



Research Article

SEMANTIC PROPERTIES OF STEREOTYPICAL UNITS IN THE POEMS OF “DIVANI LUGATI-T-TURK”

Submission Date: April 10, 2022, **Accepted Date:** April 17, 2022,

Published Date: April 30, 2022

Crossref doi: <https://doi.org/10.37547/philological-crjps-03-04-13>

Journal Website:
<https://masterjournals.com/index.php/crjps>

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ABSTRACT

This article analyzes the stereotypical units and semantic features of the poetic passages in Makhmud Kashgari's “Divani lugati-t-turk”, one of the first dictionaries created in the Turkish language. These stereotypes are also compared to the ancient Turkic inscriptions, which show similarities.

KEYWORDS

“Divani lugati-t-turk”, old Turkic language, old Turkic texts, Kul tigin, stereotypical units.

INTRODUCTION

By the 10th century, as the Karakhanis became a powerful state, both administratively and culturally, interest in Turkish culture and language grew among



other peoples¹. The Karakhani rulers themselves paid great attention to the development of Turkish literature. Therefore, during this period, writers such as Makhmud Kashgari, Yusuf Khas Khajib, and Ahmad Yugnaki created their royal works.

To meet the need to study the Turkic language in the territories of the Arab Caliphate, Makhmud Kashgari wrote his work “Divani lugati-t-turk”, dedicated to Abu-l-Qasim Abdullah ibn Muhammad al-Muqtada, a descendant of the Abbasid caliphs. The author wrote his work in Arabic and for the first time explained the grammar of the Turkic language based on the methodology of Arabic linguistics. Through this, he aimed to make the work reach the whole world of science. Written in Arabic, “Divani lugati-t-turk” is one of the brightest examples of the first Turkish-Islamic environment, culture, and science.

Makhmud Kashgari’s “Divani lugati-t-turk” gives examples of folklore: proverbs, sayings, and poetic excerpts to clarify the meaning of Turkic words. The total number of poems in the work is 253, four of which are in Arabic and the rest in Turkic. Of these, 12 Turkic poems were used twice.

Although the poems in the work are the first known examples of oral poetry of the Turkic peoples, the formal structure, artistic aspect, and philosophical meanings of these fragments determine their value today. The literary passages in the “Divani lugati-t-turk” are not only examples of 11th-century literature, but most of them are the product of a very long time ago².

Poetry is formed based on certain rules, in which the means of artistic expression have a special place, and they are reflected in literary works with great skill. In particular, “this skill was first reflected in the oral tradition of the people”³. In particular, the stylistic phenomenon of the stylistic units of the ancient Turkic language is found in the passages in the “Divani lugati-t-turk”. Stereotypical units are repeated in the text of ancient Turkic writings. They are the most productive, well-crafted artistic expression of a particular reality in terms of style and content. These units are also found in the poems in the “Divani lugati-t-turk”. The following are the stereotypes of the game and their meaning.

1. **Toqli-böri qatilsun** – let the sheep and the wolves mix.

This unity, which embodies a noble desire, is a general expression of the highest level of harmony and solidarity. It comes in the following poem:

Endik kişi titilsün,

El törü yetilsün,

Toqli-böri qatilsun,

Qaḍḡu yemä sawilsun.

Purpose: Let us open our sorrows with our swords, that fools may recover, that the country may be

¹ Қаранг: Нурмонов А. Ўзбек тилшунослиги тарихи. – Тошкент: Ўзбекистон, 2002. – Б. 26.

² Муталибов С. Сўз боши // Девону луғотит турк. I том. – Т.: Ўзбекистон Фанлар Академияси, 1960. – Б. 34.

³ Рустамий С. Балоғат илмида лингвистик назариялар ва тил ҳодисаларининг ёритилиши. – Т.: Наврўз, 2017. – Б. 7.



healed, that lambs and wolves may live in peace, and that sorrows may be removed from us (DLT⁴, 55).

The essence of this stereotype unit is enriched by several methodological means. In particular, **toqli-böri** (sheep and wolf) are opposite in meaning. Sheep are weak by nature, and wolves are wild. The weakness of the sheep has always been food for the wolves because they could not resist their neighbor. In a figurative sense, a sheep is an oppressed people, and a wolf is a ruthless, warlike people (enemies). The people, fed up with the constant wars and looting, always say, **“Toqli-böri qatilsun”** There is a popular saying, “The lamb believed in the wolf”, because the antithetical expression “sheep” expresses the idea fluently. Ancient Turkic writings also contain this antithetical expression:

Taŋri küč birtük üçün qaŋım qağan süsi böri-täg ärmis, yağısı qon-täg ärmis

(Synopsis: Because of God’s power, my father is like a wolf in the army of the king, like a wolf)⁵

The wolf is a beast. Although he is a symbol of savagery in the imagination of people, he has such qualities as agility, and cruelty to the opponent. That’s why the army is like a wolf. In the same way, the sheep are likened to the enemy, using their weakness and helplessness. The “Divani lugati-t-turk” also describes the hunting of wolves, emphasizing the savagery of the wolf and the process of wolf hunting:

Kečä turup yorir erdim,

Qara, qizil böri kördüm.

Qatiğ yanı qura kördüm,

Qaya körüp baqu ağdı.

Purpose: I would walk at night. I saw black and red wolves. I prepared to shoot my strong, hard bow. The wolves looked at me, and when they saw me, they went up behind me (DLT, 399).

