

Images in Folk Art Thought and Proverbs

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ABSTRACT

The article talks about the early periods of folk art rafakkur and the formation of early images in proverbs. The reasons for the evolution of the worldview of mankind in the historical folklore process and the emergence of images in proverbs in connection with social formations are discussed.

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Folk thinking is directly manifested in knowledge of the universe, observation of nature, understanding of social life and its assessment. Each individual has his own attitude to natural and social phenomena, the totality of which, in generalization, shows the worldview, tradition, culture and artistic thinking of a single whole nation. Nations and nations differ among themselves on the basis of these differences, and the identity of each nation is measured in this criterion. Therefore, today it is becoming necessary for any country that strives for socio-economic development, for the development of science to pay special attention to the history of national thought. Especially the approach to the issue in terms of language and thinking, language and spirit, artistic creation and thinking can greatly contribute to the correct understanding of the national way of perception, psyche, worldview of the people [9.24.] in particular, the study of the problem of national thinking against the background of folk oral creativity is an indisputable fact that education in society serves as a solution to issues related to spiritual and spiritual maturation of the individual.

Proverbs are more important in that they express on a large scale the mentality, culture, lifestyle, language and history of a nation as well as other linguocultural units. First of all, proverbs from the people's approach to existing reality through figurative artistic thinking and, through symbolic-figurative thought, give the listener exhortation. Or reacts to an existing life event, leaves the contribution of the story to the judgment of the listener. It can be said that the image and imagery in Proverbs are nourished by the artistic thinking of the people, emanating from their worldview, beliefs. Since proverbs cover all spheres of society, the system of images in them is also complex and multifaceted. Reflecting on the system and nature of their images, one should proceed from the principles of historicism of folklore. Because uzbek folk proverbs and sayings are connected to very long periods, that is, the first stages of the formation of artistic thinking in a person. As proverbs reflect the judgment of the people based on their life experiences, it is expressed in specific images in each era. Therefore, it is advisable to study the evolution of the image in proverbs in connection with all the socio-economic structures that society has experienced. The proverb will be aimed at an individual as philosophical and moral conclusions drawn from the lifestyle of a personality society against the background of social life, therefore, the idea of proverbs is nothing more than human and human science, as in oral and written literature. In the content

of any proverb there is humanism, as an expression of this idea, an image as well as an image arises. The people expressed the result of their long years of observations by immersing them in certain images. But it should also be noted separately that the images in folk proverbs are fundamentally different from those in fiction. This difference can be explained by the fact that they summarize something of a kind, an event and individuals. In reality, the image in proverbs is sharply different from the image in the composition of a work of art. In an artistic image, an experience, a character, throughout the plot it manifests itself, and the types of the image differ accordingly. An artistic image is a kind of generalization of a life personality and acquires a positive, negative character, depending on its action in the plot. The main thing is that the image will be vital. The image in proverbs has a generalizing character different from the artistic one, which is formed on the basis of a certain category, character, specific people, age and kinship of people of the profession. The image in proverbs has only a one-sided character, there is no dynamics, that is, the image of the proverb becomes strictly positive or negative. In many cases, their character is revealed through a person of the second category, who is at odds with him. "Yaxshidan bog' qoladi, yomondan dog' qoladi". "yaxshi" and "yomon" in this proverb are typical images that group people in society. About this B.Sarmsakov says: "The image in proverbs is inherent in the idea. Although the person reflected in them appears, above all, as a concrete image, but it reflects all of the typical characteristics characteristic of individuals similar to him"[11.41].

Images in Proverbs are also a product of a different era, which arose on the basis of reality, from the primitive system to slavery, feudalism, socialism and today's independence. Depending on the images in proverbs, it is possible to determine which period the proverb is a derivative of artistic thinking. While human history began with the creation of man, his thinking also awakened with the same creation[12.97.]. On the basis of the attitude of the universe and Man, this thinking was sharpened, changed, narrowed, expanded and renewed The Koran was spiritually proven by the messages of human about his distant past, while today's science substantiates archaeological finds: drawings on rocks, inscriptions on stone, copper, bronze, ceramic objects in material terms[6.965.].

