



## EXPRESSION OF LANGUAGE UNITS RELATED TO THE OGHUZ DIALECT IN HAFIZ KHOREZMI'S LYRICS

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### ABSTRACT

*The article analyzes the lexical and grammatical elements of the Oghuz dialect in the poetry of Hafiz Khorezmi. Through the study of the language of Hafiz Khorezmi's divan, the characteristics of the old Uzbek language of the period in which he lived were described.*

**KEY WORDS:** *Hafiz Khorezmi, devan, old Uzbek language, linguopoetics, lexical resource, Oghuz dialect, Qarluq dialect, Kipchak dialect, dialect elements, grammatical forms.*

In our opinion, the question of the role of dialects in the formation and development of the Uzbek literary language is a very relative concept, for example, first of all, it is not for the purpose of determining which dialect is the leader and comparing its influence on the literary language, on the contrary, it is necessary to show the commonality between them and to emphasize that each dialect of the Uzbek language is closely related to each other. In fact, differences between dialects are mostly the result of phonetic phenomena, which in turn create some lexical differences, and morphological differences in turn create syntactic differences.

For example, A.Ahmedov, who has been extensively analyzed this issue, points out the phonetic situations specific to the Oghuz dialect, summarizes the opinions in the existing literature, and substantiates his comments with several examples [2].

Karluq and Kipchak dialects have a sonorous [m] phoneme at the beginning of the word, such as (men, murun, muncha, ming, mayram, muz...), presence of a sonorous [b] phoneme in the Oghuz dialect, such as ben, burun, buncha, bing, bayram, buz....

If we look at the given examples in the case of the materials of the old Uzbek language and the current Uzbek literary language, the old Uzbek literary language and our current literary language are recorded in some cases of Kipchak and Karluq dialects, and in some cases of the Oghuz dialect. The priority of the elements is visible. That is why such examples show the relativity of determining the obvious superiority of a dialect in our literary language.

For example, in the modern Uzbek literary language, the pronoun form “*buncha*” is active, while in the old Uzbek language, in particular, in the language of Alisher Navoi's works, the pronoun form “*muncha*” was actively used. As we can see, in “*Badoyi ul-bidaya*” this pronoun was used in the form of “*muncha*” in all cases (22 times).

One of them is about the word “*bayram*” (holiday).

In old Uzbek, the form “*bayram*” is also active:

Muning shukronasi qurbon bo'loyin [5],

Shami emas erdin, kavokib charxdin bayram tuni,

Kim erur er-tuman ming ko'z bilan hayron sanga [4].

In the “*Annotated Dictionary of the Language of Alisher Navoi's Works*”, the word “*bayram*” is interpreted as a combination of “*wedding: celebration, holiday, joyous day*” [9], and the combination of “*two holiday days*” and in other examples with the word “*bayram*”, it was used in the meaning of Eid. This proves the following ideas of Mahmud Koshgari: “... in the folk language, the word “*bazram*” in the meaning of the day of happiness and joy is connected with this word, the meaning has changed in this place. Because in the era of Jahiliyyah, it was the holiday itself that required the origin of such a word. If it existed, the Turkic peoples would have known about it. However, they do not know it. Only those who pronounce the letter  $\dot{\text{z}}$  by turning it into  $\text{z}$  know this” [16].



Thus, Mahmud Koshgari specially emphasizes that this word is special. The word “bayram” meaning “celebration, joyous day”, “blessed day” was formed by adding the suffixes (‘)r and –a, which expresses the meaning of strengthening, and –m to the form “bay” of the verb “baz” in the old Turkic language [19]. It is formed from the form of shib with suffix –m. The information given by Mahmud Koshgari about this word leaves no doubt that it is an Oghuz element: “Baz’ram is joy and laughter among people. ... The Oghuz people call the day of joy a holiday. That is, joy and a pleasant day. So, as their interpretation, ÷ and ʻ are special words” [16].

This word has the forms “bayram, beyram, beyrem, bāyrām, mayram, meyram, meyrem, payram, peyram, peyrem” in Turkic languages [13]. G.Clouson connects the etymology of this word with the Persian word “baḍrām” [6].

Now, in this regard, we analyze the use of the word “bayramlik” in the ghazal quoted above from Alisher Navoi:

Notovon jismimg‘a bayramliq bila ber suhbate,

Kim ko‘ngul ummedvoru muntazirdur jon sanga [4].

