the word in the proverbs with another, add any word

it's not. Saying expresses the attitude of the speaker to the content of his speech.

Saying does not fully express the thought to be expressed, but hints at it. Instead of saying "he is a stupid person", says "he has a low opinion", instead of saying "*they are very suitable for each other*", he says "they are two halves of the same apple".

There is a commonality between proverb and saying. This commonality is that both categories are used to enliven the speech, make it attractive and figurative, express

the thought with ready-made speech patterns and formulas, and make it meaningful. By the end of the 19th century, the word proverb began to be used as the name of this genre in folklore.

## CONCLUSION

In particular, examples of proverbs are given in various school textbooks and textbooks published in the Turkestan region at the end of the 19th century and the beginning of the 20th century. But the term proverb was not generalized until the twenties of the 20th century. Since the 20s, it has been used in the works of Hamza, Abdulla Qadiri and Sadridin Ainiy. Currently, it is mostly used in poetry, prose and drama.

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