



Theoretical Basis of the Study of Italian Paremiology from the Linguistic Aspect

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Abstract: *Folklore is one of the factors reflecting the national values and culture of people. In world linguistics, special attention is paid to the linguistic position, sources of education, etymology of proverbs, their connection with life, worldview, traditions and customs of particular people, as well as generalization of scientific and theoretical views on this matter. The article analyzes the fact that proverbs are one of the modern genres of folklore, one of the most important sources in linguistics and folklore. As in all nations, the study of proverbs, as one of the most important genres of folklore, is also of great importance in the Italian language today. The article analyzes the linguistic studies of Italian paremiology, the views of Italian linguists and folklorists on the concept of a proverb, the structural construction of proverbs, thematic division based on relevant sources and literature.*

Keywords: *Folklore, paremiology, wisdom of the people, aphorisms, proverbio, linguistic analysis, theoretical base, thematic analysis.*

One of the factors that express the national values and culture of the nation, which show the identity of the nation, is the oral creativity of the people. It has always been relevant to study proverbs and sayings that have been living as an inseparable part of the rich spiritual heritage of peoples, to show the people's life and human feelings reflected in them. Proverbs, one of the current genres of folklore, is one of the important topics studied in linguistics and folklore. Studying and researching proverbs, which are one of the most important genres of folklore, and folk art in general, is of great importance today. Proverbs and sayings, aphorisms raise the consciousness of people, especially young people, teach them to be correct, honest, hardworking, courageous, brave, consistent and persistent, promoting the most human qualities in a person. It also increases the vocabulary of writers, poets, and speakers, making their works artistically impressive.

Folk art has its own laws and principles of development. These features are studied in the field of paremiology of folklore studies. Paremia is a Greek word that means *wisdom, saying, wise saying*. [Safarov O. 45-50 p.] In folklore, the genre of proverbs is a part of the national paremic creativity, as it is oriented to wisdom, is very concise, short and figurative. However, the genre of the proverb is not recognized as a separate literary genre until today, and it is seen as a sub-genre in the form of an abstract form of folk prose and folk poetry.

Proverb is one of the genres of oral creativity with a concise and deep meaning, which was created on the basis of the experiences and observations of the people in the socio-economic, political and cultural life for many centuries. The term proverb is derived from the Arabic word - *qavlun* - *to speak, to say*, and is used for spoken expressions and phrases. [Murodova M., p.100] Expressions

that are said almost identically by everyone and are understood in the same way, mainly constitute the genre of proverbs. So, folk proverbs consist of expressions and phrases that have a unique artistic form, perfectly embodying the conclusions, judgments and recommendations of the public about specific events.

In Italian, the term proverb is mainly expressed by the word "*il proverbio*". Sometimes in literature, the concept of proverb is also expressed by the words: *adagio*, (*lit.*) *apoftegma*, *motto*, *paremia*, *detto*, *massima*, *sentenza* [Treccani].

The admonition character of proverbs makes them more lively and powerful. For example: the Italian proverb "*Le buone parole ungono, e le cattive pungono*" is literally translated into Uzbek as "*Yaxshi so'z xush keladi, yomon so'z chaqib oladi*". As an Uzbek alternative to this proverb, we can cite the proverb "*Yaxshi so'z- jon ozig'i, yomon so'z- bosh qozig'i*". As you can see, this proverb gives the meaning of admonition, it tells a person to always be kind and **benevolent**. Both versions of the proverb have the same meaning.

An important factor in the process of studying proverbs is its structure, how it is formed through syntactical units. According to the structure of proverbs, they are organized on the basis of one or several syntactic units. Proverbs consisting of a single syntactic unit are usually counted as one-part proverbs, and are often in the form of a figurative sentence. We will try to prove our point with the following proverbs:

Tra il dire e il fare c'è di mezzo il mare – *Gap boshqa ish boshqa;*

La gatta frettolosa fa i gattini ciechi – *Shoshgan qiz erga yolchimas;*

Cento volte misurare e una tagliare - *Yetti o'lchab bir kes;*

Le parole non empiano il corpo - *Gap bilan osh pishmas;*

Al vecchio non manca mai di raccontare – *Qari bilganni pari bilmas;*

Si raccoglie quel che si semina – *Nima eksang shuni o'rasan.*

Most proverbs consist of two parts, one of which is illustrative and the other of which is a summary:

Non dire all'amico ciò che sai, perché un giorno nemico averlo potrai - *Do'stga aytdim so'zimni, Dushman bildi sirimni;*

Chi ha mangiato la carne, deve goderne gli ossi - *Go'sht suyaksiz bo'lmas, sholi - kurmaksiz;*

Chi due lepri vuol catturare, una gli sfugge l'altra gli scappa - *Ikki kemaga oyoq qo'ygan, g'arq bo'lur.*

Italian folk proverbs, like those of other languages, are perfect and are considered one of the best examples of folklore. In the Italian language, the proverb is studied as an object of such sciences as literature, sociology, anthropology, dialectology. "*Il proverbio è "Specchio della vita umana"* [Polivková I. P.3], *in cui si riflettono problemi, gioie e preoccupazioni del quotidiano, e una sintesi delle regole umane della società e travalica i confini di un popolo e di un territorio*" [Jan Pavlik p.12] that is, from this definition given to the proverb in the Italian language, it can be known that proverbs are "the mirror of human daily life", they reflect the problems, happiness and sad days of daily life, it is a synthesis of human rules in society, and people and goes beyond the borders of the territory.

The name of the proverb was mentioned for the first time in Greece in the 5th century in the works of both comic and tragic writers and in Plato's dialogues. The proverb is sometimes described as "*parola*", sometimes as "*discorso*", "*racconto*", referring to the Latin terms *verbum e praeceptum*.

