


About Artistic Features of Folk Proverbs and Poems in The Work “Devonu Lugoti-T-Turk”

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Abstract: The article is devoted to the analysis of the artistic features of Uzbek folk proverbs from the work "Devonu lug'ati-t-turk". It is based on the active use of such arts as saj', iyjoz, ishtiqaq, tazod, takrir, which serve to strengthen and emphasize the meaning in folk proverbs.

Keywords: Folk proverbs, artistic arts, saj', iyjoz, ishtiqaq, tazod, takrir.

Introduction: Mahmud al-Kashgari's *Dīwān Lughāt al-Turk* is of exceptional scholarly significance as the oldest extant work in the field of Turkology. Academic research has demonstrated that this work contains valuable information regarding the language, literature, culture, spiritual life, politics, and economy of Turkic peoples. Furthermore, it confirms that Mahmud al-Kashgari was the first linguistic scholar in world science history to apply comparative-historical and contrastive methods, establishing himself as the founder of Turkological studies.

The *Dīwān Lughāt al-Turk* includes numerous examples of oral folk literature aimed at elucidating the meanings of words. The incorporation of eloquent expressions, proverbs, and poetic fragments has substantially enriched the work in both form and content (Rustamiy, 2016; Rustamiy, 2021). The author himself states: "I adorned this book... with wise sayings, rhymed prose, proverbs, songs, *rajaz* verses, and narrative fragments" (Mutallibov, 1960, p. 44). The skillful and appropriate use of folk oral expressions within the lexicographic structure of the work attests to the author's outstanding linguistic competence.

THEORETICAL FRAMEWORK

The human inclination toward beauty is inherent in nature and becomes a driving force for creative expression. As in other domains of life, in language as well there arises a need to convey meaning in

aesthetically pleasing forms. This aesthetic requirement is realized through the available expressive tools of a language. In this regard, scholars have noted: "The structure and behavior of all beings—especially humans—exhibit a high degree of perfection, including beauty. Beyond natural beauty, humans also create artificial beauty... All such beauty, and its aesthetic qualities, are reflected through language. This is one of the functions of language—to express beauty. At the same time, language itself is utilized by poets and the general populace as a material of beauty. For language is a refined phenomenon, encompassing all the attributes necessary for beauty... On the one hand, it serves as a mirror of natural and human beauty; on the other hand, it embodies the very essence from which beauty is created... When we approach language as a substance of beauty, we find in it a level of perfection that evokes astonishment... This perfection of language constitutes its beauty and provides the foundation for the oratorical or literary skill of its users—whether speakers or writers" (Rustamiy, 2022, pp. 239–242).

This expressive skill first found manifestation in the forms of oral folk literature. Works of oral folklore emerge as a result of the keen and insightful observations of common people about the world and human existence, expressed in artistically appealing forms. These works convey the didactic wisdom of the people, accumulated through generations of lived

experience.

Among such works, proverbs in particular resonate with the collective consciousness of the people due to their thematic and formal affinity with everyday experience. They offer guidance for responding wisely to the wide range of events encountered in life, encouraging the rejection of evil and the pursuit of virtue. This functional relevance constitutes a foundational element in their enduring vitality.

Yet, another crucial factor underlying the vitality and popularity of folk proverbs, riddles, poems, and songs is their linguistic eloquence—what might be termed “*balāgha*” in Arabic, “aesthetic” in Western terminology, or simply “*chechanlik*” (expressiveness) in Turkic tradition. Their enduring resonance lies in the high degree of this expressive power.

If the meanings (arising from essential human needs) and the qualitative expressions (beautiful states) of speech are universal among all peoples, the methods by which these meanings are expressed differ significantly. On one hand, such differences are related to each people’s history, customs, culture, and spirituality; on the other hand, they are determined by the grammatical properties and aesthetic capacities inherent in each language. For example, Turkic peoples, based on both these universal and particular features of their languages, have acquired a refined skill in expressing thoughts deeply and eloquently.

ANALYSIS

As noted earlier, samples of oral folk literature—particularly proverbs and poetic fragments—fulfill multiple functions, including an aesthetic function that impacts the emotional state of the listener, evokes unique sentiments, and leaves various impressions. In crafting persuasive speech, rhetorical devices and poetic artistry serve as important tools.

To illustrate this, we may briefly examine the artistic qualities of select proverbs and poetic lines found in *Dīwān Lughāt al-Turk*:

For instance, in the entry “ашыч,” Mahmud Kashgari records the saying:

“ашыч айур түбүм алтун қамыч айур мән қайда мән”
(Mahmud Kashgari, 2017)

Translated as:

“The cauldron says: My bottom is gold; the ladle says: Where am I?”

(*Dīwān Lughāt al-Turk*-1, 2016, p. 55)

In this example, the words “ашыч” and “қамыч” form a paronomastic rhyme (*sajʿ*), while “қамыч” and “қайда” in the second hemistich reflect *tawzīʿ* (phonetic symmetry), and “айур” and “мән” are

examples of repetition (*takrīr*). This proverb is used to mock someone boasting in front of one who knows them well. The underlying thought is conveyed succinctly, reflecting the rhetorical device of *ījāz* (economy of expression), a common feature across many proverbs and maxims.