In proverbs, images such as the narrator dev, fairy, demon, ayamajuz were formed under the influence of myths, which are a derivative of primitive imagination. Folklorist J.Eshonkulov says in this regard: "The relationship between man and nature was imagined live by our primitive ancestors: nature is not dead, but alive, man is not a part of nature, but nature itself. Therefore, the spiritual experiences of the night were understood to be inherent and dependent on nature"[13.3.]. In fact, our ancestors, who imagined nature alive, imagined that there was some kind of powerful force behind the changes taking place in it, earthquakes, floods and floods. Human observed in nature a huge form of actions that he was capable of, and for this reason, as an executor of natural phenomena, he imagined himself, but an unparalleled power, a great power in physical terms. This vision is depicted in different images in the process of speech. Thus, mythological images arose in the oral creativity of the people. Mythological images have often arisen in connection with a phenomenon in nature. For example, the image of a "Sust xotin", the image of a rich harvest, a blessing, is addressed to the image of "Chuy momo" when calling rain, so that hurricane and wind do not harm crops and crops. J.Fraser's" not a single image present in folk oral art is an epic embodiment of one concept or another, not being a false or false texture " [11.35.],- it turns out that these images are formed not just by texture, but by specific messages. In verses 1-5 of the Koran, "Naziat" is mentioned by angels who perform various tasks. The fact that these angels make the event of all works in existence: wind, rain, sustenance, life, etc., has been interpreted in interpretations[12.243]. Hence, ancient information about the existence of angels fulfilling various commandments of God caused the emergence of epic images in the people's minds, such as a "Sust xotin", "Chuy momo" as a result of the passage of time, attitude to theology, departure from religion, interruption. On the basis of alienation from similar theology, wandering, man imagined that everything that exists in being has a soul. In the face of natural phenomena, epic images such as dev, pari, alvasti and yalmogiz, unusual and omnipotent, appeared in primitive human thought on the basis of the uzuk-yuluk information in memory orders. These images first entered in asotises, legends, fairy tales, and later into folk proverbs. It can be said that such figurative proverbs as dev, pari yalmogiz, jin have their "own history" (origin on the basis of asotir). These images show the antiquity of proverbs[5.476.].

In particular, the people's proverb "Ayamajuz olti kun, qahr aylasa yetti kun" also arose against the

background of the mythological views of the people:

