

Annotation

In this article, the reasons for the use of linguistic elements belonging to the Oghuz dialect and their arrival in the text of the poems in some of the ghazals of the "Devoni Nihoni", one of the first works of the famous poet, adib, playwright, publicist Hamza Hakimzoda Niyazi, are covered in relevant examples. The article reflects on the words belonging to the Oghuz dialect, which the poet used mainly in his jokes.

Keywords: Language, artistic language, dialect, dialect, dialect. Oghuz, qarluq, Kipchak, Ghazal, lyrical hero, character, language characteristics, linguistics, poetics, linguopoetics.

"Devoni Nihoni" is considered to be a poetic collection of Hamza Hakimzoda Niyazi composed between 1914 and 1915. It is summed up by the poet's aruzian poems, which ended in 1905-1914. It is worth noting that these poems of Hamza, finished on traditional roads, when viewed in terms of genre, included 150 ghazals, as well as Murabba, mukhammas and musaddas. Most of his poems are in Uzbek; there are also aruziy poems written partly in Tajik.

"The Uzbek language has a very rich literary tradition. The written monuments created by the Uzbek people throughout their history provide rich material for studying the Uzbek language, for determining the stages of its development in different periods," the authors of the textbook on dialectology for the University and pedagogical institutes write. [1,3] B.Tuychiboev, B.It can also be found in the textbook written by Hasanov. [2,93] when viewed in this respect, this office of Hamza takes a special position. Indeed, looking at the linguistic arsenal of the dialects in the "Devoni Nihoni", it can be seen that in accordance with tradition, along with Uzbek words, Persian and Arabic words are formed from those of the Uzbek dialects of qarluq, Kipchak and oghiz. If the attention is paid to the galareya of words belonging to the Uzbek language, then the words belonging to the Oghuz dialect make up a large part, in contrast to their predecessors and other poets. In general, the linguistic elements associated with the Oghuz dialect in the Kokand literary environment were widely used in the language of poetry even before Hamza Hakimzoda. Or rather, this process began with the works of poets of the XIX century of the Kokand literary environment. This is confirmed by the fact that the linguistic elements belonging to the Oghuz dialect were originally found in the works of the poet Ghazi. Later, this situation also ceased to exist in the poetry of Amiri, Fazli, Gulkhani, Makhmur, Hoziq, Ado, Khotif and other poets. It seems that there are some reasons for this. First, in the first half of the XIX century, literature developed under the leadership of the ruler Amiri in Kokand. Abdulkarim Fazli Namangoni's tazkira-anthology "Majmai shohiron" shows that in Amiri's time there were more than eighty poets in Kokand who wrote more poems of payrov. If any poem Amiri was finished, then several poets ended up nazira (metaphor) in this poem of his. Naturally, the Oghuz elements used by Amiri (in rhyme, in radif, in other places in the stanzas) also migrated to self-made tatabbu poems. Secondly, the introduction of these Oghuz linguistic elements in Emirati poetry can also be traced directly to inter-territorial relations. During this period, the emirate Devan also went to the Ottoman Turks, where it was inscribed. A third influence on Amiri's poems can be attributed to his honest association with the Khwarezmian Khanate of the Kokand Khanate. The fourth effect is that Fuzuli, Machtumquli, Nasimi nazmiyot are common in Kokand literature.

Given that the various aruzian dialects in Hamza's "Devani Nihoni" were traditional, the following factors can prove that elements of the Oghuz dialect occur in the broad miqiyos in his nazmiyot:

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1. Most of the poems in Devon are similar to those of poets of the Kokand literary milieu, where Amirius laid the taste stone. As a result, the oghuzian language elements they used also migrated to the poet's poems.
2. The second factor in the abundant use of oghuzian linguistic elements in the linguistic wealth of the poet's poetry is associated with the rise of the jadidism movement during the time Hamza lived. Thanks to the wide distribution of Jadid newspapers and magazines in the region, the enlightenment efforts of the tatar Oghuz, a number of ADIB created during this period entered nazmi, prose and dramaturgy, and even in its publicistics, textbooks, elements of the Oghuz language in a wide way.
3. Hamza Hakimzoda's (and other creators') extensive use of the oghuz dialect from phonetic, morphological, and lexical elements in his works seems to have been influenced by the arrival of Azerbaijani theaters on tour throughout Central Asia, the public presentation of "Arshin molchi", "mother-in-law", and other stage plays.
4. At the same time, the teaching of Oghuz poets, especially Fuzuli poems, in madrasas, old-fashioned and new schools, the bardawam of fuzuliykhanites in places, in short, was the reason why a wide path was opened to the process of influence on the language through literature.
5. Hamza's close association with Khwarezmian poets also contributed to the introduction of Oghuz language elements in his works.

