

## STYLISTIC APPLICATION OF PROVERBS IN THE SPEECH OF THE CHARACTERS

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**Abstract:** this article discusses the use of proverbs in the speech of the characters that have a strong stylistic meaning including into when the proverbs are used as shortened form, and some components are omitted, some grammatical forms are changed, sometimes new components are added, new words are added to the components, and often transformed expressing anger, sarcasm, emphasis, confidence, impression, and other emotional and stylistic means related to relationships, which serve as a powerful stylistic tool in expressing one's views, life, and relationships with each other.

**Keywords:** drama, speech of the character, proverbs, aphorisms, art of speech

### I. INTRODUCTION

The wisdom of the people is embodied in the proverbs. They impressively represent life as being in figurative form. For this reason, creators try to use folk proverbs in their works. As folk proverbs represent the language of art works, so many wise sayings form the basis for the creation of phrases. The wisdom of the creators, who have a serious attitude to the masterpieces of the folk, can be easily distinguished.

Characters of dramatic works use folk proverbs, especially freely and effectively, in their speech. And this is evidenced by the fact that proverbs have a great role and importance in the individualization of the speech of the characters, their interaction and their views on life.

The use of folk proverbs in the speech of the characters in dramatic works can take different forms according to the requirements of the speech context and situation.

## II. MATERIALS AND METHODS

There are such cases when proverbs are abbreviated, components are omitted, some grammatical forms are changed, sometimes new components are added and new words are added to the components and transformed. Their use in character speech has a strong stylistic meaning. Proverbs can often confuse the speaker's mood, advice, threats, anger, sarcasm, emphasis, confidence, impressions, and other stylistic meanings associated with feelings and attitudes. For example, in Uzbek there is a proverb "birniki mingga, mingniki tumanga" (meaning: the one is for thousand, one thousand is for whole districts". It often conveys a negative meaning, expressing the meaning of the beating of the pattern. In Abdullah Kahhor's drama "Ayajonlarim" this proverb is quoted from Karimjon's language. The grandmother of Boston denies for those who got married with falling in love and would not be able to live in harmony in the family for a long time. Shakar grandmother argues that saying that such a family exists consisting of one or two in the society. Karimjon emphasizes towards for the above mentioned proverb lead to excessive rumors of those families.

Sometimes a proverb used in full means that the speaker has come to a unanimous, clear conclusion. At this point, a concluding introduction may precede the proverb. For example, one of the protagonists of the drama "Tobutdan tovush" (Sound from the Coffin) Sukhsurov, after receiving information about his wife Netaykhan's conversation with Hajar, said, "Bo'ldi, sukut- alomati rizo" (That's enough, silence is a sign of consent). This indicates that he was clearly convinced that Hajar had obtained his consent.

## III. RESULT AND DISCUSSION

In character speech, proverbs are often used in words combinations and phrases such as "... there is a saying," "as they say," "they say," "it is said that," "there is also a saying," and so on. For example, one of the characters in the drama "Ayajonlarim" named Shakar cautiously connects with the meaning of caution,

warning, and says, "Latta hidi kelsa, avval o'zingdan habar ol degan gap bor" (meaning: If something happens worst with you, first, blame yourself", in the drama "Tobutdan tovush" (Sound from the Coffin) the character Hajar says Obidjon "Bir kun tuz yegan joyingga qirq kun salom ber"(Say hello to your place where you are hosted once".

In fact, this proverb is used in the form of "Bir kun tuz yegan joyingga qirq kun salom ber" (Say hello to your place where you are hosted once). [1; p.421] This is a reminder not to forget goodness. In the example above, the same meaning is expressed. Hajar disagrees with Obidjan's sister's offer to reveal what he saw in her house.

This proverb can also be applied in the speech of the characters in various stylistic senses, especially with some modifications according to the demand of the poetic speech. In the above example, the use of "to the place" instead of "to your place" and the use of "hello" instead of "say hello" also serve to reinforce the emphasis in the proverb.

