

Lexicon of Dialects Found in The Works of Ismailkhan Faqiri

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Abstract: The article also touches upon the controversial issue of using the term dialectism in relation to words included in the lexical fund of classical sources. Ismailkhan Fakiri is one of the greatest representatives of Uzbek literature, in whose works the wealth of oral folklore is presented through artistic language. In the linguistic analysis of Fakiri's works, his unique lexical capabilities and linguistic features characteristic of the Kashkadarya region are of particular importance. The article examines the vocabulary of Ismailkhan Fakiri's works, as well as the relationship and analysis of the historical dialects of Kashkadarya.

Keywords: Classical source, historical working language, vocabulary, dialectal vocabulary, dialectalism, hadzhr, hijr, mendey, kashka payola, khidr, kyykir, guffash, criteria of dialectalism.

Introduction: The relationship between the linguistic features of classical texts and modern Uzbek dialects is an extremely complex problem that can be answered by a number of complex questions. In this regard, we are faced with a number of problematic aspects. For example, if a word used in the works of Alisher Navoi is present in the lexicon of modern Uzbek dialects, then in Navoi's works these units were usually presented as dialectisms. In fact, several questions need to be considered here: firstly, when comparing the classical language of the text and modern Uzbek dialects, what can be considered their common criterion? For example, in the works of Alisher Navoi, and in general in the works of another representative of our classical literature, it is incorrect to consider the activity of the declension forms -r'a// -qa, -r'ə// -qə as an element of the Kipchak dialect.[11, p. 67]. Secondly, linguistic materials related to different stages of language development are not considered on the basis of the same criteria. Thirdly, in any case, although it is impossible to give an exact conclusion about what this or that dialect was like at the time when the classical texts were created, it is obvious that their phonetics, vocabulary and grammar were not in the form in which

we are trying to compare them, that is, in the form in which they exist today. Therefore, it is completely unfounded to claim that the phonetic, lexical and grammatical elements of the classical text exist in modern dialects, and to evaluate these elements in the classical text as dialectisms. Therefore, at this stage, we can only talk about one thing - the relationship (correlation) of the language of the classical text to the dialect or adverb. The reason for the difficulty in reflecting on the issue of dialectal units in such works written in the Old Uzbek language is the lack of the ability to compare such units as words, suffixes and phrases, which are considered dialectal elements, with the dialects used at that time. Therefore, in works written in the Old Uzbek language, especially those created after the 16th century, or more precisely, after the period when the language of Alisher Navoi's works began to serve as a literary standard, only those units that are not found in other works created in the Old Uzbek language (works created in other regions) and which are still used in the dialects of the same region can be assessed as dialect elements. A certain stage of language development also plays a major role in determining dialectality. For example, although the use of the declension in the form -a // -ə is considered a

morphological dialectism from the point of view of the current literary language, in the Old Uzbek language it was created in different periods and regions. [6, p. 53]. We can find similar historical forms in other classical artists. We see this in the works of Babur, Mashrab, Turdi Farogi, Ismailkhan Fakiri, a native of Kashkadarya. For example, in the works of the king, poet and writer Babur ("The hair trade has fallen, and you have returned again"), Mashrab ("The love trade has fallen, and you have returned again"), and Turdi Farogi we can find the following form. Considering that it is also used in the language of his works ("This old porch does not give anyone peace"), it is appropriate not to evaluate it as a dialectism, but rather to consider it as one of the passive forms of the departure declension in the old Uzbek language. We can also find elements of historical classical vocabulary in the same form in the works of Ismailkhan Fakiri. In his literary works, Ismailkhan Fakiri not only used traditional. He made extensive use of literary styles and elements of folk oral literature. His works reflect the artistic potential of language and the diversity of folk speech.

Fakiri's vocabulary, in particular, is shown as an expression of personal and social aspects and has many dialectal and colloquial features typical of the language of his time. In his works, Fakiri makes extensive use of folk expressions, proverbs, legends and interesting phrases. With their help, he describes the language, psyche and social status of the characters in his works. The artistic imagery and lexical elements of Fakiri's language enliven his works and bring them closer to the reader. His language contains elements of folk oral literature, especially his own folk idioms, dialectal differences and dialects characteristic of the Kashkadarya region. [10, 65 p.]. The Kashkadarya region is one of the regions of great strategic and cultural significance in the history of Central Asia. The people speaking this region are known for their rich linguistic features. The Kashkadarya dialects have unique phonetic and lexical characteristics that distinguish them from other Uzbek dialects of that time. The specific features of the Kashkadarya language and its historical forms are largely associated with traditions, cultural changes and historical processes. The preservation of archaic and some elements in the dialects of the Kashkadarya region, as well as the preservation of dialect-specific forms in colloquial speech is of particular importance to linguists. These elements are manifested mainly through phonetic changes, differences in the meaning of words and grammatical structure. For example, when studying the Kashkadarya dialect, one can encounter many archaic forms, words and phrases that have remained since ancient times. Among them, a special place is occupied

by some dialectal differences, specific forms of word usage, as well as phonetic features.