Ayamajuz was formed from the mutual addition of the arabic words “ayyom” and “ajuz” – “ayyomi ajuz”. If we turn to Uzbekistan, then “old woman's days”, symbolically, will mean the end of winter. After all, this period was the end of winter, when tabarruk, who lived his age, increased his soup, was compared to momos”[1.]. The image of “Ayamajuz” appeared in the people as a result of a negative view of those unfavorable days that were preserved in the arabic sense of “ajuz” – old woman and arose due to natural changes. Abu Rayhon Beruni explains this by a sheet quoted in Beruni's “Qadimgi xalqlardan qolgan yodgorliklar”: “during this month there are “old woman's days”, the beginning of which is the twenty-sixth branch. It will be seven days in a row. Kabisali corresponds to its four days shubot (February), three days to grind (March), three days to shubot in a non-shubisali year, four days to grind. According to the story of the Ancients, the reason these days are called “old woman's days” is that these days were described by God in his book as “seven nights and eight nahs days”. These thoughts are presented in the sixth and seventh verses of the surah “Al-Haqah” of the Koran. The people of Od were killed by the harsh cold winds, whirlwinds and horrors of these days. It has made a raging storm governor on it for seven consecutive nights and eight days. From their sentence, an old woman was left alive and cried with lamentation to those who were killed. These days are therefore referred to as” old woman's days " [4.139.]. The word ayyam (days) and a'jaz (veins) is found in the text of surah Al Haqqah (Surah Al Haqqah), which says: (saxxoroha 'alayhim sab'a layaliv va samaniyata “**ayyamin**” xusuman fatarol qovma fiyha sor'a kannahum “**a'jazu**” naxlin xoviyah) “He has made this wind over them for seven nights and eight days“.So you will see the people perishing in it and turning upside down. They are like the rotten veins of a palm”. In this Surah interpretation,” The story of the people of Od " is presented, and the content of the verse is explained in this way: "The strong cold wind, which blew seven nights and eight days, tore the clothe heads first of the people of Od, and then the skin of the people and tore them apart. After seven nights and eight days, the wind stopped. By this time, all the members of the people of Od would have built their roofs and collapsed like palm trees, which had become porous. None of them had survived”[12.243.]. Now, if we interpret the combination ayyomi ajuz from the meaning of the verse, ayyom will represent a strong cold windy day, which blew on those seven nights and eight days, and the people of Od, where the example of a tree that has built up ajuz drop and became porous, will collapse. This reality was kept in the memory of mankind as a scene of fear, anxiety, horror. Perhaps this memory is encoded in the combinations “Ayyomi ajuz” and “Ayamajuz” in the peoples of Central Asia. And later it was transformed into a captive, filled with new interpretations, new views and expressing the attitude of nature and man. And on the basis of the source, proverbs such as “Ayamajuz six days, six months a hard day from winter”(1.56), “St. momo six days, sakanglasa – eight days, darksa – nine days”(1.44) appeared. Proverbs have not lost their relevance even on this day. Although confidence in the images in it is lost, it warns that in the last days of winter there should be unexpected natural changes and be prepared for the occurrence of unfavorable conditions. Such images in proverbs have a symbolic-figurative character, the correct understanding of which depends on the thinking of a person. "Although, without denying that reality lies at the heart of any image and phenomenon, it is worth noting that the search for reality from images and phenomena surfaces the work. The historicity of the image is seen above all in the expression and imagination embodied in it. This expression and imagination correspond to the primary worldviews of the Turkic peoples, the visions of shamanism and years before the era and carry the same vision to this day” [13.7]. In fact, it is difficult to interpret these images from an antogonistic point of view, but one cannot even say a dry imaginary imagination. These symbols are part of the history, imagination, worldview of people's thinking, and by their correct interpretation we can give a clear assessment of the oral creativity of the people. In this regard, the folklorist B.Sarimsoqov's conclusions about ravens associated with the mythological imagination are also noteworthy. According to the scientist, the spell of this variety appeared on the basis of the mythological concepts of primitive people that did not exist in existence, but were only in their imagination. For this reason, mythological images such as demon, dragon, ghost are involved in this type of spell”[3.187]. This is how the use of these images in proverbs can be explained. The images that once appeared as a result of imaginary imagination lose their initial meaning under the influence of evolutionary evolution, and it becomes an image that represents a new character corresponding to the era. In particular, the image of “Dev” in the proverb “Dev ham g'aribni urar” once represented an unusual creature formed according to folk beliefs, which in the middle ages

served to represent slaves, and in the period of subsequent feudalism-rich-noble, and now representatives of the ruling circle. In its place, the image of the “stranger” was also used in the sense of slaves, poor and helpless people according to the dictates of the era.

The migration of the image of dev to proverbs can be said to have been caused by the primitive animistic views and religious narratives of the people. The image of dev in such proverbs as “Dev g‘aribni uribdi, yasovul - po‘stinini”, “Sulaymon o‘ldi devlar qutuldi”, “Jin chalganni dev ham urar” also revives the extremely distant past in the imagination. In folk oral creativity, the image of dev is extremely active in terms of application. This image can be traced in almost all genres of folklore. Folklorist J.Eshonkulov noted that the very fact that the image of dev is depicted in Avesto as both a devil and a God testifies that this image did not come from the outside, but, on the contrary, was a product of the ancient imagination of our ancestors[13.10]. So, in folk thought, the image of dev existed as early as the era when “Avesto” was not yet formed. The image of dev in proverbs is different from the image of dev in epics and fairy tales. In Proverbs, dev comes in place of a word that refers to the meaning of Power, Power, Power, career, deed, rather than the image. The word dev was used in proverbs formed as a result of their contraction as well as their symbolic-figurative character, as opposed to the influence of ancient asotir and legends[2.508]. It is known to everyone that the proverb “Sulaymon o‘ldi, devlar qutuldi” was formed on the basis of a legend, and “Dev g‘aribni urar” was formed under the influence of ancient prisoners.

In place of the conclusion, it can be said that in proverbs, the period from the earliest period of human history to this day, sometimes truthful, sometimes symbolic, sometimes figuratively, finds its expression. After all, the russian folklorist V.Anikin and Y.As Kruglov said: "The arrival of the first proverbs on the field goes back to the early periods of human history" [7.142.]. With the right approach to them, it will be possible to realistically assess the history of the world of human thought.

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