

Analysis of Proverbs Based on Metonymy

O‘rinboeva Ezozkhan Kamolovna ¹, Jo‘oraboeva Gulruh Solijonovna ²,

Quldashev Nizomiddin Ahmadalievich ³

¹ Senior lecturer of Fergana State University, Doctor of Philosophy in Philology (PhD)

^{2,3} Associate Professor of Fergana State University, Doctor of Philosophy in Philology (PhD)

Abstract:

The article focuses on the linguopoetic aspect of proverbs, which are examples of folk art, and proverbs based on metonymy are analyzed through context.

Keywords: artistic text, proverb, paremic units, metonymy, figurative meaning, linguopoetic analysis.

Introduction

Studying and researching proverbs and folk art in general is becoming very important today. Paremic units have been the focus of attention not only of linguists, but also of ethnographers, culturalists, folklorists, literary critics, psychologists, philosophers and representatives of other fields.

The wisdoms that have reached our time from Moses to our time through centuries, ancestors, nations and peoples, languages and languages are a concise and beautiful artistic expression of people's thinking, concluding thoughts arising from people's life experience. The dictionary meaning of the word "wisdom" means a sentence with a deep meaning that cannot be changed. This unique genre of folk art is called by various terms both in oral speech and in written literature: proverb, matal, saying, proverb, zarbulmasal, wise word, phrase, expression, aphorism, fathers. word, word left from ancestors, word of elders, word of elders, word of wise men, word of sages, word of wisdom, word of poets, word of ancients, word of ancients zi, past participle, etc. Among them, the term proverb (that is, a spoken word) is the most widely used [1, 7].

The main part

Colorful proverbs that embody wise thought, acute truth, deep meaning, several centuries of experience, and gems of vocabulary are the most effective among the emotional expressive tools of our speech, they make people think and observe. has an involuntary coercive power.

Each nation passes down the experience it has accumulated over the centuries to future generations through proverbs and wise words. There is not a single nation in the world that has not created masterpieces of wisdom, preserved them like the apple of an eye for centuries, polished them, and preserved them in their language. The Uzbek people are one of these peoples.

Proverbs are directly related to the socio-economic, spiritual culture, customs, profession, and life of the people, and as short, concise, meaningful units, they correspond to the spirit of the time. Because the period of independence and restoration of national values requires the speaker to master the language, especially the Uzbek literary language, which has the status of the state language, and to express thoughts in a concise, reasonable, figurative and impressive form. For example: *Aybsiz do 'st izlagan do 'stsiz qolar (He who seeks an innocent friend remains friendless).*

As much as proverbs are important in the process of interaction in our daily life, their role is as great in the language of artistic works. In the process of literary communication, the proverb is of great importance in the transfer of meaning, the expression of the aesthetic content of the text of the artistic work. Proverbs are speech structures that have different educational and educational significance and have different forms according to their structure, topic and content expression.

The general idea of the work, its real essence, the writer's artistic intention in using the means of artistic representation, individuality, figurative expressiveness, the expression of aesthetic content, in general, the artistic nature of the work is the content of linguopoetic research, while the form is their materialization using the system of language units [2, 112]. One such form is the phenomenon of metonymy expressed in artistic text.

Transferring the name of one object, sign, or action to another, not on the basis of similarity, but on the basis of interdependence, is called transfer by metonymy (Greek metonymia- renaming). means; with this lexeme, the food itself, and the delicacies placed on the table are indicated [3, 58].

As two things are always used together in the way of life, there is a connection between them. As a result, the name of one of them is mentioned and the imagination of the other is also created. When we say we watched Raphael, we mean to see his creative works before knowing that he is a great artist. In the event of metonymy, it is always based on the understanding of the other by saying the name of one of the two objects.

The main forms of metonymy transfer are:

- 1) The name of one subject is transferred to another subject in the same subject: head - upper part of the neck, head - brain;
- 2) The name of an object serves as the name of a unit of measurement based on this object: day-sun, bright part of the day;
- 3) The name of one subject is transferred to the subject formed on the basis of this subject: part of language-speech, language-speech;
- 4) The name of the symbol is transferred to the object with such a symbol: blue-color name, blue-green;
- 5) The name of the action is transferred to the object resulting from this action: atala-atala (eat).

