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THE PATH TO EXCELLENCE: “ALTIN YARUK” AS A CODEX OF ANCIENT TURKIC NATIONS

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Abstract: The article discusses the important aspects of the book *Altin Yaruk* (Golden Light), which was translated from the Chinese into the ancient Turkic language in the late IX and early X centuries. It presents the attempt of genre identification of “*Altin Yaruk*” and its relationship with “*Avesto*”. It also discusses the contribution of the “*Altin Yaruk*” to the improvement of the spiritual environment in Central Asia, the founding of the state, the enrichment of social life, and the strengthening of political stability.

Key words: Ancient Turkic manuscript, *Altin Yaruk*, Central Asian mythology, *Huastuanift*, *Qutadgu Bilig*, *sudur*, *nums*, Buddhism, *Kanishka*, *Kushan*.

INTRODUCTION

A brief history of the “*Altin Yaruk*” and its place in pre-Islamic times. The most perfect being of all beings is man. Perfection requires not only listening to instructions, but also practical actions and considerations. The power of excellence is in literature. It was so long ago and continues up to this day. An example is the history of pre-Islamic literature of the Turkic-speaking peoples of Central Asia. We are talking about Manichaean and Buddhist literature, created by the Turkic peoples in the V-IX centuries. In Turkic literature of this period, we see a special goal - the education of perfect people. We are talking about the features of this period in building a healthy society, creating a spiritually stable and awake generation.

Among the pre-Islamic written monuments a Manichaean poems, "*Huastuanift*", "*Altin Yaruk*" and "*Maitri Smit*" that are belong to Buddhist movement played an important role in building a healthy

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society. Over the course of many centuries, Turan played an important role in stabilizing the spiritual atmosphere, a Buddhist tradition that is popular among the Turks. "Altin Yaruk" refers to the sect of Mahayana Buddhism. The book "Altin Yaruk" has been fully translated into Uzbek language in two volumes in Tashkent.¹ The Tashkent (Uzbekistan) edition has been prepared by comparing to Shinjong, China (1986) and Turkey (1994). Because Ceval Kaya who made Turkish edition was unaware of the Xinjong publication. Therefore, it is important to note that the Tashkent edition of the Altin Yaruk is a perfect edition. The origin of the Altin Yaruk was also addressed where appropriate. As a result, some discrepancies in the Xinjiang and Turkey publications are explained in the commentary. In addition, there are detailed explanations of the terms in Sanskrit, Chinese and other languages. The Xinjong edition also provides commentary on the terms. However, some terms are not detailed. Or there is some uncertainty. The Turkish edition does not comment on the terms. The edition of Uzbekistan is of special interest for the scientific community and the general public. At the same time, another advantage of the Tashkent edition is that the Uzbek translation from ancient Turkish kept the construction of ancient Turkish text as much as possible. In particular, the rhythmic features of the poetic passages in the ancient Turkish text are reflected in the translation.

LITERATURE REVIEW

Translations by German scientists G. Elchers, R. Finch, P. Zieme, C. Rochborn and other European scholars also contributed to the spread of the "Altin Yaruk" in European countries. After the publication of the Uighur text of Radlov-Malov in the middle of the last century, attention was drawn to the "Altin Yaruk" in Russia. S.E.Malov translated these two myths into Russian (Malov, 1951). E.R.Tenishev defended his Ph.D. thesis in 1953 on the "Altin Yaruk" grammar. At the same time, the scholar compared the "Altin Yaruk" and "Qutadgu bilig" languages and suggested that the "Altin Yaruk" was translated during the creation of the "Qutadgu bilig" (Tenishev, 1970: 24-31). These two myths in Uzbekistan have been translated into modern Uzbek language from the publication of S. E. Malov (Rahmon, 1993). Ging Shimin from China began to study the "Altin Yaruk" in 1958 from a Buddhist point of view. Until now, this work has been recognized by believing Buddhists as "King Num, who prevails over everything."

RESEARCH METHODS

The article uses research and analysis methods, such as comparative historical, retrospective and extrapolation (dissemination or application of conclusions from the observation of one part of an object or an event in another part).

¹ The Altin Yaruk has been translated from ancient Turkish into Uzbek and has been published in Uzbekistan by N. Rahmonov in two volumes, including the ancient Turkish text. Altin Yaruk. Book 1. Preface, comments, and conversion from ancient Turkic to Uzbek by Nasimkhon Rahmonov. Tashkent, Publishing house "Fan" 2009; Altin Yaruk. Book 2. Preface, comments, and conversion from ancient Turkic to Uzbek by Nasimkhon Rahmonov. Publishing House "Mumtoz so'z", Tashkent, 2013.

On the basis of these research methods, some confusion was clarified associated with the history of the discovery and study of the manuscript, as well as the historical facts associated with its discovery in world libraries.

The activities of several calligraphers who participated in the writing of the first part of the work, but were still ignored, and the reasons for some errors and omissions in the manuscript were proven based on new facts.

DISCUSSION AND RESULTS

Mahayana means “big wheel” or “great way of salvation” and is one of the main directions in Buddhism. The complete formation of the Mahayana occurs at the beginning of our era - the period when the *sutras* appeared as a separate group. The history of the Mahayana sect, its distribution and differences in Buddhist mythology are described in detail in the literature.

The ancient Turkic name of the Mahayana doctrine is *ulugh kolungu*. Mahayana doctrine is widespread in Central Asia. Especially during the reign of King Kanishka in the state of Kushan (beginning in 78 AD), the Mahayana became widespread and rose to the level of an official religious flow. Kanishka is known as the “second ashok” in Buddhist history (the king who ruled India in 274 / 268-26 / 234 BC, sent missionaries to Bactria, Sogdiana). During the Kanishka period, many works were published that promote the basic principles of the Mahayana sect, such as the *Altin Yaruk*. The full name of his work in the ancient Turkic language: “*Altun onglug, yaruq, yaltiriqligh, qopta kötölmsh nom iliki atligh nom bitig* – Gold, brilliant, glossy Book of Num (Book of Law) titled the King of Num, who prevails over all”. The Sanskrit name of the book is *Suvarnaprabhasa*.