Another proverb:

“Ағылда оғлақ тұғса арықда оты үнәр”
(Mahmud Kashgari, 2017, under “арық”)

Translated as:

“If a kid goat is born in the shed, its dung appears in the canal.”

(*Dīwān Lughāt al-Turk*-1, 2016, p. 63)

Here, *ījāz* conveys the deep idea that one should not overly worry or strive for provision—what is destined will manifest naturally. The parallelism of “ағылда” and “арықда” in rhyme (*sajʿ*) enhances the proverb’s aesthetic appeal.

Similarly, the proverbs:

- “Алын арслан тутар күчүн ойуқ тутмас”
— “With cunning, a lion is caught; with strength, not even a fox.”
- “Күч алдын кирсә төрү түңлүктән чықар”
— “When force enters through the door, justice escapes through the skylight.”
- “Тилин түгмишни тишин йазмас”
— “What the tongue has tied, the teeth cannot untie.”

(in *Dīwān Lughāt al-Turk*, 2016–2018)

all demonstrate the rhetorical device of *tibāq* (antithesis) through word pairs like “тутар–тутмас,” “кирсә–чықар,” “түгмиш–йазмас.”

In the proverb:

“Бир қарға бирлә қиш кәлмәс”
— “Winter does not arrive with just one crow.”

(*Dīwān Lughāt al-Turk*-2, 2016, p. 24)

the morphological relationship between “бир” and “бирлә” reflects *ishtiḳāq* (derivational linkage).

In:

“Ула болса йол азмас, билиг болса сөз йазмас”
— “With signs, the path is not lost; with wisdom, speech is not mistaken.”

(*Dīwān Lughāt al-Turk*-1, 2016, p. 79)

the words “азмас” and “йазмас” form a paronomastic pair (*tajnīs*), while the repetition of “болса” indicates *takrīr*.

In poetic fragments, we also observe frequent uses of *tajnīs*, *ishtiḳāq*, and *tawzīʿ*. For example:

Қуйды булут йағмурын

Кәрип тұтар ақ торын

Қырқа қозты ол қарын

Ақын ақар әңрәшүр

(Mahmud Kashgari-3, 2018, under “йағмұр”)

Translated:

“The cloud spread its rain,

and held the white net in the sky.

It cast snow over the mountain slopes.

A flood flows roaring from the mountain.”

(Dīwān Lughāt al-Turk-3, 2016, p. 29)

In this quatrain, “йағмурын,” “торын,” and “қарын” exemplify *tajnīs* (homonymic rhyme), “ақын” and “ақар” demonstrate *ishtiḳāq*, while the third and fourth lines use alliteration in “q” and “a” sounds (*tawzī*).

Another poetic example:

Кәлди әсин әснәйү

қазқа түгәл үснәйү

кирди бодун қаснайү

қара булыт көкрәшүр

(Mahmud Kashgari-3, 2018, under “қаз”)

Translation:

“The wind blew turbulently,

resembling a fierce storm,

the people trembled in fear,

black clouds thundered.”

(Dīwān Lughāt al-Turk-3, 2016, p. 99)

Here, “әснәйү,” “үснәйү,” and “қаснайү” reflect *tajnīs*, and “әсин” with “әснәйү” reveal *ishtiḳāq*.

Another vivid instance:

Йағмур йағип сачылды

түрліг чәчәк сучулды

йинжү қабы ачылды,

чындан йыпар йұғрушүр

(Mahmud Kashgari-2, 2018, under “сучул-”)

Translation:

“The rain poured and spread,

diverse flowers blossomed,

pearl cases opened,

truly, fragrant scents wafted.”

(Dīwān Lughāt al-Turk-2, 2016, p. 84)

Here, “сачылды,” “сучулды,” and “ачылды” exemplify *tajnīs*, while “йағмур” and “йағип” reflect *ishtiḳāq*.

A final example:

Тәгмә чәчәк үгүлди

буқықланып бүкүлди

түгсүн түгүн түгүлди

йазлыб йана йөргәшүр

(Mahmud Kashgari-2, 2018, under “бүкүлди”)

Translation:

“Various flowers clustered,

buds formed,

knotted and tied in corners,

then unwrapped and re-tied.”

(Dīwān Lughāt al-Turk-2, 2016, p. 188)

Here, “үгүлди,” “бүкүлди,” and “түгүлди” illustrate *tajnīs*. Uniquely, the second, third, and fourth lines are entirely structured with words beginning with “b,” “t,” and “y” respectively, demonstrating advanced *tawzī*. Additionally, in the phrase “түгсүн түгүн түгүлди,” each word derives from the same root “түг,” showcasing a refined application of *ishtiḳāq*.

Such examples of rhetorical and stylistic devices occur abundantly in Dīwān Lughāt al-Turk, attesting to its rich literary and aesthetic dimensions.

CONCLUSION

As is well known, the oral folk literature examples cited in the work contain frequent occurrences of rhetorical and stylistic devices such as *tajnīs* (paronomasia), *ishtiḳāq* (morphological derivation), *tawzī* (phonetic symmetry), *takrīr* (repetition), *iqtibās* (allusion or quotation), and *ijāz* (brevity with depth). A deeper rhetorical analysis of the Dīwān text contributes not only to understanding Mahmud al-Kashgari’s linguistic mastery but also to appreciating the creative genius of Turkic-speaking peoples more broadly.

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