Abdulla Qahhor's work is also characterized by his ability to choose words, use them figuratively, and express them figuratively in the context.

While observing the work of the great word jeweler Abdulla Qahhor, we witnessed not only the phenomenon of metonymy in the artistic text, but also the effective and appropriate use of proverbs reflecting metonymy.

We pay attention to examples.

Past ishdagi qiyinchiliklar, g'iybat bo'lmasin-ku, Shermat akani tajangroq qilib qo'ydi: "Isoning alamini Musodan oladi", deganday idorada bo'lar-bo'lmasga shovqin soladigan, sizlaganni xushlab, senlaganni mushtlaydigan bo'lib qoldilar; " nega kekirdakka zo'r berasiz, tilingizga zindalak chiqqanmi " degan bir xodimni ishdan bo'shatib yuborguncha ona suti og'zilariga keldi...

Mashinalar keti uzilmay u yoqdan bu yoqqa g'izillab o'tayotgan katta ko'chani kesib o'tishimiz kerak edi, men chopib o'tib oldim. Shermat aka savlat to'kib bitta-bitta qadam tashlar edi. Bir shofyor do'ng'illadi, yana biri chaparasta qilib so'kib tashladi. Shermat aka yo'lkaga chiqib olganidan keyin chuqur xo'rsindi.

➤ *Mana, yer tepkanni el tepadi degani shudir-da, endi shofyorlardan ham so'kish eshitadigan bo'lib qoldik. Nima bo'layotibdi o'zi! ("So'ngan vulqon") [4, 138].*

The lexeme *el* in the proverb given in the text is considered a collective noun and represents the plural even if it is singular. At the same time, people express such concepts as the public and become the basis for the transfer of meaning based on metonymy.

Asqar otaning kutganiga qarshi Sobiraxon so'zida davom etmadi, aftidan, u xotin haqida endi gapirmoqchi emas edi. U nima to'g'ridadir o'ylar, ixtiyorsiz bo'lsa kerak, allaqanday hazin kuyni burni bilan kuylab borar edi. Asqar ota o'ng tomonda borayotgan Qumrinisoga qaradi. Qumriniso bu qarashga o'zicha ma'no berib qizarganday bo'ldi va jilmayib:

➤ *Ishi yo'q it sug'oradi, otajon, - dedi. ("Xotinlar") [5, 15]*

The expression of person, human symbols through the unity of the proverb, which has no work, brings out metonymy.

Such a situation can also be observed in the following examples:

➤ *Qazisan, qartasan, axir, aslingga tortasan! - dedi kampir omborni qulflayotib. -Endi jir bitdi-da. Bitta ko'ylak ikkita bo'ldi! Uvada, isliqi tun, chilvir belbog'ning xumorisi tutgandir!*

Sidiqjon qaynonasidan bu hildagi tanalarni ko'p eshitgan, lekin sira gap qaytarmagan edi, bu safar zaharxanda qilib:

➤ *O'zi to'y maganning salqiti qorin og'ritadi, onajon, sizdan ortdiyu, bizga jir bitdimi dedi! - dedi [6, 4].*

➤ *Bolam, - dedi Xadicha hola uzoq jimlikdan so'ng, - borasanmi?*

Sidiqjon iljaydi.

➤ *Ko'r hassasini bir marta yo'qotadi [6, 21].*

Rohila: Hoy, kuyov, yana boshidan tushdingizmi? Ko'chada muqovangizni ko'rgan kishi sizni hech bunaqa odam deb o'ylamaydi-ya!

Marasul: Kechki maktabga qo'y mayman! Marhamat, universitetga kirsin! Yordam qilaman!

Nasiba: Bas! Qalbaki gaplaringiz jonimga tegdi! Ko'r hassasini bir marta yo'qotadi [7, 26].