The period of the initial creation of the “*Altin Yaruk*” coincides with the time when the Kushan Empire strengthened and occupied most of India. Secondly, since the Kushan Empire was a Turkic state in Central Asia, Buddhism has already spread throughout Central Asia, especially in southern Uzbekistan.

We assume that the Turkic people are involved in the creation of the “*Altin Yaruk*”. The fact that this inscription mentions the name of the heroes of ancient mythology and legends of Central Asia is a confirmation of this. In particular, in the legend “*Ku Tau*” of “*Altin Yaruk*” there is the image *Erlik Khan*. *Erlik Khan* is widely used in Turkic-Mongolian mythology. In “*Altin Yaruk*” *Erlik Khan* aims to condemn the *Ku Tau* for his crimes, as *Erlik Khan* is the ruler of the kingdom of the dead. (The lexical meaning of the word *freedom* (*erklik*) is “powerful ruler” in ancient Turkic languages). According to legend, *Erlik* was a priest in ancient times, reaching the highest levels of divinity and supernatural power. There are two legends about his death: the first - he was a victim of slander, and the second - he reluctantly witnessed robberies and was killed by robbers. Surprisingly, even after decapitation his body survived. *Erlik* replaced the head of the bull instead of his own, and he looked scary. In short, *Erlik* remained a devastating devil in the human imagination. “The winner of death” *Yamandag* defeated *Erlik* and sent him to the underworld. Thus, *Erlik* became the ruler and judge of this world. Although *Erlik* and *Yamandag* were enemies, their idols were made similar in appearance.

Relationship between “Altin Yaruk” and “Avesto”. There is sufficient evidence that the mythology of the “Altin Yaruk” coincides with the mythology of the peoples of Central Asia. In particular, the meaning and function of the mythological images Zervan (or Azrua) and Hormuzd in Avesto are harmonious in Zoroastrian and Buddhism, in particular, the “Altin Yaruk”.

Zervan appears for the first time in the first book of the “Altin Yaruk”. In the book, Zervan and Hormuzd are gods that stand after the God of the gods – Burkhon. In the following pages of the work, instead of Zervan, Hormuzd appears as an active mythological image. He has many qualities: the powerful God of the gods, the lord of the gods, a *bodisatv*, and so on.

All Gods, makharanches and auxiliary spirits in the “Altin Yaruk” have their own tasks. But among all the gods, only Hormuzd is able to bring the true law to the God of the gods – Burkhon (Book II, 27 b)². Thanks to the power, Hormuzd won the recognition of the God of the gods – Burkhon, he has a force that is equal to the strength of Burkhon (III, 2a). Burkhon calls Hormuzd Kavsikia. Kavsikia is the name of Indra, the God of thunder and war, who defeated enemies and demons in the “Altin Yaruk”.

Here are some observations on how the mythological images of “Avesto” came into the “Altin Yaruk”. First of all, we are talking about Indra, the analogy of the goddess Hormuzd in Indian mythology. With the birth of Indra, the second phase of cosmogonic mythology began in ancient Indian literature (the first stage consists of myths about the creation of the Universe) (Yelizarenkova, 1989: 496). The dualistic world began immediately after the birth of Indra (it is worth noting that after the birth of Hormuzd and Akhriman a dualistic view began). The main task of Indra is to create a real world from the existing mythological world. Indra brought darkness and light, day and night, life and death to the world. The second cosmogonic phase is reflected in the “Rigveda”(Yelizarenkova, 1989: 497). Based on these facts, it can be said that the connection between the mythology of “Avesto” and “Rigveda”, or, to put it mildly, ancient Indian mythology, dates back to the time of the Vedas. Historical relationships allow us to examine the relationship between the “Avesto” and mythology in the Vedas.

It is widely believed that Aryan tribes invaded India until the second millennium BC, stretching from Central Asia, in particular, from the lands along the Amudarya and Sirdarya to the Aral and Caspian Seas (M. Mayrhofer, I. M. Dyakonov, T. Barrou and many other are orientalist of this opinion). Since then, individual Aryan tribes began to migrate. This migration occurs in the middle of the second millennium. They migrated from Central Asia to Afghanistan and from there through the Hindu Kush mountains to India - now the province of Punjab. The Aryan name was given not by tribes in India, but by tribes from Central Asia. The Aryans "differed not only in their military abilities, but also in their artistic vocabulary ... The main treasure of these tribes was the hymns, and these hymns were founded on the basis of the later Rigveda” (Yelizarenkova, 1989: 426). There are other thoughts about the entry of the Aryans into India from other countries(Yelizarenkova, 1989: 437). That's where we

² The Roman number in brackets after the excerpts indicates the number of books in the origin of the Altin Yaruk, followed by the Arabic number on the original page. For example, this passage refers to the second book of the Altin Yaruk and the back of page twenty-seventh. All the excerpts in the article follow this procedure.

are ending the argument, now this issue is a separate topic, but many Russian and European orientalists say that the Aryans spread to many parts of the world from Central Asia.

Explaining the kinship of the “Rigveda”, “Avesto” and the “Altin Yaruk”, scholars rely on linguistic factors in addition to historical ties. Experts believe that the language of the “Rigveda” and “Avesto” are close to each other (especially the Rigveda latch and the Avesto Goths) to such an extent that sometimes the text in both written sources is represented by two versions of the same archaic text, but only in the rules of sound compatibility there is a difference. Due to this proximity, some scholars in the first quarter of the last century came to the conclusion that some verses in “Avesto” were translated into the language of the “Rigveda”. These translations from the “Avesto” were indistinguishable from the original Vedas.