In his first work, "Rhetoric", Aristotle classifies the saying as follows: «*testimonianze che costituiscono le prove extratecniche indispensabili alla dimostrazione nel discorso giudiziario ed epidittico*» [Pocetti P. P.70] - "The main point in showing non-technical evidence indispensable in court and epidittic speech witnesses". From this clear and concise definition, we understand how much historical and important genre the proverb is. Aristotle was the first to start the tradition of

collecting proverbs, and it was continued by the Alexandrian philologist Aristophanes of Byzantium. Aristophanes not only collected proverbs but analyzed their content and exact meaning mainly from the point of view of comic poets.

The writer, linguist, folklorist Carlo Lapucci in his book "Dizionario dei proverbi italiani" mentions the following characteristics of the proverb according to the structure of the statement: *"è una frase breve di forma lapidaria o sentenziosa, codificata nella memoria collettiva o tramandata in forma scritta, che enuncia una verità ricavata dall'esperienza e presentata come conferma di un'argomentazione, consolidamento di una previsione, ovvero come regola o ammonimento ricavabili da un fatto. Può essere formulato in forma metrica o in prosa rimata. Ha di solito tradizione antica e una certa diffusione"* - "A short oral or written sentence preserved in the collective memory or given in written form, based on experience and presented as a confirmation of evidence, confirmation of a prediction, as a rule or as a warning. It can be composed in metrical or rhyming prose. It usually has an ancient tradition and a certain distribution."

The rhetorical use of the proverb in Latin sources was first recorded in Cicerone's (Socrates) textbook "Quintiliano". Cicerone endorses Aristotle's views on the metaphorical nature of the proverb, but insists that his views on its precise stylistic function in the Latin literary environment remain open. Nevertheless, it should be noted that Aristotle and other classical scholars' methods of summarizing proverbs differ from those used later, for example, from Franceschi's method. According to Franceschi, *«il proverbio è un motto breve e incisivo che costituisce un'affermazione di carattere generale o un consiglio, e che sia la sua origine, è un certo momento (passato in proverbio), è stato cioè assunto in una tradizione orale comunitaria»* [Franceschi T. P.111] - "A proverb is a short and sharp slogan, consisting of a statement or advice of a general nature, and whether it is of origin, "proverbial past" or a certain moment, it is a community accepted into his oral works". Franceschi also divides proverbs into explicit (*esplicito*) and implicit (*implicito*) types. Exact or indirect proverb *meglio un uovo oggi che una gallina domani* In this type of proverb, the paremiological value is interpreted through its features such as instructiveness and uncertainty, its proverbial value is known from its form. A hidden proverb (indirect or figurative) whose content is somewhat simpler and longer than a proverb, focused on a field (especially agriculture) or practical concepts (calendar, meteorology); describes different months, a certain time of the year when something can be done or vice versa, predicts the weather in advance [Franceschi T. P.11]: *Sant'Agata: la merenda nella sacchetta. Gennaio e febbraio, tieni al pollaio; marzo e aprile, capretto gentile; maggio e giugno, erbe col prugno; luglio e agosto, piccioni arrosto; settembre e ottobre, buone lepri col sapore; novembre e dicembre, buon vite sempre.*

Two paremiologists, Cirese and Tommaseo-Bellini, define a proverb as an admonition-an idea related to human life, reflecting ancient traditions and based on life experiences: *«detto breve arguto, e ricevuto comunemente, che per lo più sotto parlar figurato comprende avvertimenti attenenti al vivere umano»* o come *«motto breve, di larga diffusione e antica tradizione, che esprime in forma stringata e incisiva, un pensiero o, più spesso, una norma desunti dall'esperienza»*.

Another folklorist scientist Vallini cites several features of the proverb in his opinion:

1. *«uno strumento essenziale per la trasmissione della cultura popolare – tende a superare i limiti delle singole comunità»* [Vallini C. P.132] - "the main tool for the transmission of popular culture - it tends to overcome the limits of individual communities";
2. *«un'unità linguistica con valore semantico concluso»* [Vallini C. P. 143] "a linguistic unit with complete semantic value";
3. *"il proverbio è anonimo"* [Vallini C. P.122] - "the proverb is anonymous".

When it comes to the analysis of proverbs, based on their general meaning, it is possible to divide them into certain subject areas. If this classification is carried out within the framework of 2 languages, it will be possible to analyze the features of expression in proverbs that are characteristic of the mentality and national values of both peoples, and observe that Italian folk proverbs are diverse in terms of subject matter: ***Le bugie hanno le gambe corte*** - *Yolg'onning umri qisqa* (Truth and lies); ***Ogni paese ha le sue leggi, ogni famiglia ha le sue regole*** - *Onalik uyning ori bor, Otalik*

uyning zari (Family and neighborhood); *Gli anni della gioventù si apprezzano in vecchiaia* - *Yoshlikdagi g'ayrat - keksalikdagi rohat* (Youth and old age); *Il tempo è il miglior consigliere* – *Vaqt oliy hakam* (The value of time and opportunity).

As you can see, proverbs are not only the cultural heritage of the people, but also an inexhaustible source of such sciences as linguistics, literary studies, folklore studies. They reflect not only the Italian people, but also all the thoughts, worldviews, lifestyles, behavior and beliefs of every nation. As each nation has its own characteristics, this also affects their proverbs. The images in them are distinguished by non-repetition. It is these images that provide national coloring in proverbs, and the means of artistic representation in them help to make proverbs more impressive, make them concise, and take the lead in expressing a clear judgment.

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