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## THE USE OF DIALECTICS IN THE WORKS OF M. NYZANOV

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### ABSTRACT

In this article, we discussed the dialectics used in works of art, the nature of their application, and the dialectics used in the works of the writer M. Nyzanov. We have talked about the names of household items used in the writer's works, dialectal idioms, taboo words, and ethnonyms.

### KEYWORDS

Work of art, dialect, household appliances, phraseology, taboo, ethnography.

### INTRODUCTION

A work of art has a powerful power in a person's life. The significance of a work of art is very great in a person's understanding of the world and their self-awareness. The value of any work is evident in the sharpness of the writer's pen: in the appropriate use of any word, in the depiction of any appearance, event, each image, giving it a peculiarity and deep emotional coloring. The writer uses words characteristic of that region when describing a specific event, especially to make his works convincing. The writer's ability to use any word appropriately and depict it artistically testifies to his true mastery. Dialectal words are a characteristic feature of the language of the population of a particular region. This feature is not

specific to another region, but is not found in spoken language, literary language, and some analogues are used in a modified form. Dialectisms are used in works of art to express the life of a particular region, region, and the speech characteristics of people there. [1.33.] Dialectisms, along with giving the work a special artistry, enhance the imagery and expressiveness of the work and are given in the language of the author and the hero. The writer also uses dialectics to reveal the inner and outer states, character, psychology of the hero, to describe his portrait, and at the same time to clearly reveal the image of that environment, life, customs, and traditions. In this work, we will discuss the dialectics found in the works of the renowned

writer of the Karakalpak people, M. Nyzanov, and the terms, idioms, taboo words, and ethnographies used in everyday life.

The works of the famous writer M. Nyzanov are the favorite writer of every reader with their richness of imagery, artistry, as well as history. The writer's works are very rich in dialectics. In his works, we see that each dialect is used in its place and fully reveals the landscape of that region. For example: Ishi bir quman suw alatuğın qalayı sarqum gá shelekke batırıladi, gá qazanğa. [«Dushpan», 236-b.] Ğarri qaptalındağı dúgildik kesegge bir qultım quyıp ishti. [«Dushpan», 153-b.]-Bul nemis degen naysaplar shımalayday kóp eken,- dá dep oylap qoydı ishinen. [«Dushpan», 126-b.] Qaraqalpaqlar úy qasındağı móldek jerine tiykarınan júweri ekken. [«Qaraqalpaqlar», 370-b.]

In the given examples, sarqum, dúgildik kese, shımalay, móldek are dialectal words. The dialectal word sarqum denotes the name of a vessel for drinking water, and in our literary language it is found in the form of shólmek, baqırash. The term dúgildik kese refers to the term small bowl. These terms are included in the names of household items. The word Shımalay is found in our literary language in the form of an ant. The name Móldek means a small field next to a house. By using these dialectics, the writer was able to convey the real way of life of that region.

Phraseological units play a special role in the figurative, impressive performance of any writer's work. It embodies the sharp ideas, wisdom, and wonderful examples of word creation created and accumulated by the people over the centuries. [2.179.] Phraseological units have a strong emotional-expressive spiritual coloring, which gives the work a special sensitivity, skill, deep content, and increases

the artistry of the work. Such deeply meaningful dialectal idioms are often encountered in the works of M. Nyzanov. For example: Ózimniń atımnan tapsırdım, basqa orta dármıyan xojalıqlardıń atınan tapsırdım. Qullası, taqiyada tamtıǵım qalmadı. [«Dushpan», 49-b.] Porxan maqsımǵa nabat berip júrgen kúnleri pıshaǵı may ústindeedi onıń. Bir kún Shamda, bir kún Mısırdı. [«Dushpan», 90-b.]

In the examples, the idiom " taqiyada tamtıq qaldırmaw " is given in the language of the hero and means "to leave nothing." This idiom is used in the Kazakh language to mean seeing difficulties. [3.13.] The dialectal phraseological unit over «pıshaǵı may ústinde» is given in the author's language and is used in the sense of having a cost, having a full throat. The phraseological units in the given examples have opposite meanings and serve as antonyms. By using these idioms, the writer was able to describe the hero's life situation, giving him special emotional shades, and enhancing the artistry of the work.

In the past, when people's minds were not developed, they were afraid to name certain things and called them by a different name. If he said it frankly, it would harm him, he understood it was miraculous. As a result, taboo words have been formed in our language. We often encounter taboo words in the writer's works. For example: Onıń ata-anası bir jazda izli-izinen kóz jumdı. Ótlewden ketti. [«Tutqın», 4-b.] Kútilgen bekinis Atı jaqsı qorǵanı edi. [«Tutqın», 181-b.]

