

## Analysis of Ancient Literary Excerpts

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**Abstract.** *This scientific article studies the specific aspects of the history of philological analysis from the perspective of linguistic poetics. The study attempts to demonstrate the decisive role of “Dīwān Lughāt al-Turk” in the study of linguistic poetics based on evidence. In addition, the article highlights the aspects of the work that are particularly important for linguistics and literary studies.*

**Key words:** *history of poetics, “Dīwān Lughāt al-Turk”, literary fragments, philological analysis.*

**Introduction.** The famous encyclopedic scholar of the 11th century, Mahmud ibn al-Husayn Muhammad al-Kashgari, made a significant contribution to the development of Turkology. His work, Dīwān Lughāt al-Turk, is an invaluable source for various fields of knowledge due to its rich and comprehensive information.

It is well known that Dīwān Lughāt al-Turk is an exceptionally rare linguistic source. At the same time, it serves as a valuable and abundant material for literary studies as well.

In his article, “Dīwān Lughāt al-Turk and Its Translation,” S. Mutallibov states that Devon explains the lexical meanings of words and provides insights into their formation. Ultimately, the explanations of words in this work reveal fundamental principles of phonetics, morphology, and lexicon of the language of that period.

MOMENT. Kononov, in his article “Mahmud Kashgari and His Work Dīwān Lughāt al-Turk,” notes that, according to O. Pritsak’s calculations, Mahmud Kashgari was born between 1029 and 1038. He began working on Devon in 1072 and completed it in 1078.

The article also provides evidence that Mahmud Kashgari belonged to the elite class of the Karakhanid aristocracy. The author supports this claim with information from the text:

1. “Our ancestor,” writes Mahmud Kashgari, “was the very amir who took Turkic lands from the Samanids; he was called ‘Tekin’ (meaning amir)” (BA, I, p. 112; SM, I, p. 136).
2. At the beginning of his work, Mahmud Kashgari describes himself as belonging to one of the oldest Turkic tribes (BA, I, p. 4; SM, I, p. 44).

Before compiling Devon, extensive work was carried out to collect linguistic, historical, and ethnographic materials.

**Analysis of relevant literature.** It is well known that Dīwān Lughāt al-Turk, an important monument of the 11th century, had a profound influence on both common Turkic literature and the subsequent

development and refinement of Uzbek poetry. The first scholarly attempt to classify and analyze the literary excerpts from this work was made by Professor A. Fitrat. However, further research from a modern philological perspective is necessary. To achieve this, a separate publication of the poetic texts contained in *Devon* must first be prepared. Currently, even the exact number of these poems remains uncertain. Furthermore, only two of them—"The Elegy of Alp Er Tunga" and "The Debate between Winter and Summer"—are widely known to readers, while many other examples have been overlooked.

As Professor A. Hayitmetov has pointed out, a deeper study of these quatrains reveals that not all of the poetic examples in the work belong to folk oral traditions. Many of them are the works of individual authors—professional poets. This, in turn, provides strong evidence that written literature among Turkic peoples existed long before the 11th century. The work *Dīwān Lughāt al-Turk* ("Compendium of Turkic Words") encapsulates a wealth of information about the customs, lifestyles, and geographic regions inhabited by various nations, tribes, and clans. Additionally, it reflects the phonetic, lexical, morphological, and dialectal features of the Turkic language as it existed in that era. Furthermore, the book includes poetic texts that provide insight into the socio-political life of the 11th century. These poems represent unique examples of philosophical, socio-political, intimate, and event-based lyrical compositions.

This encyclopedic work consists of two main sections: an introduction and a lexicographical part. As a lexicographic source, *Dīwān Lughāt al-Turk* holds great significance, particularly due to its inclusion of numerous literary and artistic excerpts such as proverbs, songs, and wise sayings used to explain the meanings of words and phrases. Research indicates that the work contains 242 literary passages, including epic narratives, elegies, folk songs about labor and love, descriptions of nature and the homeland, as well as heroic and hunting songs. Additionally, the text features over two hundred proverbs.

According to the renowned linguist S. M. Mutallibov, who translated and prepared *Dīwān Lughāt al-Turk* for publication, the literary excerpts within the text and the author's commentary on them demonstrate Mahmud Kashgari's deep interest in literary works and his thorough study of them. Throughout the book, Kashgari occasionally provides information on poetic meter, literary genres, and rhetorical devices such as metaphors and similes. These references indicate that, even in his time, certain poetic conventions had already begun to take shape.

**Research methodology.** This study employs historical-comparative, descriptive, and classification methods, drawing upon both historical and contemporary sources. The poetic excerpts from *Dīwān Lughāt al-Turk* have been incorporated into university and secondary school curricula. However, their poetic artistry has not been thoroughly analyzed, which presents an opportunity for further literary examination. Many scholars have been drawn to these poetic passages, with particular focus on their metrical patterns. Most researchers agree that the majority of these poems follow the *barmaq* (syllabic) meter. However, researcher T. Ganjiy has identified certain passages written in the *aruz* (quantitative) meter, while scholar I. V. Stebleva asserts that nearly all of them are compatible with the *aruz* system. N. Mallayev, on the other hand, acknowledges the presence of both meters but emphasizes the predominance of the *barmaq* meter: "Some poems clearly belong to written literature—Mahmud Kashgari often highlights this by stating 'this is the word of a poet' while also acknowledging the wisdom embedded in these words. "Although some of these poems were composed in the *aruz* meter (which had become integrated into Turkic poetry), the majority belong to oral literature, where the intrinsic meter of Turkic poetry is the *barmaq* system." The poems in *Dīwān Lughāt al-Turk* vividly depict life and evoke strong impressions, reinforcing the idea that: "A poem is a living entity—it is not merely written; "it is created." When examining their artistic features, it is evident that the poetry in *Dīwān Lughāt al-Turk* is distinguished by its fluidity, musicality, and emotional intensity. It is also crucial to recognize, as some scholars have rightly pointed out, that *Dīwān Lughāt al-Turk* is not solely a collection of oral literary traditions—it also contains examples of written literature. In this regard, E. Rustamov notes:

"It is worth emphasizing that many of the poetic excerpts included in Mahmud Kashgari's *Dīwān Lughāt al-Turk* were composed by individuals with substantial literary expertise and mastery of poetic

composition.” Regarding I. V. Stebleva’s perspective on the metrical aspect of these poems, it is important to consider the assertion of Professor H. Ne’matov:

“In the Uzbek language, syllables can be lengthened or shortened at will without altering the meaning of the word. “This characteristic makes Uzbek exceptionally well-suited for the aruz meter.”

### **Artistic Features of the Poetic Excerpts in "Dīwān Lughāt al-Turk"**

It has been established that the poetic excellences found in Dīwān Lughāt al-Turk stand out due to their artistic excellence. Another significant aspect is that the author of Dīwān Lughāt al-Turk attributes one of these excerpts to a historical figure named A’sha (p. 151). This further confirms that a portion of these excerpts belong to the realm of written literature. Regarding the thematic scope of the poems, A. Hayitmetov stated: “From these quatrains, it is evident that didacticism held a significant place in the poetry of ancient Turkic peoples. This can be attributed to the characteristics of the tribal society, where fathers held a high status. Later, as tribal structures began to disintegrate, the influence of such poetry diminished. However, poets familiar with this tradition lamented this decline and composed similar quatrains. Starting from the 11th and 12th centuries, these traditions evolved further, now drawing from the didactic traditions of Persian-Tajik poetry. In sum, the didactic elements in the works of renowned poets such as Yusuf Khass Hajib, Navoi, and Magtymguly can be traced back to ancient Turkic traditions.”

The poems in Dīwān Lughāt al-Turk are not only relevant to later literary periods but also to all epochs of our literary history. The influence of folk quatrains is strongly evident in Qutadgu Bilig (Wisdom of Royal Glory). This becomes particularly clear when comparing the quatrains in Mahmud al-Kashgari’s Dīwān Lughāt al-Turk with those in Qutadgu Bilig. Many of Kashgari’s quatrains are examples of oral folk literature and primarily follow the syllabic meter (barmak). In terms of rhyme schemes, they often take the form of murabba, resembling the ruba’i structure of written literature with a-a-b-a or a-a-a-a patterns, along with other variations. Considering the dominance of these forms, it is evident that the roots of Qutadgu Bilig’s quatrains lie in the oral traditions of Turkic peoples. This similarity extends beyond form, as thematic, ideological, and artistic characteristics also display close parallels. As B. Tokhliev puts it: “The quatrain form is one of the most ancient structures in Turkic poetry.”

**Conclusion and Recommendations.** The poems presented in the work exhibit diversity not only in terms of themes and ideas but also in their artistic characteristics. A careful examination of these poems reveals their artistic completeness, as well as their embodiment of various poetic devices. Just as visual art cannot exist without color and music without melody, literature cannot exist without language. Literature is often referred to as the study of humanity. Indeed, writers explore diverse human characters, uncovering significant truths that contribute to social development. However, all these insights are conveyed through language. “Since the foundation of any artistic creation is built upon linguistic material, the following aspects of language play a crucial role in fulfilling its artistic function:

1. The literal and figurative meanings of words.
2. The morphological potential of words.
3. The combinatorial possibilities of words.
4. The repetition of words.
5. The symbolic potential of certain alphabetic characters.
6. Phonetic and orthoepic features.”

Additionally, various morphemic, morphological, and syntactic features specific to artistic expression must not be overlooked. Since poetic texts incorporate artistic devices, their communicative properties are realized precisely through these elements.

The study of poetic devices used in the excerpts from “Devon-u lug’otit turk” from a linguopoetic perspective leads to the following preliminary conclusions:

1. It is appropriate to begin the analysis of poetic devices with “Devon-u lug‘otit turk”, since this allows us to form a concrete understanding of their origin, development and language structure in the initial examples.
2. The formation of poetic devices, including tropes and syntactic figures, is based on the interaction and harmony of selection (paradigmatics) and combination (syntagmatics).
3. Like any linguistic sign, poetic devices should be studied from the point of view of their expressiveness, content and functional aspects.

“Modern literary criticism recognizes that artistic devices were formed in classical literature. However, this does not mean that new artistic devices did not appear in later literature. On the contrary, as life and literature develop dialectically, the identification, description and evaluation of new artistic means used by contemporary poets is one of the urgent tasks facing literary theory today” [Afokova, 1994: 90-91]. At last, linguopoetics unites such diverse disciplines as linguistics, poetics, literary studies, stylistics and the language of literary works - areas that are significantly distant from each other. In this, it appears as an important means of preserving the integrity of classical philology. However, this can only be achieved through philological analysis of texts.

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