The connections of the vocabulary of the works of Ismailkhan Fakiri with the historical dialects of Kashkadarya demonstrate the richness and originality of his artistic creativity. Fakiri successfully used the diversity of the folk language and dialects typical of the Kashkadarya region in his works. His works are important not only for literary studies, but also for linguistic research. It would not be a mistake to say that an in-depth analysis of the Fakiri language and the study of the dialects of Kashkadarya will make a greater contribution to the development of Uzbek literature and language. The connections between the vocabulary of Ismailkhan Fakiri's works and the historical dialects of Kashkadarya demonstrate the richness and originality of his artistic creativity. Fakiri successfully used the diversity of the folk language and dialects typical of the Kashkadarya region in his works. [14, p. 120]. His works are important not only for literary studies, but also for linguistic research. An in-depth analysis of the Fakiri language and the study of the dialects of Kashkadarya will make a greater contribution to the development of Uzbek literature and language. The reflection of the Kashkadarya dialect in the ghazals of Ismailkhan Fakiri has a special linguistic and artistic significance. The ghazals contain many dialectal elements that reflect the uniqueness of the language and national spirit. Some words and phrases from the ghazals given demonstrate lexical and phonetic features characteristic of the Kashkadarya region. Let us analyze the words in these ghazals that reflect the Kashkadarya dialect:

I am so fortunate, I am so grateful that I have had to drink from the same cup as the poor.

Is there in heaven the richest homeland in the world, O Lord, for I am a poor man [16, 105b.].

Let us see how the word "Kashka payola" is expressed in this verse. This expression means "to drink from a cup" or "to drink", but in the Qashqadaryo dialect the word "qashqa" is more often used. The word "kashka" here means to drink from a "cup" or "vessel". This word, which comes from the dialect, is widely used only in the Qashqadaryo region.

From night until dawn, my work screams and screams, I do not know when I will become a worshiper of the world of poverty. [16, p. 97]. In this verse, we will consider the expression "He screams". This expression means "he leaves screaming". The word "krik" has a pronunciation more common in the Qashqadaryo dialect, reflecting this dialect. The verb "to go" is also used in a unique way. These words are a form of verb forms in the Qashqadaryo dialect.

Longing and sadness pierce my soul every day,
Don't let me fall into the trap of poverty. [1, p. 58].

"Don't be like me, trapped in poverty." In this sentence, the word "mendey" is characteristic of the Qashqadaryo dialect and means "like me." At the same time, we have scientific evidence that the verb -day can also be expressed as a prepositional or adverbial auxiliary. It served as a metaphorical complement to the gazelle. We can see the expression of the suffix -day in the form -dey. In addition, the use of the word "trap" in the meaning of "trap" reflects the dialect. This word demonstrates a folk and simple vocabulary. The reflection of the Qashqadaryo dialect in the ghazals of Ismailkhan Fakiri makes his works very unique and interesting. The words and phrases he uses, especially such lexical features as "qashqa", "kyqirib ketar", "mendey", "g'uffosh" and "sog'inch", enhance their artistic impact and reflect the dialect beautifully. These words also indicate that Fakiri's ghazals originated from oral folklore. Their use demonstrates the liveliness and sincerity of the language, as well as its unique forms. Ismailkhan Fakiri's ghazals contain many historical and ancient words. Below we will list some historical words and their formation forms from Fakiri's ghazals: The word "bakht" and its formation: In fact, the Arabic word "bakht" is used in the Uzbek language to mean "good, luck, happiness". The original form of this word is Arabic "bakht" (بخت), which means "luck" or "fortune". The word "Behora" is derived from the Arabic word "bichara" (بِجَارَة), which means "in need of help" or "afflicted with evil". This word in modern Uzbek means "a stranger left to his own devices, needing only help". Formation of the verb "qiyqir": Uzbek is derived from the Arabic word "qiyqir" (قَيِّقِر), which originally meant "to moan loudly" or "to scream in excitement". Formation of the word "khidr": The word "khidr" is derived from the Arabic word "al-khidr" (الْخَضِر), which means "green" or "long-lived". Khidr is also known as one of the ancestors in Islam, a long-lived and enlightened being. The word "Hajr" is a word that is often used in a lingua-poetic sense in classical literature and is formed as follows: The word "Hajr" comes from the Arabic word "Hijr" (هَجْر), which means "separation". In Islamic history, this word refers to the migration of our Prophet Muhammad (peace be upon him) to Mecca and Medina. In the ghazal, this word is used in the meaning of "separation, farewell" or "sorrow". The lexeme Fakir is also one of the words that is very actively used in classical poetry, and we can see how it is formed as follows: The word "Fakir" comes from the Arabic word "faqir" (فَقِير), which means "poor, needy". The Uzbek form of this word is also used in the meaning of "poor, needy". The abstract noun "gam" is often used in fiction to describe the character of a