As the linguist scientist Sh.Rakhmatullayev showed in the textbook of the current literary Uzbek language, there are also usages such as I have finished reading Fuzuli and I am reading "Tashkent Evening" in speech. In these cases, instead of a compound made up of a common noun and a related

noun, the common noun itself is used. As a result, a proper noun does not have a new lexical meaning, but takes on the meaning of a related noun while keeping its own meaning. Underlying this phenomenon is the law of thrift. In comparison, approach a good person, avoid a bad person - approach a good person, avoid a bad person (yaxshi odamga yondash, yomon odamdan qoch-yaxshiga yondash, yomondan qoch). I subscribed to "Mushtum" magazine - I subscribed to "Mushtum". ("Mushtum" jurnaliga obuna bo'ldim - "Mushtum" ga obuna bo'ldim) [3, 58]. The concept of a person is understood through the lexemes of blind, cane, and lose in proverbs. In addition, the phenomenon of enantiosemy is also present in the proverb, which is revealed through the blind lexeme.

Enantiosemy means the Greek "enanti" - opposite, "sema" - sign, and in linguistics, it means the occurrence of an opposite meaning in the semantic structure of a word. For example, the word "ko'r" was originally considered the root of the verb "ko'rmoq" (to look), which is typical of the verb family, and in the modern Uzbek language it is "ko'zi ojiz", "ko'rmas" ("blind") It serves to express the name. Nowadays, the original meaning of this word is denied and it is used in a completely new meaning - the opposite meaning. Such expression of opposite meaning of words is called enantiosemy [8, 23].

*Ikkinchi so'zim tirnog'i o'sganlar, bizni ilonday avrab domiga tortayotganlar to'g'risida. Bu to'g'rida men senga qoyilman. **Yog'ochning bo'shini qurt yeydi.** Bizni ilonday avrab domiga tortayotganlar kimlar - Mirhomidxo'ja, Saidnosir, Oiqlxonto'ra, Mirhaydar... [6, 40]*

In fact, such forms as empty space or empty type of wood are expressed in the same way as empty wood, are used for the purpose of speech economy and are the basis for metonymy. *Boltaboy darrov o'rnidan turdi, qop-qora mo'ylovini burab, kulimsiradi.*

➤ *O'rtoq Safarov "gap kelganda otangni ham ayama", dedilar. Agar bemalol bo'lsa men ham... **Betga aytganning zahri yo'q.** Biz Bo'taboy akani rais qilganimizda, hozir kolxoz yangi ko'chib kirilayotgan hovli, bu kishi ephil kelin bo'lib bu hovlini saranjom-sarishta qilib turadi deb o'ylagan edik. Lekin shu shundoq bo'layotgani yo'q... [6, 61]*

In this example, the above situation is evident, that is, what you said to the page is like what you said to the page.

*O'tgan yil bir yuz o'n sakkiz mehnat kun ishladim. **Qimirlagan qir oshar** ekan-da, shuncha ish qo'limdan kelar deb hech o'ylamagan edim [6, 119].*

Since the meaning of the moving person can be understood from the meaning of the proverb expressed in the text, it is possible to transfer the meaning based on metonymy. At this point, it should be said that the moving mountain ash is mentioned as a material in some scientific literature. However, based on the different aspects of proverb and matal, which were shown in the above chapter, we believe that this stable unit can be equated to a proverb [9, 127].

We turn to the next text.

Marasul: Ha, Ahadjon aka, sizning ham tishingiz og'riyotiptimi?

Zargarov: Yurak! Yuragimni xuddi sichqon kemirayitganday!

Marasul: Buning iloji oson-ku: bitta tirik mushuk yutasizda...

*Zargarov: Kulasan-da! **Tani boshqa dard bilmas...** Oqila yana ayniyapti!*

Marasul: Xo'sh nima bo'пти?

Zargarov: O'tgan kuni pul yuborgan edim olmapti."Menga sadaqa kerak emas, sudga berib qonuniy aliment olaman", degan emish. Hayronman... [7, 122].

In the proverb, the meaning of man is understood through the lexemes of knowledge, pain, and knowledge.

A similar situation can be observed in the following text.

Netayxon: Nima qilmoqchisiz?

