
СЎЗ САЊАТИ ЖУРНАЛИ
JOURNAL OF WORD ART
ЖУРНАЛ ИСКУССТВО СЛОВА

**THE PHILOLOGICAL STUDY OF WORKS OF REPRESENTATIVES OF
LITERARY ENVIRONMENT IN THE SECOND HALF OF THE 17TH CENTURY
THROUGH THE FIRST HALF OF THE 19TH CENTURY**

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For citation: Mamadaliyeva Naibakhon. The philological study of works of representatives of literary environment in the second half of the 17th century through the first half of the 19th century. International Journal of Word Art. 2019, vol. 1, issue 7, pp. 46-51



<http://dx.doi.org/10.26739/2181-9297-2019-1-7>

Келиб тушган сана 30 октябрь, 2019

Эълон қилинган сана 31 март, 2019

ANNOTATION

The author studies the lexical characteristics of written artefacts in the Uzbek language in the time of Khanates. The matter in question is the influence of Central Asian Khanates on the socio-political life and linguistic changes. Additionally, the author substantiates the necessity of a complex study of the lexicon of written artefacts of the given period. Such study greatly helps specify strata and elements of the traditional lexicon of that time and lexical changes in the system of language strata, meanings of words, and their interlexical relations in lexical microsystems.

Key words: The Uzbek language, written sources, spirituality, aspect, the period of khanates, lexicon, comparative analysis, traditional and non-traditional analysis, the essence of the words of the old Uzbek language.

**XVII–XIX АСР АДАБИЙ МУҲИТ НАМОЁНДАЛАРИ АСАРЛАРИНИНГ
ФИЛОЛОГИК ТАДҚИҚИ**

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АННОТАЦИЯ

Мақолада эски ўзбек тилида яратилган ёзма ёдгорликларнинг лексик хусусиятлари тадқиқ қилинган. Хонликлар давридаги ижтимоий-сиёсий ҳаётгагина эмас, балки тилшунослик соҳасидаги ўзгаришларга ҳам алоҳида эътибор қаратилган. Шунингдек, муаллиф қайд этилган давр ёзма ёдгорликлари лексикасини комплекс ўрганиш мавзунининг долзарблигини илмий асослаб берган, бу эса, ўз навбатида, давр анъанавий лексикасининг лексик қатламлари ва шеваларини, тил қатламлари тизимида лексиканинги ўзгарувчанлиги сабабларини аниқлашга ёрдам беради.

Таянч сўзлар: ўзбек тили, ёзма ёдгорликлар, маънавий, соҳа, хонликлар даври, лексика, қиёсий таҳлил, анъанавий ва ноанъанавий лексика, эски ўзбек тилидаги сўзлар маъноси.

ФИЛОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ ПРОИЗВЕДЕНИЙ ПРЕДСТАВИТЕЛЕЙ ЛИТЕРАТУРНОЙ СРЕДЫ 17-19 ВЕКОВ

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АННОТАЦИЯ

Автор исследует лексические особенности письменных памятников на узбекском языке периода существования ханств. Рассмотрен вопрос влияния ханств на общественно-политическую жизнь и на те изменения в языке, которые происходили в области языкознания. Также автор обосновал актуальность изучения вопроса комплексного изучения лексики письменных памятников упоминаемого периода, что это помогает определить пласты и элементы традиционной лексики данного периода, место признаков изменчивости лексики в системе пластов языка, значения слова и межсловесных отношений в лексических микросистемах.

Ключевые слова: узбекский язык, письменные памятники, духовность, аспект, период ханств, лексика, сравнительный анализ, традиционная и нетрадиционная лексика, значение слов староузбекского языка

During the 17th and 19th centuries the Uzbek literary language underwent a very difficult period in the process of development. That is because, the basis of the language of the works of that period reflected on the old traditional Uzbek language of the 16th and 18th centuries, on the other hand it can also be seen in great difficulties of people's socio-economic and cultural life.

