

# The Role Of “Devonu Lug‘Otit Turk” In The Study Of Linguopoetics

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**Abstract:** *It is known that Mahmud Kashgari, as a mature scientist of his time, in his work "Devonu lug'otit turk" gives information about many fields of science. These poems, in turn, contain literary texts about the events of the socio-political life of the XI century-poems, which are unique examples of philosophical, socio-political, intimate and realistic lyrics. Literary passages in Devonu lug'otit turk are folk songs about epics, mourning, labor and love, nature, landscapes, heroism, hunting, which were popular among the people at that time. It is also noted that more than two hundred proverbs were used in the play. According to S.M. Mutallibov, a well-known linguist, translator and publisher of Devonu lug'otit turk, the literary passages in Devon and the author's statements about them prove that Mahmud Kashgari was interested in literary works and studied them carefully. Although Mahmud Kashgari walks along the Devon, he sometimes gives information about weight, sometimes about literary genres, sometimes about allegory, allegory, and other poetic features. These same facts indicate that the rules for poetic works, even if they were initial, originated in those times. This scientific articles heeds light on specific aspects of the history of philological analysis in terms of issues of linguistic poetics. An important role in the study of the history of linguopoetics in the work "Devonu lug'otit turk" was tried to show on the basis of evidence. Important aspects of them materials of the work for linguistics and literature are noted.*

**Keywords**— linguistic poetics, history of poetics, “Devonu lug‘otit turk”, literary passages, genres, philological analysis.

## 1. INTRODUCTION

It is known that there is only one copy of Devonu lug'otit turk in the world and it is kept in the library in Istanbul, Turkey. According to the author, "Devon" was copied by the secretary Muhammad bin Abu Bakr Damascus from the signature of Mahmud Kashgari in 1265-66AH. According to reports, there was another work by Mahmoud Kashgari.

However, this work, entitled "Javohirun-nahv fi lug'otit turk" ("Pearls of Nahv (syntax)) of the Turkic languages (more precisely, the rules)" has not reached us.

In Devon, M. Kashgari cites a wide range of materials that are equally relevant to language and literature, explaining their linguistic and sometimes genre-poetic features (such as in the poem, as the poet says; interpretations of terms such as riddles, songs). The only example is that the phonetics of Turkic languages, the information on spelling in connection with phonetics are also important for Uzbek philology in several respects. In this work, some comments are made on M. Kashgari's confessions on this issue and its significance today:

- M. Kashgari distinguishes sounds and letters, spelling and pronunciation, adds additional characters to the Arabic script, which does not fully reflect the sound system of Turkic languages, adapts them to a certain extent to reflect the phonetic features of Turkic languages, divides phonetic exchanges, Turkic dialects and interlinguistic differences into combinatorial and no combinatorial It shows that he created a

perfect phonetic doctrine in linguistics in the X-XI centuries, that the theoretical and methodological principles of our linguistics in the field of phonetics were improved almost 1000 years ago. However, in later periods, especially in the XIV-XIX centuries, M. Kashgari's phonetic knowledge was not developed in our linguistics, on the contrary, it was forgotten, and in the XX century Uzbek science redefined the phonetic concepts developed in the X-XI centuries and even widely used in practice. had to.

Behbudi, Fitrat, in general, the efforts of the Jadids to popularize the Devonian materials were not in vain. They want to restore the historical truth, to convey to the people that the concepts and methods of analysis we receive from European science today are not completely new to us, but European concepts developed in the XVII-XVIII centuries, adapting to the times, thereby developing a spirit of national pride. they set themselves the goal of forming and perfecting a sense of a cautious approach to spiritual values. Knowledge of the phonetic materials of "Devon", the awareness of the general public about the existence of such mature doctrines in our history is of great scientific and spiritual importance in today's era of national identity and its glorification in the world;

- M. Kashgari's phonetic information is of great importance in interpreting, correctly understanding and interpreting thousands of events in the Uzbek literary language and dialects. The peculiarities of Devon materials in this direction can be seen, including:

In order to correctly understand and interpret the process of formation and development of linguistic units independent

of the phonetic variants of the past, the mutual equalization of Turkish words and stems, for example, in the devon M. Kashgari records the word *im* in the sense of a conditional word (password). This word is rarely used in the Uzbek literary language, it is found in compound words and phrases such as *im to speak, im to do, im to strike*. On the basis of the factual materials given by M. Kashgari in the devon, the word *im* has phonetic variants of *em* and *jim*, and the form of *em* is peculiar to Turks, *im* form to *ozuz*, silent *kipchak* dialects.

Devon materials provide a great material for connecting words that are widely used in our language, such as *silence, silence, silence*, with the words *im (imo)*.

M. Kashgari gives clear information about the transition of "g" to "q" or "v" at the end of the word. He notes that words such as *village* and *meadow* have both place name and action name meanings. In our modern language, phonetic variants such as *kishlag, kishlak, kishlov*, interpreted by M. Kashgari in the XI century, have developed as independent words and even, *-ak, -ov* as separate suffixes (the name of a village is the name of a winter movement). But in a number of words, the suffixes *-ak, -ov* have both the name of the place and the name of the action: *Fire, pasture 1. place, 2. spring-village (summer residence), village-winter place*.

