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## ARABISM IN HAMZA'S ENLIGHTENMENT WORKS

**Abstract:** The article presents use of Arabic words in such a manner was acceptable to people of the time. The effects of books that have been read for centuries are also felt here. For this reason, most of the works created during this period are dominated by the Arabic words. For this reason, there is a great deal of disagreement in the educational works of Hamza.

**Key words:** Arabism, denotative and taciturn meanings, enlightenment, Hamza's Works, national poems, national songs, traditional and changing gallery.

**Language:** English

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### Introduction

It is known that in the period of Hamza Hakimzoda the Arabic words were much higher in the Uzbek written literary language. There are some reasons. Jadids believed that the most effective way to awaken a nation was through the dissemination of knowledge, enlightenment, and the freedom of their lives. That is why they have used literature as the main instrument: they have invented new genres, they have written a variety of manuals, and poems calling for the revival of the nation. Of course, many of these poems have been judged by Islamic judgments, quoted from the Koran and hadiths, or used their interpretations. As a result, the weight of the Arabs in the lexicon of these works increased and increased. In addition, in the monologic and dialogical systems (poetry, prose and drama), in the discourse of the authors and heroes, the Arabic words, the traditional and changing gallery of words changing from Arabic to Uzbek were formed. In addition, whether the leading heroes of Hamza Hakimzade's educational works are those of Islamic faith, madrassahs (at least who attended a religious elementary school), they have many examples of Arabic lexicon.

Hamza has a set of national poems for national songs. His seven poems included in the collection of "Gul", other poems and publicist articles published in the press, his dramas, textbooks, and "national

rhymes" show that he has become one of the great figures of the Jadid movement, while his national literary language, his Turkish. To appreciate the skill of a skilled artist who combines elements of Persian and Arabic, especially those who have a broader use of Arabic words in denotative and taciturn meanings, and who have created various interpretations and interpretations with them. Allowing In his collection, the national spirit strives to present the words of the nation's aspirations for independence in the shell of the Arabic-Islamic word, which provided a powerful impression on the spirit and spirituality of the people of that time and environment. The folk song, which is based on deeper meaning and more meaningful words, replaces the melodious and melancholy melody of the song "Lom Mum Mamajanan" with more and more Arabic words and calls the nation to education. People in Turkestan are crying because they are in the grip of ignorance:

### Methodology

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Do not worry if it goes to knowledge,  
The obligation to read a thousand ways in the Qur'an  
Decree,  
Faith without command, without faith,  
A perfect Muslim without knowledge.  
Cry, cry, Turkistan, cry, Turkistan,  
Let the spirits shake, cry, Turkestan.

With regard to the text, except for the repetition of four out of the thirty-one words used, it is easy to see that ten words are Arabic, which are firmly embedded in our language and are easily understood. Words like "science", "Quran", "decree", "enlightenment", "rules", "faith", "perfect", "Muslim" are interconnected art. In another poem in the collection, one can see that the Arabic words evoked purposeful harmony as in the same passage:

This Nihon is a worthy breakfast for the nation that is  
crying blood,  
The summer has come and winter has come, but  
spring has not come,  
Sarsari's body wants to be ignorant,  
Let's open a school, maybe a greenhouse.  
O Muslims, When Do You Want a Drug?  
Do you want the nation to have a vibrant, prosperous  
and honorable era?

Hamza published a relatively new genre for Uzbek literature - a new prose, called the "National Hero" by the publisher of the Madora Library in 1915. This byte in the novel is epigraphic and also uses Arabic words:

Read the science, get the education juice,  
Get rid of your anger and cross over with the people.

The young scientist, Abdulkahhar, is blissfully unaware of the ignorance and ignorance in the New Happiness.

If you look at the text of the novel, you will find many Arabic words in the language of the author and

heroes, balanced within the antithesis of knowledge and ignorance. Not only that, Arabic words are crucial in the drama "Poisonous Life or Victims of Love," which was published in the year of the writer's novel. The drama tells of ignorance, backwardness, fanaticism, the devastation of the lives of Mahmud Khan and Maryam Khan. The author does not justify the genre of the work as a tragedy of the bride and groom from the Turkestan house. The main characters of the work are Maryamkhan and Mahmudkhan - the most advanced intellectuals of the time. They live with great dreams, romantic dreams, and their love is pure and sincere. The playwright emphasizes the image of Mary in the work, and the author's educational views are more fully reflected in the image of Mary than the image of Mahmud. It is true that Mahmud Khan has played a great role in helping Maryamhan reach this level.

It is Mahmudhan who took him to the Enlightenment. Here is Maryamkhan's purpose in life, the key to her life: "... Sir, hasten my judgment; Let us write to the newspapers and warn each other about the husbands of our husbands and the families of our oppressed families. Let's open a real-purpose girls' school, be it morally-minded, you have financial service, and raise money for our dying nurses with knowledge. Let's live the next generation, our husbands, you and your daughters, in white, red flowers in our graves, reading the Qur'an and giving our spirits a service ... No, until the Day of Judgment, your grave is well known by the nation and the next generation. Let me remember the shameful and dying death of our noble and noble Lord! So, if the dream dies, let the nation and humanity not die! " Italics is full of words, or the base part is Arabic. Clearly, Maryam expresses her hope that the Shari'a will revolt against the fanatics who violate Islam, expose their misdeeds, and look to the future with the help of Arabic words. It is true that at the time the drama was written and printed on stone, the Arabic words were not quite clear to most people. This may be an example for intellectuals of the time, or perhaps the reason for the individualization of the language of two educated representatives of the time. In any case, the writer was able to put Arabic words in the speech of the heroes more than expected.

It is noteworthy that Hamza (as well as other thinkers) is sometimes regarded as an atheist because of his exposing some of the dishonest behavior of the Shari'a leaders. In fact, he exposes fanatics and fanatics, not religion. This is evidenced by his drama The Poisoning Life. Take a look at the discourse on Sharia and Islam in it: "The Shari'ah is not a tyrant or a traitor. The Sharia makes everyone happy. There is freedom in Sharia, there is competition, there is justice. In Shari'a, it is haram. Marriage is lawful with the acceptance of the party. If I do not accept it, marriage is a fad, marriage is haram. Oh Shariah!

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Islam without understanding! Is Shariah over? O Lord!

### Results

To sum up, we want to emphasize that Jadid writers intend to address their actions directly with Islam. Naturally, in this process the Arabic-Islamic words occupy a special place in their writings and serve as an expression of their way of life, their interactions, and their outlook. In addition, the use of Arabic words in such a manner was acceptable to people of the time.

### Conclusion

The effects of books that have been read for centuries are also felt here. For this reason, most of the works created during this period are dominated by the Arabic words. For this reason, there is a great deal of disagreement in the educational works of Hamza.

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