Few scholars have extensively examined the literature and literary language of Uzbek works from the late 17th to early 19th centuries. Recent scholars have approached the issue from philological point of view. Studies of note include those found in the bibliography of this article under the numbers 2, 15, 17, 18, 26, 28, 29. None of these studies have carried out a complex investigation of the general characteristics of the vocabulary and language of the works of this period.

A. Matgaziyyev, a scholar of the morphology of 19th-century Uzbek literary language, has noted that 'the 19th century as an era marks the ending of premodern Uzbek and the beginning of the modern Uzbek language. On the one hand, lexical and grammatical features of the Uzbek language continue to be observed in written artefacts of that epoch, while on the other hand, some words and word combinations peculiar to the modern language begin to appear' [19, p 3].

Prof. A. Kayumov's work 'Literary Aura of Kokand' is a valuable source, for it provides significant information on the life and activity of literary representatives who created their works in both the Uzbek and Persian languages, such as Akmal, Nizami Hakandi, Ado, Fazli, Ghazi, Haziq, Uvaysi, Nadira, Makhzuna, Ma'dan, Mahmur, Nadir and Gulhani, some of whose literary work we will examine in this article [16, p. 369]. Kayumov's work gives insight into the linguistic and lexical features of these litterateurs. He notes the strong blending of the Tajik and Uzbek languages, the use of a number of Azerbaijani linguistic components. Of the style of that time, Kayumov suggests that literary works largely adhered to classical literary rules. However, in his examination of the style of other works, the scholar emphasized that their preambles were complicated, featured long sentences, and used copious amounts of Arabic and Persian lexicon [13, p 300]. He used his survey of manuscript preambles to define and distinguish among the Turkic, Arabic and Persian uses of the words 'hamd' and 'naht'.

While analyzing the compositions of these litterateurs, he focused on some philological features specific to each individual's background. For instance, 'Mahmur didn't confine himself to write one poem in Uzbek another in Tajik, he used both languages to compose a particular

poem. In several of his muhammas, the initial five strophes are written in Uzbek, but the second five strophes are in Tajik and the last couplet is in Uzbek' [13, pp.204-205]. He draws attention to similar features in other works of the litterateurs of Kokand, but we must not draw a conclusion that Persian words were mostly used in dictionaries then, as they were only used by ordinary people, rather than poets. By using such nonliterary words in their compositions, the poets tried to simplify and enrich in order to make them easier for people.

Muhammad Sharif Gulhani as a litterateur plays a significant role not only in Uzbek literature and history, but also in the development of public opinion and national culture. H. Nazarov was the first to study the lexical peculiarities of Gulhani's works and make general notes in some manuals of the history of the Uzbek language [5, 13, 20, 27]. In 1976, F.Iskhakov studied Gulhani's 'Zarbulmasal' and published a critical version of the text. The publication contains information about Gulhani's life and activity, history of studying the author's spiritual heritage, a manuscript and lithographic copy of 'Zarbulmasal', a general comparison of the two and a grammatical sketch as well [14, p.126].

Many were interested in learning Mohlaroyim Nodira's cultural heritage and activity during her lifetime. She composed poems under the pseudonyms Komila, Nodira and Maknuna. In the years since independence, little research has been done on her works; however, some studies contain analyses of the poetess's compositions, world outlook, and the linguistic peculiarities of her works [10, 21, 22, 25]. As M. Tadjibayev elucidates in his article, the most characteristic feature of Nodira's poems is that she used many Western Turkic words and word forms; while examining the phonological properties of her work, he found that some pieces depart from the vowel harmony typical of the time. As a 'zullisonayn' (Arabic: a person who composes poems in two languages), Nodira often used Persian-Tajik words in Uzbek poems; sometimes she employed the Persian 'izofa' construction with Turkic words [25, pp. 89-90].