One of the heroes of Hamid Olimjon's drama "Mukanna" Girdak said Battal:

"There is a famous saying, say hello to your place where you are hosted once"

In this way, the hidden irony in his speech was explained. There is a suspicion that the invading enemy is not in their service and does not share in their joys.

Girdak ironically used this proverb at another time, when Battol survived the defeat of the enemy, when he was left by Mukanna to teach new soldiers martial arts:

"There is a saying, say hello to your place where you are hosted once"

Mukanna was very impressed by this irony. When he thought of the consequences of judging the enemy, he also made the following comments:

It affected me very badly:

“Girdak told to say hello to the place where the he was hosted once”

When Battol left without interfering with the wedding and entertainment, under the pretext of his illness, Girdak assigned Bogiy and Hishriy to ambush him and said:

“He shouldn’t leave without saying hello to the place where the he was hosted once”

From the above examples, it can be seen that the proverb was used in the speech of the characters with various variations. It is used both in its original form, with the addition of various additional words, with the addition of words in various grammatical forms, and with the incorporation of proverbs into the structure of the sentence. They meant warning, sarcasm, oppression of a troubled heart, a rebuke from the speaker’s indecision and a stern warning command.

It can be observed that the proverb “quruq so’z qulloqa yoqmas” (*meaning: promises too much, means nothing*) in the speech of the characters undergoes similar changes. In the drama “Ujarlar” (Stubborn) Samandarov says "clearly, promises too much, means nothing". In this way, he tries to impress his interlocutors with his proverbs about friendship and life.

In the speech of Ilhom, one of the protagonists of the drama “Tuydan oldingi tomosha” (Pre-wedding show), it is used that "dry talk is not pleasant in present days." According to the play, Subhonqul Sukhrovich's family is a wealthy family, they do not agree to marry their daughter's boyfriend who comes from the village, and the future chemist Ilhom is chosen by the parents. But the young couples conspire, and Ilhom behaves “rudely” in front of his “future father-in-law” during the period. He also connects the above proverb with the issue of love, pretending to be a fake candidate for getting married to the girl from the rich family. The addition of the phrase "in present days" to the proverb express a false meaning "worldview" and added the modern meaning "modernity".

Sometimes it is possible to vary and synonymize proverbs in the speech of the characters. For example, in this drama, this wise saying “a dry promise cannot

console the heart” was also used in Malika’ speech. This aphorism is synonymous with the above article by the playwright J. Jabborov. Here the meaning of fidelity to a promise is connected with faith, with words. True, this aphorism does not fully agree with the meaning of the above proverb, its meaning is more tied to the meaning of fidelity to the promise, which means that its meaning is more limited than the meaning of the proverb.

This proverb is very melodic in the speech of Mulladust, one of the characters in the drama "Maysaraning ishi" (The cases of Maysara). Pointing to the bribery of officials, he said, “eshakka sho’ra bo’lmasa, yotib oladi-yu, quruq so’z qulloqqa yoqsinmi?” (Even donkey cannot work without eating grass, so, promises too much, and means nothing?" he says. Here the precedent of the proverb about the donkey, on the one hand, makes one laugh, and on the other hand, gives a humorous, satirical tone to the meaning that comes from the proverb. Here the laziness, the jaundice, the bitter irony of the speaker is understood. The fact that the proverb and its comparative thought came in the form of a compound sentence, and that the proverb was formed as a rhetorical interrogative sentence, served to express these meanings sharply.

This proverb was also used by the negative characters of dramatic works. For example, in the drama “O’lim bosqinchilarga” (Death to the Invaders), a German soldier, Adolf asked Maria to find his daughters, Oksana and Kambar, and inquired her to tell where they were. Otherwise, he would try to discredit her little daughter Nataalka. In response to Maria's anguished cries, Adolf used the proverb, "A dry word is not pleasing to the ear." The proverb in his speech conveyed the meaning of threat, intimidation, oppression, threat.