In general, the study of general mythology with the participation of written monuments of both peoples is one of the challenges facing us. To start the mythological basis of Zervan and Hormuzd in the “Altin Yaruk” from the Vedas, especially from the “Rigveda” adds a lot of clarity to the problem.

The Doctrine of the “Altin Yaruk”. In the “Altin Yaruk” Burkhon admits that Hormuzd repents to all people for their sins. He asks Burkhon to cleanse people from their evil deeds (III, 2 b). God of gods is pleased with this act of Hormuzd and gives instructions on what needs to be done so that all of humanity will be cleansed of their sins. These activities include worship of Burkhon, worship of Buddhists, worship of Mahayana preachers, and so on. But actions are not the only ones; they must also acknowledge and repent of their sins. Indeed, people follow wicked, bad laws and even put pressure on hell. They oppress beings because of their hatred and ignorance, without distinguishing between good and evil; they do evil for creatures with their own lust. People will sin by doing evil to their tongues, with bad intentions they poured blood from the body of Burkhon, they hated the true, real law, they hated the law and turned away from it, and provoked a dispute among the clergy, physically destroyed their parents, not only committed sins and guilt, but also encouraged others to do the same, rejoiced in their actions, condemning good as evil and supporting evil as good. In short, humanity is the performer of all things that’s wrong in this world. Forgiving the sins of the evil man, Hormuzd mediates Burkhon as Moses prayed to God for the sins of people of Israel. Thus, Hormuzd performs a great social problem, asking the Burkhon happiness for mankind, he asks him to fulfill his mission to guide humanity, firmly establish the root of good and fight for the good of society.

The advice and guidance of Burkhon are the criteria for the life of all Bodisatvs, and they should take these instructions as a daily task: “For the creation of five worlds they do not receive joy from their bodies, their food, their armor, and they endure their life by sacrificing. Thus, Bodisatvs know that such things will happen, and that they understand the most serious suffering for peace and joy. When a creature is concerned, or is suffering, it does not want peace or joy. When others find good in them, they sacrifice their bodies and lives. Thus, Bodisatvs do not want their own peace and joy; sacrifice their bodies and lives, thus transferring the suffering of their superiors, the humiliation of their enemies, the suffering of evil enemies and the like. They are patient. It is a virtue of patience, not relying on their peace and joy, but on the belief that they will not give up their bodies and lives” [bish azuntaqī tīn(i)ghlar üçün öz at`öznüng inçin mängisin intki sin yaraqın tutmadın, özlärin bash ların

birü isig özlärin tidä särmäk särinmäk ärür. İnçip budis(a)twlar bu mun tagh ärürin bilip k(a)ntüläri inçlig mängilig bolghuluq tiltaghlarta äng mintin birkiyä tñl(i)gh inçsirägülük ängängülük ärsär. Ol inçig mängig közämäzlär. K(ä)ntü <läri> öz ät`özläri yoqadip adınlar ädgülüg mängilig bolghuluq ärsär, ötrü öz ät`özlärin isig özlärin ançaqıya y(ä)mä isirkämäzlär] (IV 14a).

The structure of the “Altin Yaruk” also resembles an “Avesto”. As in “Avesto” Zoroaster asks Hormuzd for a law, and Hormuzd gives Zoroaster answers, so in the “Altin Yaruk” Hormuzd asks Burkhon for various laws and regulations.

Zervan, Hormuzd and all the gods surrounding them are not only the savior of mankind, but also the gold-bearing carriers of Buddhism. All beings who follow this light and follow its directions will go to perfection. In particular, the king of the country, who is determined to spread the doctrine, “firstly, will be safe and sound, and secondly, he will have a long life; and thirdly, the army will increase in strength and wouldn’t have any enemies, and fourthly, people will rejoice and be truthful and live by the rules (111, 33 a, b).

This is not a promise, but a reality. Moreover, the truth is not only that. The advice of Burkhon makes the country spiritually healthy, free them from the torment of idolatry and make people kind to each other as a result of their vices. The ruler will be loved by his people and the enemies surrounding him, and as a result they will receive glory, self-esteem and honor. From the king to his people, they will live long and prosper (III 35 a, b - 36 a, b).

Zervan, Hormuzd and the four gods of Maharanch, like fairy tales and heroes of the Turkic peoples, act as a powerful force leading humanity to happiness. At the same time, they will overthrow their enemies. Indeed, this has been the task of Zervan and Hormuzd since the creation of the universe. This is evidenced by the events of Hormuzd and Zervan at the beginning of “Huastuanift”. At the same time, having penetrated the heart of the human race, they promise Burkhon “to bring courage, sail, virtue, skill and knowledge to their heart”. These qualities should be embodied not only in a spiritual sense, but also in the human soul. From rulers of nations to people, the main condition for people's health is the true rules and norms given by Burkhon. The ultimate goal of achieving spiritual maturity through wisdom and discernment is to achieve the perfection of this imperfect world. The man has never been free from suffering, old age, disease, and death. This is not possible, because life, people and the life of all animals are created in this way. The goal of the “Altin Yaruk” is to give humanity an understanding of suffering and an understanding of how to eliminate it.

In the “Altin Yaruk” Buddhist philosophy, as we have seen, is based on ethical and educational considerations. In general, this philosophy encourages humility, encourages people to feel that property is fleeting and unimportant, and encourages creatures and their souls to suffer in the name of love and affection. Especially respect for teachers, elders and parents occupies a special place in the book. It is no coincidence that these ethical problems are solved in the “Altin Yaruk”. Since humanity is always prone to sin, and in the “world of the wicked” there are many sins committed by people.

The book emphasizes the concept of three valuable treasures. In Buddhism the three treasures are highly valued, and therefore believing Buddhists have always considered these three treasures as an

obligation, and not as an object of vision, as the main pillar of their faith. So what are these three treasures? Do no evil. To do good. Cleansing the mind.

