

SEMANTIC SPECIFICITY OF THE PROVERBS BELONGING TO THE THEMATIC
GROUP “LANGUAGE” IN THE UZBEK LANGUAGE*Juraev Nurbek Djumanazarovich**English language and literature department**Karshi State University**E-mail address: nurbekjurayev6363@gmail.com*

Abstract: In modern world linguistics, the semantic maturity of our Uzbek proverbs, which have passed down from century to century, recognized as a unique gem of our folklore. They contain dozens of semantic aspects of a word, all the examples of artistic means, poetic movements. Over the years, it has used regularly in live speech and interpersonal communication, as well as in artistic, historical, and scientific works. In the following article, the semantic specificity of the proverbs belonging to the thematic group “language” in the Uzbek language studied by the author and provided relevant examples.

Key words: semantic, language, proverb, folk, national, meaning, word

INTRODUCTION

Folk proverbs, which emerged as a peculiar phenomenon of language, philosophy, and artistic creation, are a genre of folklore in a concise form but with a deep meaning. Each of them demonstrates the beauty of our language, the subtlety of our speech, the intellect and the logic of our thinking with astonishing power, and such drops of art are a reflection of the centuries-old life experiences and way of life of our people. In this artistic mirror, his attitude to life, nature, man, family and society, socio-political, spiritual-enlightenment, moral-aesthetic and philosophical views, in short, he and his self are fully reflected. Over the years, between the epochs, new ones have created, and the range of meanings of the old ones - those that exist in living communication and language - has expanded or narrowed. Even a certain part of them has forgotten. Because such a huge folklore heritage of the Uzbek people, from a folkloristic point of view, almost not collected and studied until the following centuries. We should not conclude from this that folk proverbs are completely out of the focus of writers, prominent scholars, poets and historians of the past.

THE MAIN PART

As a product of word art, proverbs are also artistic phenomena. In them, one can find dozens of semantic aspects of a word, means of artistic representation, and all examples of poetic movements. For example, according to the structure of the proverb, the word “bad” can mean selfishness, crookedness, dishonesty, enmity, cowardice, ignorance, obscenity, greed, arrogance, deceit, impatience, and infidelity. This shows how wide the semantic possibilities of words in proverbs are. Proverbs can be used in their own sense, figuratively, and in both senses as a product of word art. That is why in them we encounter different forms of artistic means. In recent times, in the press, we have encountered cases of modification and disregard for this feature of the proverb. For example, the proverb “Ustoz otangdan ulugʻ”-“Teacher is greater than your father” modified as “Ustoz otangday ulugʻ”-“Teacher as great as your father.” There was no discrimination against the father, so the people would not have created the proverb “Ota rozi — xudo rozi”-“The Father is pleased - God is pleased.” There is an exaggeration of respect towards teacher. In addition, there is a popular belief that Allah is the first and only teacher of all humankind. Second, if the teacher and the father equated, the content of the proverb will change completely and contradict the views of the people. True, multiplicity is a phenomenon

specific to proverbs. However, that does not mean you can change the proverbs as much as you want. Variability also has its own natural laws. When proverbs come in succession, they may seem contradictory, as if one were denying the other. In fact, it should not be forgotten that the application expressed different meanings depending on the situation.

In different periods, in different years, the publication of collections has played an important role in collecting folk proverbs, giving them a certain order, and propagating the universal ideas in them. The factual material in these collections is largely repetitive. However, they differ from each other in terms of material size, selection, and division into topics.

The work on giving a certain order to Uzbek folk proverbs, including them in complexes and anthologies, and compiling special collections from them began in the second half of the 19th century. For example, the Hungarian scholar H. Vamberi's Chrestomathy Dictionary, published in Leipzig in 1867, included 112 proverbs, including some examples of Uzbek folklore and literature, which translated into German. [4]

We cannot help but agree with V.P. Anikin: "The national originality of aphoristic folklore is primarily expressed in a special view of reality inherent in each nation, in a special historically formed perception of the world, in the nature of social and poetic generalizations. These features make it very difficult to translate accurately proverbs from one language into another, since national specificity expressed in semantic and stylistic-speech shades that are difficult to transfer into another language in the design, transmission and implementation of the image [4]. Undoubtedly, a great achievement in the collection and study of Uzbek folk proverbs was the preparation of their scientific-academic publication. Published in two volumes from 1987 to 1988, Uzbek Folk Proverbs contains about thirteen thousand folk proverbs. Sh. Shomaksudov and Sh. Shorakhmedov's "Collection of Meanings" includes about 20,000 proverbs in etymology and various variants in alphabetical order.

CONCLUSION

To put it concisely, it is widely believed that every nation has its national-cultural heritage. Comparing and contrasting with another nation and providing biased opinion could not be of great significance. As far as I am concerned, every nation is unique and there should be mutual respect towards other languages as we are living in one global village.

In short, proverbs have polished over the centuries to form a concise, and simple poetic form. Proverbs are a vivid reflection of people's minds, observations, attention to the environment, intellect, and centuries of life experience, and way of life over the years. In this artistic mirror, his attitude to life, nature, man, family and society, socio-political, spiritual-enlightenment, moral-aesthetic and philosophical views, in short, He and His Self are reflected. For this reason, proverbs are so common that they have been and continue used for centuries in live speech and interpersonal communication, in artistic, historical and scientific works, and in political and journalistic literature. [5]

In short, it is no exaggeration to say that the world of proverbs of the Uzbek people has no borders. The meanings of our proverbs, which have passed down from generation to generation, are incomparable. As a product of the poetic speech, proverbs are also works of art. They contain dozens of semantic aspects of a word, all the examples of artistic means, poetic movements.

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