The point that attracted our attention is that the word “bayramliq” is reflected in the mother tongue. This word is included in “Dictionary of works of Alisher Navoi” by E. Fazilov, and it is mentioned in the example of this verse [10]. As E. Fazilov firmly corrected, the word “suhbate” in this verse is in accordance with the content. First of all, it should be read in the form of “suhbate”. This error was corrected in the next edition [3]. Secondly, the word “bayram” was represented as بېرام , that is, by the letter “alif” with the vowel “a”, which proves once again that it is a word of its own class. Because the short vowel “a” in old Uzbek borrowings was not expressed by “alif” in the middle of the word, but by “fatha” [13]. We support T.Gulensuy’s opinion that it is a mistake to say that the word “bayram” belongs to Persian.

In dialects, in the middle of a word, the unvoiced phoneme [t] turns into the voiced phoneme [d]: *bolta, o‘t, o‘tin, butaq... – boldu, ud udin budaq...*

Let’s pay attention to one of the given examples: “baltu/balta” (axe) was used in the form of “baltu” in the second half of the first millennium [18], as well as in the form of “bolta” in some dialects of the Bulgarian language. It was found that it was used in the form of “baldu” from the 11th century. In modern languages, it is common for the final sound to take the form of “a”. The final sound “u” form is still preserved in the Uyghur language and is widely used. The antiquity of the word is confirmed by the Hungarian language in the form of “balta // bolta” (in Russian – *monop*). The historical etymological description of this word is quite controversial. In particular, V.I.Abayev sees this word among the Iranian acquisitions in Turkic languages [1]. But the common Iranian form of the word in question, the stem is “parasu”, the supposed old Iranian form “palaθu” (such as Ossetian “farse”, Tokharian “peret (porat)”, Finno-Ugric forms and Tokhar-chuvash forms “porte”). There is a strong possibility that Turkic form “balta” is the result of the development of the consonant and the preservation of the inlaut (-l) in the Iranian word “palaθu”. In this case, it is understood that this word was formed in connection with Indo-European languages, but there is still no clear source for this. The source of the word “peleku” (halberd, pole-axe) in Indo-European languages is Semitic languages.

G. Remstedt stated that “balag, balya” is actually a long (wide) knife in the shape of a crescent moon. This word is used as “paraçu, parçu” in Sanskrit, “pilaqku” in Assyrian, “balaq” (axe) in Sumerian, “plexus” in Greek. This can be a proof of the above opinion. K. Manges, who continued his opinion to a certain extent, said that the “balqa” had different forms in different historical periods and shows its place in the form of a universal Turkish “balta”. According to its qualification, the word “bolta” is connected to the root of “balag” (Sumerian) and “pilaqku” (Assyrian-Babylonian), “plexos” (Greek), “parasuh”, “parsuh” (Sanskrit). In the Siberian Turkic languages, it is represented by another ancient Mesopotamian word (balta, balta– bolta). Close to the opinion of G. Romstedt and K. Menges, M. Resenen compares “balkan”, the Mongolian “aluqa” (malot) and the common Turkic “bolta” (topor) with “baska” - a big hammer. Similar works are also available in the works of G. Dyrfer, N. Poppe. B. Collinder’s work can also be added to this list. He compared the Finnish “parquet”, “patkele” - small lopat; “petkel”, “petkol” - heavy handle, New Persian “putik” (claw hammer), Greek “pulk”, and Turkic “bolg‘a” and notes that these are derived from a common root “bal”. The analysis shows that it is not accidental that the word “bolta” has different forms in the historical stages and dialects of the Uzbek language.

Determining the elements of a dialect in the language of written monuments is a very difficult matter. First of all, when we say Oghuz elements in the language of the written monuments of the XV-XVI centuries, the analyzed materials are defined in relation to the Oghuz dialect of today’s Uzbek language. Available scientific sources cannot give a detailed idea of the Oghuz dialect of that time. That is why it is better to study them as elements of a dialect, rather than logically accepting the expression “dialects” in a written source language. In addition, the object can be compared to the Turkic languages of the Oghuz group in the language of the records. Secondly, some phonetic, grammatical and lexical units defined as Oghuz elements are not unique to this dialect,



some have commonalities with Kipchak and some Karluq dialects. Therefore, there is a need to divide such units into internal groups as pure Uyghur elements and common elements. Based on this, it is necessary to accomplish the difficult task of determining which morphological indicators, which syntactic devices, which phonetic cases, which lexical units can be defined as purely Uyghur elements.