The word "ótlew" in the given examples is a term for a disease, and in our literary language it is used in the term "soqır ishek". In our example, «Atı jaqsı» comes from the name of the fortress, while T. Begzhanov says in his special work that it is a type of human disease, which he also calls the «qurózek». [4.107.]

Ethnographies are a legacy passed down from generation to generation. In these ethnonyms, we can see the way of life, customs, traditions, and culture of our people. Traditions connect people with the forces of nature, animated mythological objects, the creator; ancient customs are a ritual of protection from specific evil forces. [5.58.] In the ethnonyms of M. Nyzanov's works, we can see the peculiarity of that region. For example: Ulli sáske bolǵansha hesh kim shayǵa otırmadı. Ayǵúl dárhal sútgóje pisirdi. Aysara sarı may kúydirip, gójege quydı. Kúnbıybi «iyt jórgek» soqtı. [Dushpan, 227-b.] Soń shıyqshı bergen bir jayman menen bes-altı bawırsaqtı «teberik» dep dásturxanına qaytadan qoydı. [Dushpan, 9-b.]

Religious beliefs lie at the root of the ethnonyms iyt jórgek, jayman in the given examples. The term iyt jórgek is found in our literary language in the term jórgek. The jórgek is used to carefully wrap the child up to forty days from the moment the child is born. The jórgek is also used for the growth of the child's limbs, for peaceful sleep.

The brief etymological dictionary of the Kazakh language provides the following explanation of the origin of the term "Jórgek": "The origin of the word "Jórgek" is related to the word "yorgá," used in Turkic languages in the 11th century. Now, if we consider the word "jo'rgek" ( uyǵ. - yóǵák, qaraqal. -jórgek, ózb.-yurgak, bash.- yurgák, tuva- chórgek, haq. -churuǵı, qoyb.- jórǵók, trok, qarayım- chárǵesh, barab. –uurgó etc.), which is found in most Turkic languages, it is formed by adding the noun-forming suffix -q,(-k, -aq/-ák, ıq/-ik, -uq/-úk etc.) to the root of the verb "yo'rg'a" mentioned above.

Then, if the word "jórge" originally meant "to wrap" something, then through the addition of the suffix "-

q," it became only the name of the wrapping fabric that wrap the child." [6.88.] At the same time, the names of «iyt kóylek» and «biyt kóylek» are also found in our language. At the heart of the term "iyt" lies a force that protects against evil eyes.

The term "jayman" is found in our literary language in the form of "shelpek." In our Karakalpak people, shelpek is made thin from dough, rolled round, and baked in butter, cutting the dough with the tip of the knife so that it cooks evenly everywhere.

When our people read the Qur'an to their ancestors, when they go to visit them, they bake it in their way, and also at our weddings, before baking «bawırsaq», they bake the «shelpek» first in the cauldron, and people bake the «shelpek» in order to protect themselves from evil things and distribute seven «shelpek» to seven people. All of this is called «iyis shıǵarıw» in our people's language.

In the Kenimekh Karakalpak language, the term "shelpek" is used to denote "iyis nan" - "bread baked when one is afraid or has a bad dream." [7. 11.] In our people, «bawırsaq» is cooked along with «shelpek» in the «lyis shıǵarıw». The ritual of «lyis shıǵarıw» is prepared differently in each nation. For example: In the traditions of the Altai peoples, it was believed that an animal was slaughtered to «iyis shıǵarıw», or meat dishes were prepared, at least fatty dishes, «shelpek» were prepared. [8. 117.] «Bawırsaq» has become a tradition in Khorezmian rituals for the «lyis shıǵarıw». It is said that if «bawırsaq» is not cooked, the spirits will be restless, because the smell of «bawırsaq» is their main food. If this dish is not prepared, the spirits may go hungry and cause harm to someone. [9.113.]

Additionally, in our culture, if people have a bad dream or even if they see a deceased person in their dream, they cook pork and let its aroma spread. These ethnographic practices are rooted in belief. This belief is viewed as a force that protects people from evil things. Through the use of these ethnographic terms, the writer emphasizes that the customs and traditions of our people, which constitute our rich heritage, are still valued today and have not lost their significance. The author stresses that these traditions will always remain a wonderful legacy of our people.

Thus, we come to the following conclusion about the dialectics used in the works of the writer M. Nyzanov:

1. By using each dialect in his works, the writer was able to give the work a special uniqueness and achieve a valuable, meaningful outcome of his works.
2. The dialectisms used in the dictionary can reveal the unique characteristics of this region and clearly reveal its true appearance: life, culture, customs and traditions.
3. By using writing dialectisms, he demonstrated the richness of the Karakalpak language and played an important role in conveying it to our people.

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