These three commitments run counter to bad habits known as the “three poisons” or three different types of bad behavior — greed or sexual desire, hatred, seduction, or ignorance. The ten promises of Buddha were created as spiritual strength against these three atrocities (Rahmonov 2009: 11). Mankind must be bound by “three treasures” and strive to avoid the “three poisons” (1 B 9 b - 10 a). Indeed, human nature has always been prone to worldly pleasures. Worldly enjoyment is a refuge, a place for man. Only the outside world can satisfy the desires of the flesh.

The study of the "Altin Yaruk" in world Turkology. In 1910, the Russian scientist S.E. Malov found to the “Altin Yaruk” in a Buddhist temple in the village of Vinshu in the Chinese province of Gansu. The manuscript consists of 355 sheet (710 pages), copied in 1687. A copy is currently on display at the Asian Museum of St. Petersburg. This work was first published by V.V.Radlov and S.E. Malov in the old Uigur Turkish alphabet (Radlov & Malov 1913–1917: XV + 723). From this Uyghur-Turkic inscription V.V.Radlov translated the “Altin Yaruk” into German. When the translation was completed many translation errors became apparent. This 466-page translation by V.V.Radlov was not announced. After his death, S. E. Malov wrote a preface and published this translation.

After the publication of V.V. Radlov and S.E. Malov in world Turkology a series of works on the theme of "Altin Yaruk" was carried out. The first scientist to do this work was Friedrich Wilhelm Karl Muller. Muller translated eight excerpts from other copies of the “Altin Yaruk” in 1908 and 1910 into German (Müller, 1908). Muller also partially translated the 192-page of I - II section of the Radlov-Malov publication in 1913, comparing it with the Chinese text. This work of Müller is now in the Mainz Library in Germany.

V. Bang and A. Gaben translated 133-141 - pages of the Radlov-Malov publication into German (Bang & Gaben, 1930).

Further research on the “Altin Yaruk” was conducted by Turkish scholar Rashid Rahmatiy Arat. In 1934, he first began to translate Radlov-Malov publication. But the work was not completed. Arat translated pages 1 b - 1 V 54 b (304 pages total) of the “Altin Yaruk” (Arat, 1936, 1942, 1965). This study is currently stored in the Arat library of the Turkish Cultural Research Center in Ankara.

Noteworthy is the work of another Turkish scientist, Saodat Chigatai, on the “Altin Yaruk”. He first published the legends of “Ku Tau” and “Prince and Tiger” in Turkey (Chagatay, 1945).

Another Turkish scholar, Shinosi Tekin, also made a great contribution to the preparation of the “Altin Yaruk” text.

The Turkish scientist Ceval Kaya published the “Altin Yaruk” in full in 1994 basing the publications of Radlov-Malov (Ceval Kaya, 1994). The advantage of Ceval Kaya is that he compared about 20 copies that are kept at the Berlin Academy of Sciences and the Mainz Foundation with the publication Radlov-Malov and made a much better publication. Apparently referring to the complexity of the language "Altin Yaruk" he did not translate it into Turkish language.

“Altin Yaruk” consists of Sudurs. Sudur is a Sanskrit word meaning "wise word, short referral" (Richendub, 1999: 48). This term has other meanings. Each section discusses important aspects of

Buddhism between the God of the gods, Burkhan, Hormuzd and other gods. The subject begins with a question posed to the Buddha. When the Buddha answers this question, there go other stories.

Genre features of the “Altin Yaruk”. S.E. Malov first commented on the genre features of the “Altin Yaruk”. The social, cultural and spiritual life of the ancient peoples of Central Asia is more fully reflected in written sources than in archaeological materials. The interpretation and analysis of ancient written sources as written literature, their genre characteristics are not yet on the agenda.

It is well known that when dividing written texts by genre is based on different characters. The separation of genres based on a purely literary feature is the following phenomenon. Therefore, the task of the history of literature is to study not only genres, but also the principles of genre classification, the study of individual genres and their history, but the system of genres of a given period. Certain results were achieved in the systematic study of genres after the first classical period (XI century). However, advancing gradually, the principles of classification of literary genres are becoming increasingly complex. In the end, written monuments to some extent carry various non-literary functions (Likhachev, 1986: 57). “Huastuanift” and the “Altin Yaruk” is one such example. It is not clear which genre these written monuments belong to. When determining the genre of these written monuments, it is necessary to take into account the sociocultural environment that created them. Indeed, it is not the literary function of these monuments — the popularization of certain religious movements and the promotion of humanity for the good — that also served as a separate genre of written monuments.

For a more detailed discussion of the problem, let's look at written monuments of similar ideas with “Altin Yaruks”. “Huastuanift” is a work whose purpose is to express the stream of religion and its doctrines. Preparing the final text of the work for publication L.V.Dmitrieva is limited to what she calls the “prayer of the repentance of the monks” (Dmitriyeva, 1963: 214). Her task was to restore the full text of “Huastuanift”. S. E. Malov also uses the term “prayer” when publishing a fragment of this written memorial. It is natural to ask if the “prayer” has genre signs in ancient Turkic literature. Obviously, today's genre criteria by genre may not matter when answering this question. In determining the genres of this period, it would be advisable to pay attention to the terms obtained from the written monument itself, and call the genre this term. At the end of each section of “Huastuanift” the author begs God for the past sins of the monk's team and uses the term “forgiveness” to repent. We believe that this term is the nature of the genre “Huastuanift”. Depending on the content of each section, the author repeats the term “supplication” (otunch).

Even in ancient Turkic literature, genres could not live separately; they formed a system of relationships.