lover, and historically it looked like this. The word "gam" comes from the Arabic word "gamm" (غَم), which means "sorrow, grief and sorrow". This word is used in the Uzbek language in the form "gam" and means sadness, grief. The word "Guffash" comes from the Arabic word "ghufran" (غُفْرَان), which means "forgiveness" or "pardon". This word is used in the Uzbek language in the folk lexicon and is close in meaning to "forgiveness" or "improvement". The word "longing" comes from the Arabic word "sugun" (صُغْن), which means "sorrow, separation". This word is used in the Uzbek language in the form of "soginch". The word "guidance" comes from the Arabic word "hidayah" (هُدَايَة), which means "guidance, the right path". The meaning of this word in the Uzbek language can be "to show a good path" or "to guide correctly to the path of science and humanity". In conclusion, it should be noted that many historical and ancient words used in Fakiri's ghazals have Arabic roots. These words are important not only in literary works, but also in folk literature. The use of these words in his ghazals reflects the richness of the language, historical heritage and culture. Lexical combinations and historical words in the ghazals of Ismailkhan Fakiri reflect the richness of the content and language of his poetic expressions. The poet used words borrowed from Arabic in his works, adapting them to the phonetic and semantic features of the Uzbek language.

Thus, Fakiri highlights not only the rich lexicon of the Uzbek language, but also the historical and cultural layers of that era. We believe that the historical words quoted in Fakiri's ghazals, their interrelation and their construction in the poetic context have the following characteristics. Fakiri used many Arabic words in his ghazals. These words reflect not only linguistic features, but also the historical and cultural context. For example, words such as "Khizr", "Fakir", "Gam" and "Hajr" reflect not only the Arabic vocabulary of the Uzbek language, but also concepts borrowed from Islamic history. The use of Arabic words in Fakiri's ghazals indicates their historical roots. For example, words such as "Khizr" (symbol of longevity and wisdom), "Hajr" (separation, farewell) and "Fakir" (poor) represent the past religious and spiritual values of the Uzbek people. Through these words, the poet created the spiritual and educational atmosphere of his time in his works. The use of historical words not only increases the lexical richness of the Uzbek language, but also deepens the content of poetic works. Words such as "Bakht", "Bechora" and "Gam" convey the dramatic spirit of Fakiri's ghazals and express the emotional state of the poet. These words reflect not only the semantic richness of the language, but also the poet's inner world, his thoughts and feelings. As a result

of the introduction of Arabic into the Uzbek language, historical words have undergone changes in phonetic and morphological terms and began to be used in forms characteristic of the Uzbek language. For example, the word “bakht” comes from the Arabic word “bakht”, and the word “behora” comes from the Arabic word “bichara”. This process demonstrates not only lexical and morphological changes, but also cultural exchange. An analysis of Fakiri’s ghazals from a linguistic point of view shows that the Uzbek language has been enriched with Arabic words. It also reflects the historical development of the Uzbek language and the influence it draws from its cultural and religious heritage. By using these words in his ghazals, the poet expressed his respect for the religious and spiritual roots of the Uzbek language. Historical words in Fakiri's ghazals reflect not only the poet's mastery of the language, but also his connection with the historical and cultural heritage. These words deepen the meaning of his poetic works, reflect the spirit of his time, demonstrate the richness of the language and the transformation of its historical forms. Such historical words in Fakiri's poetry allow us to deeply understand the development of the Uzbek language and its response to cultural changes. This, in turn, requires scientific research in the field of linguapoetics of ghazals.

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