



Metonymies (majozi mursals) in "Divanu Lugat it-Turk", "Qutadgu Bilig" and "Atabetul Haqayiq"

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Abstract

In this article analyzed artistic-description facilities in texts of Old Turkic literary monuments - "Divanu lugatit Türk", "Kutadgu Bilig", "Atabetül Hakayık". In the ancient Turkic poetry the artistic descriptions were used by the means of the allegory within the symbolic hyperbola, symbolic tips, image, imagery which played important role in the developing of the literature of that period. Imagery-artistic facilities which were based on facts and principles from the real life had great aesthetic influence that show the high level of the mastery of the creators of that time.

Keywords: Trop, Symbol, Symbolic metaphor, Symbolic hyperbola, Symbolic tips, Image, Imagery, Artistic description, Word, phrase.

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“Divani Lügatit Türk”, “Kutadgu Bilig” ve “Atabetül hakayığ” eserlerinde Kullanılmış Mecazi Mürseller (metonimler)

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Öz

Bu makalede eski Türkçede yazılmış "Divanu Lügatit Türk", "Kutadgu Bilig", "Atabetül Hakayığ" gibi eserlerin metninde kullanılmış sanatsal ve edebi üsüller incelenmiştir. Bu eserlerde eski Türk edebiyatının gelişiminde önemli bir rol oynayan sanatsal imgeler, alegorik araç türleri, sembolik aşırılık, sembolik ipucu ve başka edebi araşlar geniş ölçüde kullanılmıştır. Yaşam bilgisine ve ilkelere dayalı sanatsal ve görsel araçların kullanımı büyük bir estetik etki yaratmakla beraber dönemin yazarlarının yüksek seviyede ustalık kazandıran özelliklerdir.

Anahtar kelimeler: Sembol, Mecaz, Mecaz türleri, Sembolik metafor, Sembolik aşırılık, Sembolik ipucu, Görüntü, Sanatsal görüntü, Kelime, Kelime kombinasyonu.

Analysis of curriculum subjects of social and humanities in higher education system makes it possible to argue that they do not provide a separate dedicated time to study the full range of medieval Turkic-speaking sources. These written records fragmentary highlights the various periods of the history of Uzbekistan and other Turkic republics of Central Asia, and this is clearly insufficient for a more complete study of all available sources. In this regard, one of the pressing problems of education and the formation of historical thinking is the study of the written sources of the past, which are associated with literary activities of our ancestors and reflect the history of social development. The main sources for the history of the medieval period are works written in old Turkic languages of Central Asia and neighboring countries with her, as "Divanu Lügatit Türk" of Mahmud Kashgari, "Qutadgu Bilig" of Yusuf Has Hajip and "Atabetül Haqayığ" A.Yugnaky from 11-13 centuries. And There is also an example of Humayûnname as an example³ Akbar is still important in this regard⁴

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³ Hilal Şahin, “Bir Hatıratın Günümüze Yansıması Hümayûnname’nin Dönemin Sosyal Yaşantısına Bakışı” Azerbaycan Milli İlimler Akademisi Tarih Enstitüsü Dergisi, C. 68, 2017, Bakü, s.179.



Metonymies or mecazi mürsel (MM) is an art that creates the basis for the creation of symbolic masterpiece in the medieval Turkic poetry. The MM is a very common poetic art in Eastern classic literature, which is a direct symbolic meaning without words and phrases, without qualifications and analogies.⁵ The proximity between the meaning of the MM and the basis of it is the similarity of some of its attributes. In some cases, there may not be similarities. In this case, the feature characterized the phenomenon of MM and the good and evil deeds.

In the ancient Turkic poetry, MM appeared on the example of many poetic characters. Studying groups of these symbolic characters is also a major topic of research. It must be said that, the logical basis of these symbols is built on two basic lines: firstly, to show the human image with poetic symbols, and secondly, to find poetic symbols of man's perception of society, state and nature. For this perspective, the MM in the ancient Turkic poetry can be classified into two groups:

1. Human poetics;
2. The symbolic poetics of society and nature.

In this research, we just have to focus on the analysis of human poetics. The symbolic poetics can be learned from the following pieces according to the degree of image of a human being: *a) the human appearance and its members; b) life, happiness and joy of man's life; c) the phases of human life and the transformation into eternal life.*

The figurative MM associated with the human body and its members. Sweat of face is a human's reputation in the world. Human beings are known for two different fame. One is the property is behind the back of the Earth, the other one is from the sweat of face . The main reason why the *sweat of face* is a symbol of reputation, which is the water that flows from the face. Perspiration is a symbol of *labor*. So that, a person must find his fame in the world, not with his wealth, but with his *labor and fate*:

Ekindi, turur dunya atı javı

⁴ See this for more information: Hilal Şahin, Ekberşahın Sosyo Kültürel ve Dini Reformlarının Toplumsal Hayata Etkisi, Tarih Okulu Dergisi, Haziran 2015, Sayı XXII, s. 113.