We have already mentioned that, unlike “Huastuanift” the “Altin Yaruk” consist of Sudur. Sudur was described by Russian literary scholars as a literary genre and identified by genre characteristics. But the “Altin Yaruk” not only consists of Sudur, but at the beginning and at the end of the work, in each chapter there are myths and stories. In our opinion, the Sudur genre does not cover both of these myths. In addition, we see that the “Altin Yaruk” has a plot structure, as in “Qutadgu bilig”. The question and answer between the God of the gods Burkhon and Hormuzd shows this. In short, it's appropriate to look at the “Altin Yaruk” in the same genre as “Qutadgu bilig”.

On the linguistic meaning of the name of the translator Sengi Seli Tudung of "Altin Yaruk" Turkologists believe that: Sengi is a Turkic name; Seli - in Sanskrit means "mentor, trainer"; the name Tudung shows one of the highest positions in Buddhism.

The quest for spiritual maturity in the "Altin Yaruk" encompasses all aspects of society. At the heart of all this is love for man. One of the most important doctrines in the work is that for human perfection, first of all, it is necessary to ensure justice in the country. To follow the principles means to follow the Buddhist beliefs that righteousness and purity should be the motto of every person. In particular, the third chapter of the book says: "Wherever the king, lord and ruler go in accordance with the law and the charters of this book, and his people will be guided by the law of the book".

This chapter of the "Altin Yaruk" also states that human dignity is not in his wealth. "Wealth," this work says, "leads to the violation of the law. Only when a person hates wealth will he respect the law. Only when a person does not seek the good of the world, he will gain glory and put an end to dishonor, inaction and despair". Self-esteem, even gaining the respect of many, arises when there is no gain of wealth. Man becomes virtue only if he can put the "true knowledge" of "Altin Yaruk" in his heart. One who has received true knowledge will live a righteous life in this world and share the suffering of all living beings. Saving animals, sharing their suffering and helping them in their lives is another important belief in the "Altin Yaruk". A person who adheres to this principle "does not kill neither the body nor the living, nor takes away someone's property or robs, does not look at the wives of others, does not lie to others, does not slander, does not speak rudely, does not speak insultingly and does not envy others" (1 V). In a word, it's just understanding and following the simple fact of life (but not the divine truth!).

Avoiding the consequences of greed, body and soul, is another feature. The book says that a number of qualities, such as the prevention of anger, spiritual purification are also an adornment of mankind. On each page we come across a similar reality.

Obviously, the issue of raising a mentally and physically strong person was raised even before Islam. Such teachings in ancient written monuments still play an important role in the education of a spiritually mature person.

The origin of the "Altin Yaruk" and the ancient Turkic literary languages. Language of the "Altin Yaruk", according to the theory of periodization of the Turkic languages, dates back to the ancient Turkic times (the V-VIII centuries). In addition, from the point of view of the language of written monuments, in particular the language of written monuments in the Turkic-Uyghur script, "Altin Yaruk" refers to the period when the ancient Turkic written literary language was formed. In addition to the "Altin Yaruk", there are a number of written monuments of Turkic-Uyghur of a Manichaean stream, legal documents, Buddhist "Maitri smit" and other genre features of the linguistic writing of the ancient Turkic language. The literary language of that time, especially the Turkic-Uyghur, influenced the formation of the literary language of the Karakhanid period (XI-XII centuries).

Of course, to conclude that the ancient Turkic literary language in the territories of the Turkic tribes was the only language of this time would lead to bias, which would lead to the conclusion that the literary language of Turkic tribes did not change in the VII-X centuries. The famous Turkologist, Amir Najip, was right in this regard when he put forward his views on "several literary languages" (Najip,

1989: 3). One of the main reasons for the formation of several literary languages is the fact that Turkic tribes spread from Central Asia to the West in different regions. If we consider the Turkic languages of the Altai period as the beginning of the literary language, we can see that "several literary languages" played an important role in the life of the Turkic peoples, not only in the Middle Ages, but also from ancient times. Phonetic patterns and phenomena also show that these languages were used from the earliest times. In particular, Turkologists pay special attention to the phenomenon of rotacism (*r - z*) and lambdaism (*l - sh*) and recognize it as one of the main features of the Altai period. But there is the opposite. For example, at the beginning of the XX century the Hungarian scientist Z. Gombots considers *z* to be primary, and *r* to be the next, *sh* to be the main, and *l* to be the secondary event in the Altai period (Tuymabayev, 2006: 66-67).

We do not intend to analyze ideas about the theory of Altai, but rather talk about the formation of ancient Turkic literary languages and show that there have been several Turkic languages since the time of Altai. Of course, when we consider the ancient Turkic languages from a historical point of view, we must first pay attention to their scope.

It is quite natural that the ancient Turkic literary language changed under the influence of local dialects during its functioning in various parts of Central Asia. That is why some Turkologists (for example, Amir Najib) use the term "literary dialect" in relation to the Turkic languages in different regions. The term "literary dialect" in relation to the written monuments of a particular group replaces the concept of "literary language" (Najip, 1989: 3). This point of view applies not only to medieval written monuments, but also to ancient Turkic monuments. For example, the differences between the language of Urdu and the Yenisei monuments (in particular, the sound structure), the language of Urdu-Yenisei monuments and the language of the Turkic-Uyghur written monuments (sound, morphological structure, vocabulary) support this point of view. An analysis of these differences should also take into account the types and characteristics of the recording. Undoubtedly, this is an urgent problem in Turkology, in particular, the fact that there are several ancient Turkic languages that spread throughout the vast territory of Central Asia to the west.