The hunter used *black* and *red* to describe his wolf hunting skills and heroism. That is, the wolf’s strength is given in *black*, its savagery and bloodshed in *red*. In this way, the hunter artistically depicts his fearless, courageous actions in the face of the beast.

1. **Tünlä bilä bastımız** – we pressed at night.

This unit often represents a state of war. When we interpret the meaning of unity, it is clear that an army attacked an enemy at night. However, this unit often means that an army has attacked the enemy suddenly and carelessly. In the play, this unit occurs in the following poem:

Tünlä bilä bastımız,

Tegmä yanaq rustımız.

Kesmälärin kestimiz,

Miñlaq erin bičtimiz.

Summary: Describes the battle against the Uyghurs: We killed *Miñlaq* of husbands (DLT, 173).

⁴ DLT – Маҳмуд Кошғарий. Девону луғати-т-турк. Нашрга тайёрловчи ва кириш сўз муаллифи: Қ.Содиқов. – Тошкент: Ғафур Ғулом, 2017. – Б. 55.

⁵ Содиқов Қ. Эски туркий битиглар. – Тошкент: ТошДШИ, 2009. – Б. 34.



There is another version of this unit in the Kul Tigin inscription:

Qırqız bodunuğ **uda basdīmiz** – We have suddenly crushed the Kyrgyz people⁶.

Also found in the Tonyukuk script:

Kün yāmā, tün yāmā yälü bardīmiz. Qırqızığ **uqa basdīmiz** – We went day and night, and suddenly the Kyrgyz (in ignorance) were crushed⁷.

So, this stereotype is a general representation of the unity of the army and its negligence.

Demak, mazkur stereotip birlik qo‘shinning jangovorligi va yovni g‘afatda qoldirishini umumiy ifodalaydi.

1. Another stereotypical unit that is often repeated in the poems in the “Divani lugati-t-turk” is the exaggerated representation of continuous human activity. For example:

Tün-kün turur yığlayu,

Yašim meniñ sawrurur.

Purpose: I cry night and day, my tears flow (DLT, 278).

Or:

Üdik meni küçäyür,

Tün-kün turup yığlayu.

Kördi közüm tawraqın,

Yurti qalip ağlayu.

He says: love hurts me, I cry day and night; my eyes saw him move away, followed by his home [that is, his home] weeping. (DLT, 413).

The lover, who was tortured during the pilgrimage, expresses his suffering through these verses. The phrase “Tün-kün turup yığlayu” refers to a time when the combination of night and day is continuous. Often, when people are worried about something, they use it to describe their experiences. In the poem, the lyrical protagonist cries in love day and night (as it goes on). This is where the stereotype of unity comes into play: night and day ... This is because when a word is used instead of a dot to express an action or a situation, an expression is created that reflects a particular situation, a person who is endlessly suffering, anxious, and restless. There are some happy moments in this place through this unit.

Another example:

أَفْرَقَ بَشَى قَزْلَاوُ ĩwriq baši qazlayu,

سَعْرَقَ تُلُو كَزْلَاوُ Sağraq tolu közläyü,

سَقْنَجَ قَزَى كَزْلَاوُ Saqinç quđi kezläyü,

تُنْ كُنْ بِلَا سَوْنَالِمُ Tün-kün bilä sewnālim.

Purpose: The head of the Ivrik [may vessel] is as upright as the head of a goose, and the abdomen [of the May's vessel] is as full as the eye (bowl). Let us not bury our sorrows in it, but let us rejoice day and night (DLT, 53).

⁶ Содиқов Қ. Эски туркий битиглар. – Тошкент: ТошДШИ, 2009. – Б. 36.

⁷ That book. – Тошкент: ТошДШИ, 2009. – Б. 20.



In another poem, it serves to express this continuous-time:

Tünlä bilä köčälim,

Yamar suwın kečälim,

Teräñük suwın içälim,

Yuwğa yağı uwulsun.

He says: Let's go out at night. Yamar water, – this is a river – night. Let's drink boiling water. Let the enemy who disobeys us be torn to pieces (DLT, 210).

This unit occurs in a slightly different form in ancient Turkic writings. For example, the Kul Tigin inscription reads as follows:

... **Türük bodun üçün** tün udımadım, күntüz olurmadım
– Turk xalqi uchun tun uxlamadim, kunduz o'tirmadim⁸.

the Tonyukuk inscription reads as follows:

Ol sabın äsidip, tün yämä udusıqım kälmez ärti, (küntüz yämä) olursıqım kälmez ärti⁹.

The phrase is spoken in the Urhun scriptures in the Tonyuquq and Bilga Hakan languages. Composed in an antithetical way, the words tün and күn services express the continuance of time. And the words **udımadım, olurmadım** meant the training of the heroes during this time. This means that the stereotypes that **tün udımadım, күntüz olurmadım** as a general expression in the scriptures that the heroes were happy for some reason.

In short, the stereotypical units that have a special place in the style of ancient Turkic texts are repeated in the texts as a general expression of a certain reality. They help the authors to express the reality concisely and fluently.

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⁸ Содиков Қ. Эски туркий битиглар. – Тошкент: ТошДШИ, 2009. – Б. 35.

⁹ That book. – Тошкент: ТошДШИ, 2009. – Б. 27.