Other proverbs used in the speech of the characters in such appearances as above also express the intentions of the speaker figuratively, bringing vitality, naturalness, logic to the conversation. For example, there is a saying in Uzbek:”Yolg’iz otning changi chiqmas, change chiqsa dong’i chiqmas” (meaning: Fame is gained by many." It is aimed at promoting unity, cooperation, cohesion.

The same proverb is also used in the speech of the characters under various changes, but the main content of the proverb is preserved. Only certain additional meanings are added.

For example, in the drama "Shahi sozana" this proverb is used in Adilov's speech in the form "Fame is gained by many". This proverb is used in full in Samandarov's speech in the drama "Stubborn". In order to prove his negative views on the development of kinship in life, Samandarov quotes a proverb: "Fame is gained by many" -brotherhood supports each other with "generosity".

The addition of the preposition in the Uzbek language '-ya' to this form of the proverb reinforces the emphasis, expressing the lazy and firm confidence of the speaker. One of the characters in this drama, Dosmat said "Yo'g'iz oting change chiqbdimi-ya!" (Is fame is gained by many?! In this regard, Tajimat ota supported his opinion and quoted the second part of the proverb, that is, "Fame is gained by many " he says.

Hence, there are many possibilities and ways to use proverbs as a powerful stylistic tool in character speech. In particular, their use in the speech of the characters in the above view provides vitality, naturalness in the conversation, shows harmony in the concepts and the views of the characters prevents the artificial introduction of proverbs into the language of the work.

Sometimes in the speech of the characters the parts of the proverbs and the wise sayings are used in pieces as above, however it is divided not in the speech of the two characters, but in the speech of one character. This division is represented by a pause and in writing by a point. For example, at the end of the second act of the drama "Oftobkhon" there is a scene where Oftobkhan is exhausted of household chores. Then she thought about the scale of the work to be done and said, "Easier said than done. In fact, "easier said" is a widely used phrase among people. There is also an "easier to teach mind" version of the phrase. Tajivoy, one of the characters in the drama "Stubborn", uses it against Fakhriddin's advice to be

careful of the nerves and pours out his grief. When the phrase takes the form of “easy to say but hard to do,” it takes on the form of a proverb. In his speech, Oftobkhan serves to express how hard the labor behind the front was during the world war years. Its pause, punctuation, and separate use represent the character's heavy and exhausted mood.

Professor Sh. Rakhmatullaev points out that such cases are sometimes encountered with proverbs and phrases. In this regard, the scientist explained that the expressions were equivalent to the second form, singular of imperative mood: “qosh qo’yaman deb ko’z chiqarmoq” (meaning: a little confusion leads big) “ko’r pasiga qarab oyoq uzatmoq” (better estimate your strength than deserving) more, “aravani quruq olib qochmoq” (great talkers are little doers), “besh panjasini og’ziga tiqmoq” (greedy is, in all season), “temirni qizig’ida bosmoq” (Iron, strike while the is hot). On this basis, the scholar argues that it is not possible to equate a proverb with a phrase; in the above examples the phrase and the proverb reflect the relation of the part to the whole. [2; P. 31] The scholar's comments on the proverb “qo’shning ko’r bo’lsa ko’zingni qis” (To live with wolves - howl like a wolf) are also noteworthy. The scholar points out that the content of such proverbs is embodied as in phrases. [2; 30-b.]

The same can be said of the proverb, “kichkina demang bizni, ko’tarib uramiz sizni” (do not judge looking at the appearance) Ermat, one of the characters in the Shahi Sozana drama, says, "do not judge looking at the appearance." This proverb adds to the askiya’s parody and enhances the round cheer. In fact, it carries a portable meaning, a hidden power, an opportunity.

Sometimes the portable meaning of proverbs and phrases brings them much closer to each other, sometimes when they take a more concise form and seems difficult to separate them, as a result some of them are sometimes referred to as phrases, sometimes words of wisdom or proverbs. For example, in the work of M. Hakimov "hamir uchidan patir" (Tortilla from the first test) is listed in the list of proverbs



and sayings, [3; 163] p.] Professor Sh. Rahmatullaev interprets it as a phrase. [4; 247-p.]