The "Altin Yaruk" also preserves the features of the ancient Turkic language of the VII-VIII centuries. This feature is first manifested in the fact that the language of written monuments in both groups belongs to the languages of group *d*. For example: *ädgü* (noble, good), *ädgütü* (carefully), *qodup* (laying down), *qodi* (lower), *adaq* (leg), *qod -* (put down), *yadilmamish* (not common). Or, in the Altai period the transition from *r* to *z* is found in the "Altin Yaruk": *közünti* (appeared), *közünür azun* (modern world), *közünür öd* (currently). In short, we do not focus on the general features of ancient Turkic languages and the patterns of changing the sound of the "Altin Yaruk" (Baskakov, 1969: 160), and confine ourselves to the fact that the language belongs to group *d*. Mahmoud Kashgari's book "Devonu lugatit – Turk" is a collection based on changes in the sound of Turkic tribes (Koshgari 1960: 68), and its classification is an important factor in substantiating the concept of "several Turkic literary languages". Further, the lexical layer, grammatical forms and vowels system of the V-VIII centuries continued in "Altin Yaruk".

Like the literary language of all times, the Turkic language of the IX-X centuries is based on the criteria of the literary language, as evidenced by the above examples. The literary language is a historical category, and the literary language of this period could not perform one task at all times, because "the level of development of society, the general cultural level of people and the degree of formation of the literary language" (Gukhman, 1990: 270) were not the same. These criteria of the literary language relate directly to the ancient Turkic languages. In the IX century, sociocultural life and the worldview of ancient Turkic society radically changed in comparison with the VII-VIII centuries. As a result, dramatic changes occurred in the literary language. In a word, the "Altin Yaruk" was a literary language, one of the most important features of the Turkic literary language of the IX-X centuries - multivalence, which met all the needs of people of that time. The language of this period has a certain dimension in orthoepic, spelling, grammar and linguistic terms.

The scope of a literary language changes over time. These changes are caused not only by the socio-political and cultural environment, but also by the change in the ethnic language of the literary language. In particular, the ancient Turkic literary language of the IX-X centuries, formed on the basis of phonetic and morphological criteria of the Turkish language in the VII-VIII centuries, ie the continuity in the development of the literary language continued. The syntactic structure of the language and abrupt changes in the composition of the Turkic languages defined the task of the "Altin Yaruk" as an example of the literary language of the IX-X centuries. This task was to promote certain beliefs and ideas among Turkic people. However, a feature of the syntactic construction of the "Altin Yaruk" is the use of several transformations in one sentence and the fact that the inclusion of many words from tribal languages in the literary language of this period leads to the idea that there is a sharp difference between two languages.

"Altin Yaruk" is a distinctive feature of the ancient Turkic language of the IX-X centuries and began to function as a written literary language for Eastern Turkestan and the surrounding communities. When Amir Najip came up with the idea of the independence of several Turkic literary languages, it became clear that he was right.

As mentioned earlier, the "Altin Yaruk" is one of the main features of the literary language in the region. Changing in the vocabulary shows that vocabulary of "Altin Yaruk" formed on the basis of oguz, chigil and kipchak dialects. These peoples played an important role in the life of the peoples of Central Asia at the time of the creation of the "Altin Yaruk". In the "Altin Yaruk" words in Chigil dialect³ comes after the number of lexical layers of the Oguz dialect: words in a clumsy

³ Chigil are said to have played an important role in the "Devonu lughat it-turk". According to Kashgari, "Chigils are the names of three different Turkic tribes: 1) settlers living in the city of Kiryas, below Barsagan; 2) Residents in a city near Tire are also called Chigils. This is justified, because when Alexander reached the city of Argus, it was raining heavily, the land was dirty, and Alexander had problems. He was upset and said in Persian "in chi gil ast" - what a clay is this and how can we not get rid of it. Then he ordered to be built the building there, and then they built the castle, which today is called chigil. The Turkic tribes living there are also called Chigils. Since then, the name has spread widely. The city of Oguz was not far from them, and they always fought with Chigil, and up to this day their hostility exists. Oguzes call Chigil those Turks who dressed as Chigil, that is, they call Chigils all the Turkic tribes living on the lands up to China, which is a mistake; 3) Turkic tribes living in several villages in Kashgar are also called Chigil. They are also spreading from one place." (Devonu lughat it-turk, vol. 1, p. 374)

dialect go after the number of lexical layers of the oral dialect *adin* (another), *azun* (world), *yarliq* (shortcut, command), *ong* (right), *qum* (sand), *tägîn* - (grow), *ud* (cow), *ulush* (village) and so on. There is also a layer of Kipchak dialect. The presence of a dialect lexical layer is determined by the influence of oral coinage. Coinage "is the perfect reference point for speaking. This is a type of criterion, such as a set of laws or a set of religious beliefs. He does not change himself. If a change occurs in coinage, an external force can affect it. The reasons for this change in the criterion are the same in all areas of culture. No matter how well developed the law is, it always allows a certain freedom of activity when it is practiced".

Thus, the "Altin Yaruk", on the one hand, serves to improve the spiritual atmosphere in ancient Turkic societies, on the other hand, to demonstrate the formation and development of Turkic languages, to demonstrate theoretical views on the emergence of "several ancient Turkic languages".

"Altin Yaruk" explains the sharp difference between "bad, bad law" and "good law" and the consequences that result from the application of these laws. The book says that a person who obeys "bad, bad laws" exerts pressure even to the hell, is deprived from contemplation of the benefit of goodness and good laws, his tongue only slanders, he has evil intentions, and a man who obeys the evil and bad law "kills his mother and father." (III 4b 15). The people who obey this law have not one heart, but four "and they have three tongues." Their actions are governed only by the law of evil and lawlessness undermines human activities. "Evel and bad laws" were bad habits and surpassed than good laws.