Suxsurov: Obidjonga bitta chiroyli xat yozasan, o'tgan gaplarga salovot, degan joyini kelishtirganingdan keyin "jon bor joyda qazo bor, jigarchilik...seni ko'rmay o'lsam ko'zim ochiq ketadi" deysan. Obidjon ko'ngilchan odam, chopib keladi. Mahkam ushlaymiz. Hojarni yuvib-tarab qo'yniga solamiz-u, uchastkani ikkovining qo'yniga solamiz-qo'yamiz. Tamom- eshik tamba [7, 132].

The human meaning understood from the lexeme soul in the used proverb is the basis for metonymy.

Let's pay attention to the next example.

➤ *Biz bu masalani klubda ko'targan edik,-dedi Oynisa davom etib,-lekin Saidaxon "ko'ramiz, tekshiramiz" deganlari uchun dilimizdagini to'kib solmadik, kutdik. O'rni kelganda, Saidaxodan ham o'pkalab qo'yaylik: ko'rmadilar ham, tekshirmadilar ham. Shunaqa yo'rg'a mingan yo'ldoshga qaramas ekan [10, 129].*

The understanding of human meaning through the lexemes of yorga and minak in the proverb serves to transfer meaning on the basis of metonymy. The author appropriately used this proverb to reveal the situation of mutual imagination between the manager/employee.

Brigadir bo'ldim-u, baloga qoldim. Ba'zan juda xafa bo'lib ketaman, "Bor-e!" degim keladi-yu, tag'in ming andishaga boraman: El og'ziga elak tutib bo'lmaydi, "ordeni ko'payib, erini tashladi" deydi [10, 123].

The use of the lexeme "el" expressed in the proverb in the text, even if it is in the singular form, to represent the whole, and its renaming in the sense of people, is the basis for the transfer of meaning based on metonymy. A similar situation can be seen through the following example.

➤ *Gap bitta Sattorqul akangda emas, bolam,-dedi,-senga hozir hech kim ham ro'yxush bermas, yangi o'rtoq orttirolmading...Eldan qolguncha erdan qolgan yaxshiroq deb shuni aytsa kerak-da [6, 21].* The understanding of the concept of community (El) and people through the lexeme can be evaluated as metonymy. The proverb used in the text has undergone a grammatical change, and the advice of a mother to her child serves to explain social relations by comparison.

Qalandarov yalt etib minbarga qaradi. Minbarda Oynisa turar edi. Qalandarov yuragi gumurib ketdi. Bir vaqt klubda leksiyaning majlisiga aylantirmoqchi, gap sotmoqchi bo'lgan ayollardan biri shu-ku! Qalandarov o'ziga taskin berdi: "Unda o'zim yo'q edim, o'zi yo'qning ko'zi yo'q..." [10, 128]

The emergence of the human image with the help of the lexemes of the eye used in the proverb in the text can be considered as a transfer of meaning based on metonymy. In this case, the proverb appears as a factor of mental comfort for the character of the work, Qalandarov.

In addition, it is possible to observe the transfer of meaning based on synecdoche in proverbs used in literary works. For example,

➤ *Jon der edim, lekin, – dedi Qurbon ota o'ng qo'lini ko'rsatib, – bu karaxt qo'ldan nima ish keladi?*

➤ *Xo'sh, Kanizakxon, endi nima qilamiz?*

- *Nima qilar edingiz, dedi Kanizak kulimsirab, - o‘z oyog‘i bilan kelgandan keyin... gaplashasizda! Egilgan boshni qilich kesmaydi [6, 164].*

Hojar kiradi.

Qori: Ana, aytmadimmi, tasadduq!

Suxsurov: E-e, qizim, kel...

Netayxon: Qaysi ochiq mozorda eding?!

Qori: Astag‘firullo deng! Egilgan bo‘yinni qilich kesmaydi, tasadduq, qaytib kelgani bo‘yin eggani [6, 164].

In the literary text, two different versions of the same proverb are used, and the lexemes of the head and neck in their content serve to express the whole, that is, the person, as a part of the human body. Therefore, the meaning of the whole is revealed through the part.

As a result of different transfers, two different phenomena occur in the lexical sense: 1) the size of the meaning changes; 2) the amount of meaning changes.

The change in the volume of lexical meaning leads to two different results - expansion or narrowing of the volume of lexical meaning.