At the same time, it is necessary to determine the factors of the emergence of Uyghur elements in the language of written monuments. For example, the presence of Oghuz elements in the language of Alisher Navoi's works is related to the fact that the genius creator united all Turkic-speaking peoples "from Khito to Khorasan" under "yakkalam" (one judgment), Navoi's language was the standard for "certain Turkic nations" and other factors. The activity of some writers in the language is related to their ethnic origin. Such comments can be made about Hafiz Khorezmi from Khorezm. On the other hand, the environment and space in which the artist lived, in particular, the "language" of the ruling circles of that time and region, which dialect was represented, is also one of the factors we have in mind. For example, in Heydar Khorezmi's "Muhabbatnama" Oghuz elements and Kipchak elements are mixed, and there is a special place of qungirof begi Muhammad Khojabek's suggestion:

"Tilarmenki, bizim til birla paydo  
Kitobe aylasang, bu qish qotimda" –

In this case, the Kipchak elements of "bizim til" (our language) should be understood as the primary literary language. If samples from Khorezmi's other works had arrived, this opinion would have found its clear proof. Also, one of the reasons why the language of Hafiz Khorezmi's "Divan" has Oghuz and Karluq dialect elements in common is explained by the fact that he worked for a certain period in the presence of Iskandar Sultan.

No large-scale research has been conducted on the language of Hafiz Khorezmi's "Divan", which we are going to talk about. His creative legacy of 18,632 verses allows to think broadly about the Uzbek literary language up to Alisher Navoi, especially the Oghuz elements in the language of the written monuments of the period.

If we consider the above-mentioned comments on the example of Hafiz Khorezmi's "Divan", we can see that the language of the work is a source that shows the importance of Oghuz elements in the old Uzbek language.

In linguistics, the lexicon of the Oghuz dialect of the Uzbek language has been specially studied [15]. Despite this, the study of the relation of words in this dialect to the old Uzbek language is a very complicated issue. For example, the language of Hafiz Khorezmi's "Divan" contains elements of all three dialects in some cases. For example,

Toqat etmasa ko'zum yuzungg'a *boqмага* ne tong,  
Chun quyoshing *yuzina boqmog'a* imkon yo'q durur [12]. (p.24)

In this verse, we observe the elements of the Kipchak dialect in the word "*boqmag'a*", and Oghuz dialect "*yuzina*". In the word "*boqmag'a*", the suffix came in the form *-a*, but in the Oghuz dialect, it would have taken the form of "*boqmaq*". In the Oghuz dialect, even when grammatical forms beginning with a vowel are added to polysyllabic words ending with the consonant *-q*, the deep tongue back sound does not change to another (*-z*), such as *oraqini-* (lit. *o'rokini*). "*Bakmag'a*" is currently a form characteristic of the Kipchak dialect of Khorezm.

In the Oghuz dialect, the "*-na*" form of the past participle is very active. An example of such units is the word "*to'lu*". This word is used in the form of "*doli*" in Turkmen, and "*dolu*" in Turkish [20]. It is also used in the Oghuz dialect in the form of "*do'li*" [14].

Qolmag'il darband Xorazm ichra, ey Hofiz mudom,  
So'zlaring ovozasidan *to'ku* chun Tabriz erur. (p.20)  
Nur bila *to'lubdur jumla*-yi olam, lekin  
Sham'ining oshiqi yomonlik uchun tor tilar. (p.26)

Currently, the word "*dudaq*" in the Oghuz dialect [14], "*dudak*" in Turkmen [20], and "*dudak*" in Turkish are used in the form of "*tudaq*" in the ghazal of Hafiz:

Ey savod-i chin-i zulfing soyabon-i oftob,  
Vay *tudog'ing* birla xoling hasrati mushku gulob. (8-bet)

E. Fozilov notes that this word was in the form of "*dudog*" in the old Uzbek language [11].

Other examples are "*gazmak*", which means to come, to wander, to search (in the "Divan" edition, it is given in the form of "*qaz-*"); "*chummoq*" in the meaning of sinking; "*chakmak*" in the meaning of pulling:

Benishon bo'lub jahonni sarbasar *kazdim* vale,  
Ganji husnin topmayin vayrona bo'ldum oqibat. (p. 10)



Ko'z yoshim daryo qilib, g'avvostak ko'nglum mani,  
Ishq bahringga *chumib* durdona bo'ldim oqibat. (p.10)

So'z kelganda ushul kon-i shakartek og'zing,  
*Chakdi* bosh noz birla mandin ushul sarki baland. (p.14)

“*Sudji*”, which means sweet, appears in Hafiz's “*Divan*” in the form of “*suchi*”. In the Oghuz dialect, there are also the words “*sujilik*” (a small wound on the head of children) and “*ujimsik*” (sweeter) [14]. For example, “halva degan bilan og'iz chuchimaydi”, which means “saying the word halva does not make one's mouth sweet”. (Proverb)

To'tiy *suchi* labing biki shakarshikan dagul,  
Bo'lsa *suchi* so'zi taqi shaqardahan dagul. (ghazal 568)

Some of the words in Hafiz Khorezmi's “*Divan*” are words that have the same form in both dialects of the Khorezm oasis - Oghuz and Kipchak. For example, “*odosh*” (adash):

Zulfi savdosida boshim elga borg'ali tillar,  
Bo'la bilgaymen teyu Majnun birla *odoshlar*. (p.28)

A separate group consists of words used only in the Oghuz dialect. For example, the word “*og*” is used in the form of “*ov*” in Kipchak and Karluq dialects:

Zulfi birla soidi shakli ko'zum ichra erur,  
Andayin baliq ilingan bahirdakim *og* bor. (p.24)

It should be noted that the difference between words is not limited to phonetic and morphological forms, but in some cases also depends on their semantic features. For example, the verb “*qara*” is widely used in the Oghuz dialect to mean to search.

We can see this in the following example:

Olam ichra nozaninlarni qaradim ko'p, vale,  
San bikin bir nozaninni ko'rmadim hargiz *qarab*. (p.8)  
This is proof of our opinion that this word was bound to the object.

As an example of the Oghuz elements in Hafiz Khorezmi's “*Divan*”, we can cite the word “*isvanti*” - incense, which has been actively used in the Oghuz dialect:

Tegmasin nigoh o'shal oy yuznga ko'z tegib,  
Yuzing otashi uzra ko'runur xoli *ispant*. (p.15)  
Yuzi utsidagi ul dona-yi xolin sevadur,  
Otashin ishq birla kuygali jonim chu *sipand*. (p.15-)

“*Ispant*” is incense “*garmala*” [8]. “*Ispant*” – اسپند is the name of a plant belonging to the family of frankincense, the seeds and stems of which make the smoke of the fire bring tears to the eyes, the seeds are small and dark brown. Also the name of the twelfth month of the Iranian lunar month (February 20 to March).

In addition, the goddess of the moon is also called by the name of “*Isfand*”. It is related to the Avestian word “*spenta*” and means holy. This word is used in the form “*espan*”, “*span-dana*” in Gilakian, “*esfand*, *espan* *span*, *harmala*” in Persian. This herb grows in several regions of Iran, and is also common in Central, Eastern, and South-Western Asia under moderate climate conditions. The scientific name of this uncultivated herb is *Harmala ruta* in Latin. The cultivated one is called *Peganum harmala*. “*Harmala*” comes under several names in Russian: *гармала*, *могильник*, *адраспан*, *рута*, *сирийская рута*, *степная рута*, *турецкая краска*; in English, two words are used to express this concept: 1) *incense - ladan*, *famimat*, which means that this word does not mean harmala, but the harmala made from it and burned in temples and religious ceremonies; 2) *harmel* - this word means exactly harmala and is used in such combinations as harmel field, harmel seller, harmel dealer [17]. This word is used in the works of Alisher Navoi in the form of “*ispand*, *sipand*” [7]:

Muhabbat tuxmidin o'zga ul o't uzra *sipand* etmas.

The aforementioned Hafiz Khorezmi can give the first impressions of the Oghuz elements in the language of “*Divan*”. In the course of research, we believe that the language of the century is an invaluable resource for studying the relationship between the old Uzbek language and its dialects.

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