M. Kashgari gives spring-summer phonetic variants in the spring-summer sense. In our modern language, this is preserved in the words *yay, yayly yaylay, yayramak*. M. Kashgari gives the words *foot-and-mouth*. The normative word in the Uzbek literary language is *foot*. But the word *adoq // adaq* is used in the same way as *adog* in the desert // *adoq* in the case.

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## 2. MAIN PART

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they do not differ from *h-x*. M. Kashgari emphasizes that both are non-Turkic, and that the *h-x* sounds entered Turkic languages under the influence of non-Turkic languages. In a number of Turkic languages, including modern Turkish literary language, *h-x* does not differ. The consistent differentiation of the letters *h-x* in our literary language today, especially in the Uzbek Latin spelling, is also evidenced by the fact that the forms *h* and *x* are given with sharply different letters. This situation is also observed in the poems in the work. The materials of the work are of special importance in the study of the historical development of poetic speech.

Research methods. In this work, comparative-historical, descriptive and classification methods are used based on the requirements of the topic. Its object is historical, modern lexicographic sources and oral materials.

Research results and their discussion. It is natural that many years of work on the collection of linguistic, historical and ethnographic material were carried out before the creation of the Devon [Kononov, 31].

Prof.H. As Nematov's scientific observations acknowledge, the first Turkologist, linguist and lexicographer, ethnographer and folklorist, historian and geographer Mahmud Kashgari, who lived in the 11th century, founded Turkology with his Devonu *lug'otit turk*. This work is not only the first comparative grammar of the Turkic languages, but also a large encyclopedia containing valuable materials on the history, ethnography and folklore of the Turkic tribes.

Mahmud Kashgari's research and reflections on the grammar of Turkic languages are still noteworthy. One such rare study is the classification of Turkic languages.

M. Kashgari divides Turkish languages into two groups: 1) according to the purity of tribal languages and 2) according to phonetic and morphological differences in tribal languages [Nematov, 52].

S. Mutallibov's article "*Devonu lug'otit turk*" and its translation "*Devon*" explained the lexical meaning of words and gave information about the construction of words. It is emphasized [Mutallibov, 42].

Apparently, "*Devonu lug'otit turk*" is not only a linguistic source, but also an extremely unique work for many fields of

science. In addition, it is also a source of rich and valuable material for literature.

Prof. S. Mutallibov completed the translation of "Devonu lug'otit turk" into modern Uzbek and published it in three volumes in 1960-1963. Academician A. Kayumov, studying the scientific value of "Devon", made a comprehensive ideological and artistic analysis of the poetic passages in it. He translated the poems into modern Uzbek and published them in the pamphlet "Ancient Monuments" (1972). Not only that, he wrote a chapter for the first volume of the five-volume monumental study "History of Uzbek Literature" "Mahmud Kashgari and his work" Devonu lug'otit turk "(Vol. 1, pp. 88-92). Also, about Mahmud Kashgari and his work, academician E. Fozilov, G. Abdurahmonov, Professor M. Imomnazarov and others also made certain observations.

The dictionary mentions the names of hundreds of people, cities and villages, country names, geographical terms such as rivers, mountains, pastures, valleys, fields, roads, passes, lakes, streams, various tribes, clans, peoples, planets, stars, seasons. The number of grammatical indicators and morphemes explained in it is close to a thousand.

Ancient myths and legends, about 300 proverbs and sayings, about 750 lines of 210 poems, 164 in quatrains, 44 in bytes (binary) and 2 in trinity, are also of extraordinary value in terms of showing the strophic diversity of ancient Turkish poetry.

Examples in the work can be considered masnavi, qasida, ghazal and continental fragments. After all, most of them are written in the seas of rajaz and some in the seas of ramal, munsarikh, hazaj, basit and mutaqarib.

Mahmud Qashqari cited the literary terms that existed at that time, including the following terms that describe the type, weight, and size of epic and lyrical works:

Mature is a story, a fairy tale (it is said to be used to tell a story to a king) (Devon, 1.B., 98). This term is the first form of the term denoting the genre of 'fairy tale'.

Otkonch is a story (Devon 3.B., 197). In our opinion, the term was used as the name of a prose work-oral story, which consists of a description of the events that the performer saw, knew, experienced, that is, the "past days".

Saw. It is emphasized that the word is used in a number of senses such as wisdom, narrative, story, pamphlet, letter, booklet, word, speech (Devon 3.B., 168).

Jir - ghazal, maqom, melody (Devon 3., 15 6).

Mahmud Kashgari used the word Kog in three different senses. The first of these is "the weight, the measure of poetry" (Devon, 3.B.144), used mainly in reference to folk poetry; The second meaning of "Kog" is "melody" ("Devon" 3. B.144.) And is used in relation to "making the sound high and low according to a special rule in maqom singing." The

same meaning is reflected in the combination of "Er koglandi" in Devon. The third meaning of the word is used in relation to the genres of "anecdote" and "comic-story". As Mahmoud Kashgari writes, "Kog is the same kind of laughter that is popular among the people of every city." ("Devon" 3. B.145.)