In fact, this phrase can sometimes be understood in both senses in speech, or sometimes as a proverb, sometimes as a phrase. For example, one of the characters in the drama "Shahi Sozana" Adilov said to Kuziev: "Tortilla from the first test!" he laughs. Here the phrase serves as a proverb. If it appears in the speech in such forms as "Tortilla from the first test" and it is obvious that it serves as a phrase.

Such examples are common in the language of dramatic works, which serve to individualize the speech of the characters, ensuring the naturalness of the oral, lively speech feature in it.

The emergence of words of wisdom based on folk proverbs is also one of the means that ensure the figurativeness, elegance, expressiveness and wisdom of the character's speech. This requires great skill and knowledge of the richness of the folk and their potential. For example, in the Uzbek language there is a popular saying: "Asal aynimaydi, qiz qarimaydi" (meaning: Honey doesn't rot, a girl doesn't grow old " Abdullah Qahhor created a wonderful word of wisdom based on this proverb in the drama "Sound from the Coffin". When Netaykhon wondered if her single brother would get an older girl, Sukhsurov said, "Honey doesn't rot, a girl doesn't grow old." Here it is observed that a new word of wisdom has emerged on the basis of a proverb or on the basis of an existing proverb. As a result, the wisdom in the character's speech is enhanced. Indeed, this aphorism is in line with Sukhsurov's views and intentions. Perhaps he would not have said so. But now, at a time when the situation is difficult and the plot is about to be lost, Netaykhan does not like the idea of marrying Obidjan to Hajarkhan and naming the plot of land in their name. The comparison and compatibility of the lexical units "honey" and "girl", "inseparability" and "aging" ensured the effectiveness and logic of the aphorism.



There is a Uzbek proverb: “*erni er qiladigan ham, yer qiladigan ham xotin*” (meaning: A good wife makes a good husband, a bad woman makes a bad husband). It embodies the wisdom of women's entrepreneurship, wisdom and ingenuity. In the drama "Painful Teeth" we see that an aphorism was created on the basis of this "model". Khumorkhan says, "Maybe you husband has found another woman who has more money than you..." *erni sher qiladigan pul, xotinni sher qiladigan hushtor*" Money that makes man like a lion and money makes a woman like a lioness."

Sometimes proverbs serve to individualize a character's speech. For example, one of the characters in the drama “*Kelinlar qo'zg'aloni*” (Bride's Revolt) Bashorat speaks along with Uzbek proverbs "So'z ko'rki maqol" (a speech-a proverb), "bir tovuqqa ham don kerak, ham suv kerak" (One chicken needs both grain and water) "zo'rdan zo'r chiqsa, zo'r bo'ynini egar" (On the strong there is a stronger), "kichkina demang bizni, ko'tarib uramiz sizni" (never judge looking at the appearance), "Eskini yamasang, esing ketadi" (You'll make something fit out of the old, exhausted), "qudachilik — ming yilchilik" (mutual relationship lasts thousand years). She will be remembered by the reader and the audience with these proverbs. Grandmother Farman also uses a proverb in her speech when she says, "As my daughter-in-law Bashorat says".

#### IV. CONCLUSIONS

In conclusion, the proverb is the beauty of character's speech. One of the means of ensuring the effectiveness of character speech is folk proverbs. Reinforcement of meaning, strong expression of situation, situation, idea, exaggeration of logic, separation of attitudes, rapid expression of purpose, creation of a sharp turn in speech situation, conflict of ideas are the peculiarities of folk proverbs. Therefore, they serve as a powerful stylistic tool in expressing the worldview of the characters in dramatic works, their relationship to life, reality, and to each other.

In dramas, proverbs in the speech of the characters and the interpretation of the images are expressed as well as comments such as evaluating, rejecting or denying the meaning, are also common. Hence, proverbs serve to evoke in the characters a sense of reflection, a response to reality.

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