The expansion of the lexical meaning is that the lexeme, which previously meant a narrow reality, later serves to mean a wider reality [3, 59].

The lexeme osh in the proverb expressed in the following text can be evaluated as an expansion of the lexical meaning. As the lexeme of soup is the name of one of the Uzbek folk dishes (pilaf), in the proverb it represents all types of food intended for eating. That is, the meaning of not only pilaf, but all products that fill the stomach is being understood.

Kalandarov, apparently unable to control his anger, interrupted him again, even though there was no room for anything else to say:

- *Tishi chiqqan bolaga chaynab bergan osh bo‘lmas deganlar! Har nima qilsangiz qiling, meni itingizning yoniga bog‘lang, lekin rahbarlik qilmang! [10, 31]*

Conclusion

From the above analysis, it can be seen that Abdulla Qahhor, a great figure of Uzbek literature of the 20th century, used proverbs and sayings "a lot" as an artistic tool in his works. Parameters used in literary works are of particular importance in revealing the character, characteristics and personal individuality of the characters.

References:

1. Шомақсудов Ш., Шорахмедов Ш.Хикматнома.Ўзбек мақолларининг изоҳли луғати. – Тошкент, 1990.
2. Hasanov A. Lingvopoetik tahlilda shakl va mazmun//O‘zbek tili va adabiyoti, 2018-y., № 5.
3. Rahmatullayev Sh. Hozirgi adabiy o‘zbek tili. – Toshkent: “Universitet”, 2006.
4. Qahhor A. Anor. – Toshkent: G‘.G‘ulom nomidagi nashriyot matbaa ijodiy uyi, 2005.
5. Qahhor A. Bemor. – Toshkent: “Adabiyot uchqunlari”, 2018.
6. Qahhor A. “Qo‘shchinor chiroqlari” II jild. – Toshkent: G‘.G‘ulom nomidagi Adabiyot va san‘at nashriyoti, 1988.

7. Qahhor A. “Og‘riq tishlar”. IV jild. – Toshkent: G‘.G‘ulom nomidagi Adabiyot va san‘at nashriyoti, 1988.
8. Ibragimova E.O‘zbek tilida ironik mazmun ifodalash usullari.O‘quv-uslubiy qo‘llanma, Farg‘ona 2005, 23-b.
9. Erkaboyeva N.O‘zbek tilidan ma‘ruzalar to‘plami,Toshkent, 2017, 127-b
10. Qahhor A. “Sinchalak”. III jild. – Toshkent: G‘.G‘ulom nomidagi Adabiyot va san‘at nashriyoti, 1988.
11. Qahhor A. “So‘nggi nusxalar”. V jild. – Toshkent: G‘.G‘ulom nomidagi Adabiyot va san‘at nashriyoti, 1988.
12. Шукуров Р., Жўрабоева Г. Фарғона водийси топонимларининг қисқача изоҳли луғати. – Фарғона: Classic, 2021.
13. Жўрабоева Г. Фарғона водийси топонимларининг шаклланиш асослари. – Тошкент: Akademnashr, 2022.
14. Shukurov, R., & Juraboyeva, G. (2019). The analyses of the toponyms of valley in the work “The History of Iskhaqhon Ibrat”. *Scientific journal of the Fergana State University*, 2(1), 87-91.
15. Jurraboeva, G. S. (2020). THE HISTORY OF THE TOPONYMS OF THE ANCIENT AND MEDIEVAL AGES. *Theoretical & Applied Science*, (7), 215-219.
16. Шукуров, Р. М., & Жўрабоева, Г. С. (2016). ВОПРОСЫ МОТИВАЦИИ ГИДРОНИМОВ И ИХ ЛЕКСИКО-СЕМКАНТИЧЕСКАЯ КЛАССИФИКАЦИЯ. *Ученый XXI века*, 38.
17. Шукуров, Р. М., & Жўрабоева, Г. С. (2016). THE MOTIVATION OF HYDRONYMS AND THEIR LEXICAL CLASSIFICATION SEMANTICHESKOE. *Ученый XXI века*, (3-4 (16)), 36-39.
18. Шукуров, Р., & Жўрабоева, Г. (2021). ЁЗМА МАНБАЛАРДА ЎШ АСТИОНИМИ ВА УНИНГ КЕЛИБ ЧИҚИШИГА ДОИР. *Farg'ona davlat universiteti*, (1), 22-22.
19. Шукуров, Р., & Жўрабоева, Г. (2019). ИСҲОҚХОН ИБРАТНИНГ «ФАРҒОНА ТАРИХИ» АСАРИДА ВОДИЙ ТОПОНИМЛАРИ ТАҲЛИЛИ. *Scientific journal of the Fergana State University*, (1), 21-21.
20. Жўрабоева, Г. (2017). ТАРИХИЙ ТОПОНИМЛАРНИНГ ШАКЛЛАНИШИДА АПЕЛЛЯТИВЛАРНИНГ ЎРНИ. *Scientific journal of the Fergana State University*, (3), 25-25.
21. O‘rinboyeva, E. (2020, December). Expression of contradiction in proverbs. In *Конференции*.
22. O‘rinboyeva, E. (2021). On the study of lexoantonyms. *ISJ Theoretical & Applied Science*, 12(104), 410.
23. O‘RINBOYEVA, E. (2021). Expression of ellipsis and antiellipsis in the literary text. *THEORETICAL & APPLIED SCIENCE*,(12), 938-941.
24. Muhabbat, U. (2023). Representative Relation And Expression Of The Semantic Methodological Task In The Number Category. *Texas Journal of Multidisciplinary Studies*, 19, 87-91.
25. Maftuna, G., Muhabbat, U., & Abdumalik, S. (2022). The Method of Onomastic Conversion in the Formation of Toponimes in the Fergana Region. *Spanish Journal of Innovation and Integrity*, 6, 451-456.