One of the great representatives of the period is Boborahim Mashrab, whose works have

attracted the attention of a number of scholars over many years. Early 20th-century statements about Mashrab are found in the works of Sadriddin Ayni and Fitrat. Subsequently, many scholars and writers such as Izzat Sultan, G.Gulyam, V.Abdullayev, A.Haitmetov, I.Hakkulov, N.Kamilov, Yu.Yusupov, I.Abdullayev, M.Hashimhanov, Abdulkhakim Shar'i Juzjani, D. Hamrayev have conducted significant research on Mashrab's life and activity [13, p 10]. Only D.Hamrayev has analyzed the language and style of Mashrab's poetics in his research. One of the particularities of Mashrab's poetics is that he rarely used high-register words and phrases; instead, he skillfully employed proverbs, sayings, and idioms [13, p 128].

There are a number of studies and books dedicated to the life, activity, literary work of Shermuhammad Munis Horazmi, who was a talented author, historian, translator, and master of calligraphy of his time. For instance, according to the findings of M.Abdulhayrov, 'Devoni Munis' is arare manuscript which gives information about the state of the Uzbek literary language in the 18th-19th centuries, the development of science, art and culture, and customs. The manuscript includes Turkic, Arabic and Persian words, but the majority of the lexicon is Turkic. Abdulhayrov analyzed unchanged words, word forms with whole or partial changes, which are also used in modern the Uzbek language [2, pp.108-110]. Most dialectical phrases in 'Devoni Munis' belong to the oguz and kypchak patois of Khorezm.

To have a gain an impression of the vocabulary of Uzbek literary language at that time, it is very important to read the historical and literary works of Muhammad Rizo Ogahi. Many have been interested in him for his spirituality [3, 4, 11]. In the years since independence, several studies have been carried out [1, 12, 22, 23, 24]. F.Ganihadjayev was the first to write a critique of 'Ta'viz ul Ashikin' [12]. Actually, there has not yet been an investigation of the style of Ogahi's works, but some scholars such as S. Dolimov and K. Sultanova have studied it partially and devoted special chapters to the theme in their dissertations [11, 24].

In her study of 'Gulshani davlat', K. Sultanova argued that the work was one of the

most important in the development of the modern Uzbek literary language. Through the work, one gets a complete picture of the state of the Uzbek literary language of the Khivan khanate in the 19th century. The work was intended to be read in a khan's palace and was therefore written for a particular class. Nevertheless, a reader can feel live phrases in it [24, pp. 94-108]. But it should be strongly acknowledged that several statements within the Sultanova's work speak only to general characteristics or simply restate conclusions made in A. Matgazyev's work dedicated to the study of the Uzbek literary language in the 19th century.

The scholars who have outlined the general features of Ogahi's works have stated that he followed the literary traditions of the Khan's palace, and created books devoted to the history of the rulers of Khorezm [9, p.118].

Although study of the activity of Sufi Allayar began in earnest only after independence, significant results have been achieved. R. Zakhidov outlined the vocabulary of Sufi Allayar's 'Sabat ul-Ajiz'in' and N. Baratova and N. Allayarova dedicated special chapters in their dissertations to the style of the work [6, 8].

In her work on style and rhyme in 'Sabat ul-Ajiz'in', Allayarova emphasizes that Sufi Allayar followed regularities of local language development and live language there are two factors of his poetic style having some elements of oguz patois of the Turkic language. The first factor is that as oguz patois of the Turkic language is a live spoken language in southern part of Khorezm, Sufi Allayar was among the people spoken in this dialect and it affected the language of Turkmens of Bukhara. The second factor is a literary one and it showed that the poet was aware of Fuzuli's works.

Because 'Sabat ul-Ajiz'in' is a sample of religious literature, there are a number of Arabic and Persian words in the poetics of Sufi Allayar; on the other hand, he had a good command of Persian and could compose poems in both languages equally [6, p.17-20].

In fact, the style of works of that period was specifically studied in accordance with the requirements of literary and linguistic directions. Every century places certain demands on science. According to this point of view, studying the language of memorials is the demand of our period.

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