

Vazn Comparison of “Qutadg‘U Bilig” and “Devoni Lug‘Oti Turk” Works

Gavharoy Murodova, Madina Sultonova

Students, Fergana State University, Fergana, Uzbekistan.

E-mail address: gavharoymurodova@gmail.com

Abstract: In this article the poetic features of “Qutadg‘u bilig” and “Devoni lug‘oti turk” are illustrated. For instance, we can see examples of aruz and finger vazn.

Keywords: vazn, turoq, aruz, erkin she‘r tizimi, bahr.

Introduction

It is a tradition to put vazn on our modern literature as well as our classical literature. Because a poem without a vazn is not a poem. Vazn is an element that provides melody and musicality in poetic systems. There are 3 different poetry systems in our poetry, which are: barmaq, aruz and free poetry systems. Below we will focus on the vazn of the works “Qutadg‘u bilig” and “Devoni lug‘oti turk”:

Materials and methods

There are two different opinions among Turkic scholars on the vazn of “Qutadg‘u bilig”, some of which say that it was written in the vazn of a barmaq, while others say that it was written in the vazn of aruz. Including such a ma‘ruza in the journal “Milliy tatabular”. In the part of this ma‘ruza on the vazn of the “Qutadg‘u bilig”, there is the following opinion: “The rest of the list, with an introductory word written by nasr, is much more complex than the filhrastan moado rhyme and 22 verse misras” [1. P 99]. So the speaker puts forward the idea that “Qutadg‘u bilig” is written with the 11 hijo measure of barmaq. Nasib Asim says about this work: “This is the most famous “Qutadg‘u bilig”, which is the same as the “Siyosatname” in terms of the subject matter. The famous work of the Turkish poet, written in the eleven vazn and in tarsi masnavi, is a true image of the Turkish community of the fifteenth century hijriy, reflecting the spiritual and political ideas” [2. p 259].

Abdurakhman Sa‘di said in his article “ Chigatay and Uzbek literature, poets”: “Qutadg‘u bilig” is written in the national vazn of the Turks, that is, in barmaq-hijo, in the masnavi style, and is 11 hijo” [3. p 181].

It is, of course, natural to conclude that this work was written in barmaq-hijo vazn, taking into account the opinions of the proponents of this idea. There is another reason for this, in addition to the above considerations. It is well known that in Makhmud Kashg‘ari’s “Devoni lug‘oti turk”, a sample of the songs that have come down to us is barmaq-hijo. Because “Qutadg‘u bilig” was written at the same time as “Devoni lug‘oti turk”, and the misras in it have exactly 11 syllables which is the reason for such an opinion. But research shows that The samples listed in the “Devon” fully meet the barmaq-hijo vazn requirements. “Qutadg‘u bilig” is written in accordance with the vazn of the aruz. Examples include:

Budrach yema / qudurdi, 4+3=7
Alpag‘utin / odurdi. 4+3=7
Susin yana / qadirdi, 4+3=7
Kelgalimat / irkasur. 4+3=7

In this passage at the “Devon”, the system of barmaq-hijo vazn is observed, and their turoq are 4+3.

Me-n ish- qil-g‘uv / chi-men- sen- ish / ko‘r-guchi
I-shing- ko‘r-gu / chi-din bi-lur / qil-g‘chi
Ba-yat- ber-di / em-di se- ne / og- ko‘- nul
U-qush- ham- bi / lig- bir-la bol / du -n amul.

These four misra of the poem are taken from “Qutadg‘u bilig”, these misras are written according to the law of aruz and do not fall into any fixed system of barmaq-hijo vazn.

If we are talking about the inconsistent passages in some parts of “Qutadg‘u bilig”, the reason for this is, of course, the copyists. This is because the work was written in the eleventh century, and today’s copy dates back to the fifth century.

In another source, Fitrat wrote that he came to a definite conclusion about the vazn of “Qutadg‘u bilig”: “The “writing” is in the “ikkilik” – masnavi form of “nazm” and vazn the vazn the weight of the famous Iranian poet Firdavsi’s “Shohnoma”. This old Turkish poet was written with great success in this vazn, which was very difficult for the Turks. Believing the opinion of many scholars, I also believed that this book has a lot of shortcomings and incomplete weights, but today I do not think so, the vazn came out very good. From some places comes the smell of the tone of “Shahname”. But in order to fill the vazn, I would often say words like “ko‘r”, “ul” in the middle of the word, where it was not needed at all, and we should [4. p 69]. It is also clear from these ideas that the fact that, according to tradition, the works about kings were written in a mutaqorib vazn, and that the “Shohnoma” was also written in the same vazn as the hymns of the kings, proves our opinion.

Or else we may see in the following to‘rtlik taken from the two works also places which are quite different in vazn:

Yigitlarig / ishlatu, 4+3=7
Yig‘ach yemish / irg‘atu 4+3=7
Qulan, keyik / avlatu, 4+3=7
Badram qilib / avnalim. 4+3=7

First of all, let’s explain the incomprehensible words: ishlatu- ishlataylik the first person plural form of the verb. Irg‘atu is the past tense form of the verb “silkitmoq” in III persons. Badram- “bayram”. Avnalim is an eleventh century version of the word o‘ynaylik. In this passage in “Devon”, the poet describes the amusement: let us use the young men to pluck the fruit from the trees. Let’s hunt asses and deer and celebrate for a few days. Including the fact that the this to‘rtlik is now written in a very close variant and in the form of a 4+3 of barmoq-hijo vazn proves our point once again.

Ne-ku- ter- / e-shit- bu / si-na- mish / ki-shi,
Ba-shin-da / ke-chur-mish / ye-tur-mish / ya-shi
Ba-sut-chi / ke-rek -er / ke- ya- ri / chi-lar
U-qush-lug‘ / bi-lig-lig / bo-gu-el / chi-ler

This world is testy. It did not and will not fulfill its duty to anyone. Because human comes to this life to be tested. And most people only know it when they are older or have had a test. Yusuf Khas Hajib also refers to this phenomenon in the above misra: Listen to the man who has passed the trials of this world, that is, to the man who has been tested: including the need for intelligent, knowledgeable, wise country leaders.

As for the vazn, we can say that this to‘rtlik is written in the mutaqoribi musammani maqsur vazn of aruz.

Conclusion

In conclusion, it can be said that based on the above scientific grounds, this two works are written in different vazns, which are not completely close to each other, and in addition, according to some scholars, the work “Qutadg‘u bilig” is written in mutaqoribi musammani mahzuf (maqsur) vazn. We have come to the conclusion that the idea has not been proved, as they have not made any comparison with the conclusions that it was created under the influence of and although these works are written in different vazn, they have not lost their value as a mirror that enlightens source for the study of our Turkic language.

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