26. Maftuna, G. (2022). Methodology of organizing problem lessons in higher education. *International Journal of Culture and Modernity*, 14, 72-77.
27. Kuldashev, N. A. (2020). Agnonym Differences In Names. *The American Journal of Interdisciplinary Innovations and Research*, 2(11), 164-168.
28. Қўлдашев, Н. А. ТИЛ ҲОДИСАЛАРИГА ЭКОЛОГИК ЁНДАШУВ. *УЧЕНЬИЙ XXI ВЕКА Учредители: Общество с ограниченной ответственностью Коллоквиум*, (2), 22-24.
29. Quldashev, N. (2020). NUTQIY MUKAMMALLIK VA NUTQIY JINOYAT. *TOSHKENT DAVLAT PEDAGOGIKA UNIVERSITETI ILMIY AXBOROTLARI ILMIY-NAZARIY JURNALI*.
30. Quldashev, N. (2020). LINGVOEKOLOGIYA: TIL VA NUTQ SOFLIGINING NAZARIY MASALALARI. *TOSHKENT DAVLAT PEDAGOGIKA UNIVERSITETI ILMIY AXBOROTLARI ILMIY-NAZARIY JURNALI*.
31. Quldashev, N. (2020). НАВОИЙНИНГ СЎЗ ҚУВВАТИ. *ILMIY XABARLAR–НАУЧНЫЙ ВЕСТНИК. ФЕРГУ*.
32. Turdaliyevich, Z. M. (2022). About Grammatical or Morph syntactic Interference. *European Multidisciplinary Journal of Modern Science*, 4, 768-773.
33. Turdaliyevich, Z. M. (2022). Actual Problems of Bilingualism in a Multi-Ethnic Environment. *International Journal of Culture and Modernity*, 13, 17-23.
34. Zokirov, M. (2023). On the Terminological Apparatus of Language Contacts in Modern Linguistics. *American Journal of Language, Literacy and Learning in STEM Education (2993-2769)*, 1(6), 69-73.
35. Zokirov, M. T. (2021). MASTERY OF USING TABOOS AND EUPHEMISMS BY ABDULLAH QADIRI. *Theoretical & Applied Science*, (5), 112-115.
36. Zokirov, M. T. (2021). To typology of language situations. *ISJ Theoretical & Applied Science*, 11 (103), 706-710.