Ayrimdir misollarga murojaat etib ko'ramiz:

Hamzaning bir g'azali 8 bayt bo'lib, unda jami 107 ta so'z ishtirok etgan bo'lsa, shundan so'ng o'g'il lahjasiga dahldor so'zlar salkam 20 foizni tashkil qiladi. Bular: " vor "(bor) - bu so'z radif sifatida 9-marta, matn ichida bir marta - "vormi" morfologikligida ishlab chiqilgan. "ban" (odam, erkaklar) olmoshi ikki marta istifoda qilingan. SHu g 'azaldagi o' zlarni bir tizimga solinsa, quyidagilarni kuzatish mumkin:

a)" vor "(bor) modal so'zi:

Ayo shohi karam, *vormi* banga ehson ishongudek,
Xayoling rishtasidan ahdi yolg'on tilgromim vor. [3, 53]

b) "ban" (men) olmoshi: SHu baytda jo'nalish kelishigi shaklida kelgan:

Ayo shohi karam, *vormi banga* ehson ishongudek,
Xayoling rishtasidan ahdi yolg'on tilgromim vor. [3, 53]

v) "cho'x" (ko'p) daraja miqdor ravishi:

Firoqing vahshati qildi vatandan oqibat mahrum,
Xabarsizsan, judolig' o'tidan *cho'x-cho'x* azobim vor. [3, 53]

g) "edarsan" (etarsan) fe'li:

Raqibim ta'nidin uzlatni ixtiyor etdim,
Agar insof *edarsan* ol xabar, o'lsam savobim vor. [3, 53]

d) "bing" (ming) soni:

Xarob etmak ne maqsuding manga tubsiz vafolardan,
Ramuzin bilmadim bu va'dalardan *bing* gumonim vor. [3, 53]

e) "na" (nima) so'roq olmoshi:

Na so'zlar deb g'arazgo'ylar qatori ko'rmasang, jonon,
Qulog'ingdin tutib bir so'rgali arzi Nihonim vor. [3, 53]

At the same time, in the ghazal text, it can also be seen that the poet's touching of the qarluq dialect used word-forms into morphological forms of the Oghuz dialect. For example, the use of the name of the movement in the departure agreement" to ask", the verb" burning "in the present tense" to burn", the name of the movement in the departure agreement" to take "to olurga", the horse "lesson" in the style of "sabaq", proves this point.

Not only that, Hamza Hakimzoda gave a broad place to the Oghuz dialect in almost all poems of the "Devoni Nihoniy". For example, more than a dozen Oghuz dialects are also found in the hamd

Ghazal of Devon. This condition is felt as early as the mat of the Gazelle. This can be seen in the lexical and morphologic construction of words related to the dialect:

Nahri ashkim vor ta'sir aylamaz noring bango,
Lutfu ehson damda bergan qahri ozoring bango. [3, 11]

In the same Ghazal again come Oghuz elements such as “eton” (Qadi), “vermaz” (bermas), “ban” (I), “sheep ban” (sheep me). Later ghazals include “ölgəndir angō” (who was to him), “taqayah” (to the pious), “bing kas ölrmiş” (if there were a thousand people), “boq” (look), “ölgəm” (not afraid), “ölgər” (what is to him), “ölgə” (not to die), “dəriya” (to the river), “alingən” (from your hand), “yölər” (destroy), “onlar” Birla “(with them),” imayur “(similar) Singai can be observed to be used as an artistic word of lexical and morphological elements.

In conclusion, this abundance of words relating to the Oghuz dialect in Hamza Hakimzoda's “Devoni Nihoniy” and the use of Khob further enhanced the vocabulary of his poems and enhanced the Malahat and fascination in it. As a result, the musicality that arises through the word in the poems took a special position and manifested itself as a distinctive manifestation of the poet's skill.

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