Tabzug. This word represents the meaning of the riddle. The Uzbek translation of Devon, Volume 1, page 429, says, "I have found a taboo."

The term "grass" used in Devon is interpreted as "exhortation." In Devon, terms such as sawlad, otkund, and koglad were used in the sense of narrating, quoting the wisdom of the great, and narrating.

So, it is clear that in the gradual development of literature and literary criticism of the Turkic peoples, Mahmud Kashgari's work "Devonu lug'otit turk" has a great scientific and practical significance.

There is no doubt that the literary passages in Devonu lug'otit turk have a great influence on the further development and perfection of all-Turkish literature, as well as Uzbek poetry and prose. In this sense, acad. As B. Valikhodjaev noted, Mahmud Kashgari's "Devonu lug'otit turk" is one of the rare works not only of his century, but also of later times. In this work, the author, on the one hand, created a beautiful treasure trove of oral works of the Turkic peoples that existed before the XI century and in this century, and on the other hand, included in his work samples of written literature of that period. True, these examples and examples are given for the interpretation of words. If they are collected, a beautiful collection of poetry of the Turkic peoples of the XI century will appear" [Valikhodjaev, 47]. The scientific experiment on the genre features and literary classification of these poetic fragments was first carried out by Prof. A. Fitrat. However, his observations should be continued from the point of view of modern philology [Boltaboev, 118]. To do this, first of all, it is necessary to make a separate edition of the poems quoted in the play. For in modern science the information about the quantity of these poems is not the same. At the same time, only two of them - "Alp Er Tonga March" and "Winter and Summer Discussion" are familiar to students, and many other examples are overlooked. However, as Prof. A. Hayitmetov admits, "A deeper acquaintance with these quartets, the author's series of remarks show that not all the poetic examples mentioned in it are examples of folklore. Many of them are the works of some authors, professional poets. This gives us reason to say that written literature appeared in the Turkic peoples long before the 11th century" [Hayitmetov, 139-140]. These poems, in turn, contain literary texts about the events of the socio-political life of the XI century - poems, which are unique examples of philosophical, socio-political, intimate and realistic lyrics.

### 3. CONCLUSION

This work, which consists of two main sections - an introduction and a dictionary, is important as an encyclopedic

source. In this regard, especially in the dictionary section, there are many examples of literary-artistic passages, such as the wise word, song, used for the interpretation of words and phrases. According to the study, the Devonu lug'otit turk contains 242 literary pieces, which were popular at the time, such as epics, laments, labor and love, images of nature, landscapes, heroism, and folk songs about hunting. It is also noted that more than two hundred proverbs were used in the play [Aliev et al., 73].

According to SM Mutallibov, a well-known linguist, translator of the Devonu lug'otit turk into Uzbek and preparing for publication, the literary passages in the devon and the author's lectures about them prove that Mahmud Kashgari was also interested in literary works and studied them carefully. Although Mahmud Kashgari walks along the devon, he sometimes gives information about weight, sometimes about literary genres, sometimes about allegory, allegory, and other poetic features. These same facts indicate that the rules for poetic works, even if they are primitive, appeared at that time [Mutallibov, 23].

There are also differing opinions that the poetic passages in the Devonu lug'otit turk are aruz and finger samples.

Concerning the question of the relation of poems to the petition, it can be said that "prof. According to H. Nematov, syllables in the Uzbek language can be lengthened at any time and pronounced short at will, which does not affect the meaning of the word. In this respect, the Uzbek language is very convenient for aruz" [Afokova, 52].

A. Hayitmetov said about the scope of the themes of the poems: "It is clear from these quartets that didactics played an important role in the poetry of the ancient Turkic peoples. This is probably due to the nature of the seed society, in which the position of the fathers was high. Later, as the seed began to erode, the status of such poetry also diminished. Creative people, aware of this tradition, have complained about going backwards on this issue and have woven the same quartets. From the 11th to the 12th centuries, however, these traditions developed further and are now based on didactic traditions in Persian-Tajik poetry. In short, the didactics in the works of such great poets as Yusuf Khos Hajib, Navoi, Makhtumkuli are rooted in ancient Turkic traditions" [Hayitmetov, 50].

The poems presented in the play are colorful not only in terms of theme and idea, but also in terms of their artistic features. When these poems are examined, it is observed that they appear as artistically perfect examples and, consequently, embody various poetic arts.

So, it is expedient to include the following among the work to be done on the study of the materials of the work:

- The poetic arts used in the passages quoted in the Devonu lug'otit turk should be studied from a linguopoetic point of view. Indeed, poetic arts, like literature itself, are characterized by the nature of language;

- The task of linguistic units to create art is reflected in the connection with phonetic-phonographic, lexical-grammatical and methodological-poetic factors. The materials of "Devonu lug'otit turk" play a special role in obtaining scientific information about the origin of poetic arts, their formal and linguistic structure.

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