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LINGUOCULTURAL ANALYSIS OF FOLK PROVERBS RELATED TO THE
PROFESSION OF MUSICIAN

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Abstract: In the last thirty years of the twentieth century, a new structural-semantic approach to the analysis of proverbs emerged. This development is closely connected with the progress of text linguistics and paremiology. One of the founders of scientific paremiology is G.L. Permyakov. According to him, proverbs are figurative sentences that express a “complete thought.” Within Permyakov’s theory of “fixed verbal formulas,” proverbs are considered stable linguistic units functioning as ready-made expressions in speech. Each language contains complex and specific cliché patterns that are indivisible constructions actively used in communication.

Keywords: proverb, linguoculture, paremiology, musician, traditional instruments, cultural values.

It is well known that proverbs are directly connected with the spiritual culture, traditions, occupations, and everyday life of the people. As concise and meaningful linguistic units, proverbs correspond to the spirit of each historical period. In the modern era of independence and revival of national values, speakers are required to possess a deep command of the Uzbek literary language, which holds the status of the state language, and to express thoughts concisely, logically, figuratively, and effectively. This demonstrates the relevance and importance of linguistic research on proverbs, which are widely used in publicistic and literary texts.

After gaining independence, Uzbek national traditions, customs, and oral folklore masterpieces created over centuries have received their true recognition. From the first days of independence, particular attention has been paid to national values, culture, spirituality, and language development in the republic. The restoration of cultural heritage preserved over many years has strengthened the appreciation of national identity. The masterpieces of oral folk art represent a unique spiritual and cultural heritage that reflects the centuries-old traditions, lifestyle, worldview, beliefs, and creative potential of our ancestors.

Examples of proverbs related to musicians and musical professions:

1. Nothing is lost for a trumpeter – just one blow.
2. If your friend is a trumpeter, put cotton in your ears.
3. An unskilled musician drags out his melody.
4. A singer does not die, and a doorkeeper does not get tired.
5. The burned one becomes a lament singer, the loving one becomes a folk song performer.



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6. There is no bard without a dutor, just as there is no good without bad.
7. If you want to get rid of a trumpeter, go and eat a pomegranate in front of him.
8. One who cannot play the flute produces too many sounds.
9. Both the lover and the sufferer become singers.
10. Loud shouting does not make a person a singer.
11. One who takes up an instrument at forty will have his ears twisted on Judgment Day.
12. When one dutor player meets another, his hands tremble.
13. The noisy trumpeter leaves the flute player in trouble.
14. There is a trumpet but no trumpeter.
15. The drummer is empty inside, but his sound is loud.
16. Once I was a drummer, now I have become a tub maker.
17. Dance according to the rhythm of the tambourine player.
18. Do not fear the one who sings; fear the one who remains silent.
19. The trumpeter does the work, but the flute player bears the trouble.
20. The tightrope walker dies from the rope, the snake charmer from the snake.
21. Even a horse trainer cannot do what a dog has done.

For example, the proverb *“The noisy trumpeter leaves the flute player in trouble”* originates from a folk story about a trumpeter and a flute player who were invited to perform at the king’s wedding. The king rewarded them by filling their musical instruments with gold. The trumpet, being larger, held more gold than the flute, which led to dissatisfaction. When they later exchanged instruments, their poor performance angered the king, who punished them. The proverb is used in situations where one person causes a problem but another suffers the consequences.

The proverb *“If you want to get rid of a trumpeter, go and eat a pomegranate in front of him”* suggests finding a clever solution to avoid a bothersome or intrusive person. The image implies that if the trumpeter sees the juicy fruit, he will be distracted and unable to continue playing, thus giving peace to others.

The proverb *“Nothing is lost for a trumpeter – just one blow”* is used when asking someone to act as an intermediary in persuading another person. It implies that the requested action requires little effort and can easily be accomplished with a single word or gesture.

The proverb *“There is a trumpet but no trumpeter”* describes a situation where necessary resources exist, but the person capable of using them is absent.

The proverb *“Loud shouting does not make a person a singer”* emphasizes that mastering a profession requires talent and an appropriate environment. Having a loud voice alone is insufficient to become a true performer; artistic skill and natural ability are essential.

The proverb *“One who takes up an instrument at forty will regret it on Judgment Day”* highlights the importance of acquiring knowledge and professional skills at an early



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age. Learning a craft requires time, dedication, and ability, and success is more likely when education begins in youth.

These proverbs demonstrate that musical professions are closely connected with cultural values, moral teachings, and social experience. Linguocultural analysis shows that proverbs related to musicians not only describe professional activity but also convey important ideas about talent, diligence, discipline, and the correct timing of learning.

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