Clear remorse in the "Altin Yaruk" creates a stabilizing impression as confirmation of Plato's next statement: "The law should not ignore anything," he says, adding that every word must be interpreted in such a way that the law may serve as a model of warning and nurturing." (Plato, 2014: 261). In the "Altin Yaruk", the following passage shows that the law is a warning factor as Plato noted, and that the confession of the wrongdoer is the result of self-awareness and the result of respect for the law: "I called the bad a good one and the good a bad one and said that he was flawed, he was not real, he was a devil. I gave disgusting foods and drinks to others. Thus I hurt mother, father and relatives. I killed them... I stole, seized, and plundered the property of the temple, I voluntarily spent them. I did not follow the sacred guide of God of the gods – Burkhon. My heart was turned away by the ignorance, my heart was turned away, and I did not learn good laws [yawizigh ädgü tip kögätdürüp, ädgük (yawiz tip qutiqarturup äsükük) kirtü ärmäz, ük ärür tip titim ärsär, azuça yamä kkirliq tabçaligh yawiz artaq ash içkülärig adınlarqa birdim ärsär... inçip altı yol içintäki ög qangqa qadash bolmiş tñl(i)ghlarigh örlättim ämgättim isig özlärin- tin öngi adirtim ärsär, azu wıhar sāngrām astupqa sanlıgh ädig tawarigh, azu y(ä)mä törttin sīngarqī bursang quwraghlarqa sanlıgh ädig tawarigh (azuça y(ä)mä yügärüki kösünügmä bursang quwraghlarqa sanlıgh ätig tawarigh) quntum altum oghurladım... ärkimçä tapımça ishlättim ärsär, t(ä)ngri t(ä)ngri burxannıng İduq nom- lugh y(a)rliqinça ä(v)rilmädım, yorimatım... biliksiz bilik- kä örlütüp t(ä)rs tätrü körüm üzä köngülüm köküzüm tätrilip ädgü törülärtä bishrunmatın ögrätinmätin] (III 5a - 11- 5b 19). This passage shows that all the evils of the period are the result of bad laws born from bad habits. The wicked law, which is completely alien to Buddhism, is the source of the wickedness of all times, of evil, and of abomination. Other sources have stated that in the pre-Islamic religious movements, the sinner acted contrary to humanity

not obeying the law. The wicked law, which is completely alien to Buddhism, is the source of the wickedness of all times, of evil, and of abomination. Other sources have stated that in the pre-Islamic religious movements, the sinner acted contrary to humanity without the law. In particular, in the passage from the “Altin Yaruk”, the consequences of the sins and wrongs are also given in the Huastuanift statute. That the sins, the evil, and the consequences of it can be devastating to society are also given in this source.

The basis of the good law, which will eliminate evil and bad law, is purity. A good num should not interfere with particles of dirt. The main purpose of the “Altin Yaruk” is that good law is promoted as a Buddhist doctrine. Good ideas of law enclosed in the shell of Buddhism, or laws as we call it in today's language, are not for one epoch, they are without beginning and end, they are "the wisdom of the past, the present and the future - the burkhons of the three ages" (V 6a). At all times and in any case, the creatures that obey the nums win and achieve good aims.

In the “Altin Yaruk” good nums are classified according to the essence of their content, means of action and application as following: 1. The witchcraft nums. 2. The magic num. 3) A num of achievement of perfect knowledge that is called Bodi.

1. Wizard num brings creatures to happiness, great things, and leads to perfection. It attracts creatures in such a way that they do not suffer defects and are able to discern the deepest meanings of the num and to acquire the full knowledge.

As the name implies, the wizard num has the power to attract, and exert the psychological and spiritual influence. The rule of wizard num is that animals should worship the the burkhons and bo'disatvs calling their names. This is the way to accomplish the wizard num. This num has four more functions. First, the wizard num must convince the creatures and make them intelligent and perfect; secondly, the interpretation of the num must be completely free from the profane, slanderous and abusive language; third, that animals should be treated as perfect and educated ones and with respect; Fourthly, nums should wish good intentions to all. Num strives for purpose through a single heart, produces good results, and teaches creatures to obey the law. The result of obedience to the law is the “rebirth,” which is the purification of all sins and the pursuit of happiness. This mental change does not come easily. Creatures are perfected only by the principle of the "substance" of the num: they turn the wheel of everlasting num, which means that by obedience to the law they will be cleansed of all sins and adhered to the Mahajan doctrine of Buddhism; they give num alms, which means that they preach num among sinful, unborn creatures; they play the drum and the trumpet of num, which means they follow the Buddhist creed. In general, the process of adopting and spreading the Buddhist doctrine is based on num. The integrity of rituals and laws is manifested in the execution of a wizard num.

2. Magic num. It is said to be the mind of Burkhons of three time. Blessed are the nobles who follow the magic num, for they will honor the burkhons by preaching these nums many times. As the nums were created by the burkhons and represent their minds, not only the spiritual life of those who are reached perfectnss, but also their material lives change completely: “...they will have food, clothing, wealth, education, goodness, happiness and happiness in the modern world.” (V 9a 21–22). The law as the most effective means can not be more than that in human society.

There is no contradiction between the wizard and magic num, on the contrary, magic num fills the wizard one. The magic num is deeply philosophical, since it is the mind of the burkhons of three ages. By following the magic num, they receive a "savings" called "yukmak". "Yukmak" appears in the result of the interaction of the sensory organs with the objective being. Also, because of "yukmak" "they do not suffer sickness, misfortune, or obstruction, they have a long life, if any has dreams, he or she has no dream that cannot be satisfied by one's desire and fulfill it" [igsiz toghasiz adasiz tudasiz özi yashī uzun bolghay. Nä türlüg kösüşhi ärsär, antagh kösüşh yoq kim köngül iyin qanmaghu lugh bütmgülük] (V 9b 11–12).

The notion under the term of magic num is not to be understood as a phenomenon that occurs in the supernatural, that is, by magic. This type of num has a profound effect on the spiritual world of humankind and, above all, cause spiritual changes, by performing rituals, ritual-based law is brought closer to real life. In the book when speech goes about the performance of the ritual associated with this num, it is said that the factor which contributes to the physical strength of the human being is not food and drink, but spiritual power. The body num is not able to satisfy the desire of the human race, because the body is transitory. The magic num brings humanity to his dream. (V 11b 1–17).

3. A num of achievement of perfect knowledge that is called Bodi. The peculiarity of this num is that it shows the true essence. Bodi is a Sanskrit word meaning "to attain perfect wisdom." Clearly, perfection is at the forefront, with all the emphasis on perfection. We talked a lot about perfection. But the question of when a person will be perfect can be summed up in one word - when he has mastered the num and obeyed it perfectly. It is the advantage of not only personalities, but also of society. Man should not fall in love with secularism, but follow the path of perfection, relying on the mysterious essence and the essence of the soul. It is hard to reach perfection relying on this type of num. As a person goes through hard times, he finds joy and peace of mind.

On the basis of this num lay determination and stability. Without determination and stability, there is no perfection. Perfect knowledge and perfection are equal. There is a feature of this num that does not occur in any other one: the essence of the num is measured by the strength of a man. This is where the true essence of num is revealed (V 16 b). Whether it relates to the ritual or to the "rebirth" of Buddhism is a matter that needs to be addressed in the future.

Each of these three nums shows that it is important not only that human beings obey and abide by the law, but also their understanding of the laws. Num, like all other laws of the world, will completely change the way people live. The "Altin Yaruk" indicates that num lies at the core of everything in life, all spiritual and spiritual, economic and political changes. Num is the standard of everything in life. If a person does not find the true law, everything is useless - there is no distinction between the educated and the uneducated, the difference between the perfect and the imperfect is gone, and both are alienated. There is no difference between being saved and being unsaved, both of which are alien to mankind. Only the right laws will benefit this world (V 28 b). The country that adheres to the right num is perfect in every way (today, in a word, it is economically, politically and spiritually) and will continue to thrive. The state built on the basis of the correct num is stable. Under the right num, there is a force that supports it. This power is justice. Note the following passage: "... if all the rulers are satisfied with their own country and their happiness, do not look at the state of others, the liberty of

others, do not behave badly, do not commit acts of war, shootings, chains, and then all the people assembled will be peaceful, joyful, adults will be respected, the little will be honored and obedient, if they will not hate each other like milk and butter, and if there is no hostility, and if one treats the other with kindness and love, if they are happy, they will be well-intentioned, compassionate, knowledgeable, volunteers, worthy of good deeds” [Birük ol qamagh iliklär qanlar öz öz illäringä k(ä)ntü k(ä)ntü mängi-läringä qanımlıgh bolup, adınnıng ilingä adınlar ärkingä⁷ suqlanmasar t(ä)rs yawlaq ayıgh saqınç saqımasar süngüş atış bamaq bäk- lämäktä ulatı irig yavghan ish kötökläriq qılmasarlar ötrü imäriqmä qamagh bodun qara inç mängilig örü ulugh qodı kiçig tüz baz qaltı sütlı yaghlı täg irshısız qarshısız bolup, bir ikintiskä ayashtaçı amrashtaçı, ögrünç säwinç üzä ilinçü mängi qıltaçı, ädgü saqınçlıgh y(a)rliqançuçı biliklig asra köngüllüg buyan ädgü qılınçqa iyin bolurlar] (V1 5a 6- 21).

Denial of the law, disobedience to the law will lead to the degradation of not only humanity but also the country. This indicates that the law is groundless: “There will be disaster in that land. The ruler of the country will lose his people, his throne, and his people will be cruel and there appears bad habits like to chain, murdering, torture, argue, quarrel, slander, blame and others. Then because of these there will be famine, sickness, enmity, and evil, and there often come stars with the tail. Two Sun gods will be seen at the same time, day and night will change, there will be a lunar eclipse, there appear black and white rainbows and bad signs, flying stars will fall on the earth, earth will shake... there will be floods, sudden winds, rain, and the fruit of the field will not cease, the enemy will be strong, and the people will be in distress. They will not find joy in their land” [ol il ulushta öngi öngi adruq adruq ada tuda bolghay, ili qanı il ornın içghın- qay, bodunı qarası yawghan yawız köngüllüg bolghay, yintäm bāklāmāk boghaghulamaq ölürmāk ämgätmāk tütüşmāk qarışmaq yongar(i)shmaq ayıghlashmaq yazuqsuzugh yalarmaqta ulatı ayıgh törülär bolghay. Ötrü ol ödün ança tushta aç qıs ig kägän yaghı yawlaq bolghay. Basa basa qoduruqlugh yultuz toghqay, iki Kün t(ä)ngri közünkäy, ödsüz käzıgsız kün ay tutunghay, qara yörüng yilü kögän bālgürgäy, yawız irü b(ä)lgülär bolghay. Uçar yultuzlar tüşkäy, yir täbrägäy... suw tashqay, ödsüz yiil yaghmur bolghay. Nä tarıgh tüşh yimish bütmägäy, yad yaghı küçätkäy, bodun qara ämgäklıg bolghay. Oz yir suwta ögirmäksız säwinmäksız bolghay.] (V1 16 b 6-23; 17 a 1-5).

CONCLUSION

In short, the “Altın Yaruk” was an important tool in informing the wider nature and purpose of Buddhist laws. It contributed greatly to the improvement of the spiritual environment in Central Asia, the founding of the state, the enrichment of social life, and the strengthening of political stability.

We came to conclusion that the formation of the Altın Yaruk was strongly influenced by the written and oral literature and mythology of the peoples of Central Asia, in particular, the Turkic and Iranian peoples. At the same time, the teachings and doctrines in this work play a major role in leading the peoples of Central Asia to righteousness. It is also suggested that the lexicon of the “Altın Yaruk” is one of the main characters of the ancient Turkic literary language in the area where the work was

⁷ In Turkish publication ‘irginigä’.

created. From the observations of the vocabulary of the work it follows that the lexical layer of the Old Turkish translation of the “Altun Yaruk” is based on the dialects of Oguz, Chig, Kipchak, which played a major role in the life of Central Asia during the Golden Age and served as a coinage.

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