⁵ Atoullloh Husayniy. Badoyiu-s-sanoyi. Aruz vazni va badiiy vositalar to`g`risida. – Toshkent. G`afur G`ulom.1981. T.Zehni. San`ati suxan. Ilmi bade` va muxtasari aro`z. – Dushanbe: Irfon. 1967. Muhammad G`iyosiddin. G`iyosul lug`ot. Iborat az se jild. Jild I. Alif-shin. – Dushanbe: Adib. 1987. – 480s. Muhammad G`iyosiddin. G`iyosul lug`ot. Iborat az se jild. Jild II. Sod-Yo. 1988. – 416s. Farhangi zaboni tojik (az asri X to ibtidoi asri XX), iborat az du jild. Dar zeri tahriri M.SH.SHukurov, V.A.Kapranov, R.Xoshim, N.A.Ma`sumiy. – Moskva: Ensiklopediya. 1969. – S. 952; 952. Shukurov N va boshqalar. Adabiyotshunoslikka kirish. – Toshkent: O`qituvchi. 1984. 136-b. Xudoyberdiyev E. Adabiyotshunoslikka kirish. – Toshkent: O`qituvchi. 2003. – S.140-148. Boboyev T. Adabiyotshunoslikka kirish. – Toshkent: O`qituvchi, 2004. S.323-354. Adabiyot nazariyasi. II jildlik. I jild. Adabiy asar. – Toshkent: Fan. 1979. See: majoziy obraz yaratish vositalari.



Birinditavar-ulbiriyuzsuvi(QB.892)

The glory of the world is the sound of two things:
One of them is brand; one is perspiration (prestige).

Drinking from sweat of face - is a symbol of a beautiful appearance of a person, especially, it symbolize the kindness of king. The beauty on the face of the king is enjoyed by the citizens, they were comforted and treated loyally. «Edi edgü nâi bu kishi körku yüz, bu yuz köpkingə suv ichər ekki köz» (QB 401). "If you did, you would have to drink this water," he said, "the face of a man is a very good thing, and two eyes will drink from his face". In this verse, two eyes are the symbol of the human being. The eye is the most sacred member in the human body. The light that provides the sight feature is the basis for the appearance of several faces. Divan's Eye light is symbolize a lovely sweetheart:

Bardī kuzum yaruqi, aldī uzum qonuqi,

Qanda erinch kanishī, emdi uzin uzgurur. (DLT.I.81)

The light of my eyes went out and I was taken away by spirit.

Where is he now? Now she is awakening me from sleep.

Extremely reliable person. «Ulug`hajib-ul begkə körgü közi», great chief is an eye for a king" (QB 405). Knowing the life, knowing the good, that is, taking the advice of the elderly: «Avuchqa sözi-ul yigitlar közi», "The old word is the eyes of young men" (QB.471). The King's close friend: When there is a light of eye, it naturally sees everything. On the opposite, the following verse seems counter-productive: «Odi boldi ersə körür ekki köz» "If it happens, it will see two autumn" (QB.409). Seeing all that, if there is occasion for seeing or vice versa means that one should not allowed to see everything in king`s palace. A servant should look at what he is allowed and if there is something not related to them, they should be careless about it. Secondly, the servant is the eye of the king, the one who carries out his work, and the one who is responsible man. So that, when the king services his servant at the time of his arrival, and when he does not, the king's eyes are welcomed to the king and telling him that he has not inquired of him.«Köziim-sə qulaqima kərgil eshit» (QB.856) Ogdulmish-my eyes and ears is called because of the fact, that it is a feature of the palace affairs, the work of the judiciary to inform. Here it is understood that the elderly believes in the Ogdulmish. The body of the eye is made up of the molds of the eye: pain eye. Pain eye is a symbol of secret love. If the one hides the pain eye, the tears of it obvious the reality. And the love that is secretly will be exposed one day.

Qizlab tutar sevukluk azrishkuni belgo`rar

Bashlig kuzug baysama yashī aning savriqar. (DLT.I.99).

The hidden day of love is known,

Do not hide the pain, the tear is transparent.



The evil eye is the image of the enemy and the agony. Qıng`ir ko`zin baqıştılar, qamug` tulmun tuqushtılar. Qıng`ir ko`zin baqıştılar, *Qamug` tulmun tuqushtılar*. The hero guys came out, the evil eyes looked at.(DLT, I.192). In the case of the dream, a few figurines were created. The sun of soul is a relative. Ozgurmish called Ogdulmish in this way. "Now you should be strong my heart" (QB637). **Frustration of the heart.** «*Köñul sinsa xasmı bayat ádli man*» "If the heart frustrated, it is the commend of Lord (QB.523). It is equally fair to God to please a broken and sorrowful person. So, the task of delivering justice to the broken society. Throat. The only way to get food is to get a piece of food to organism. The throat is a stomach through the throat. It is used as the figurative of the passion.

Two things are essential for a well-educated person. «*Biri til turur u kör birisi bog`uz*», "One is tongue, and the other one is throat" (QB.201). So an intellectual person has to be restrained. "If you want purity, purify the throat, and if you purify your throat you will own a blessing river" (QB.791). to control a throat –one not betray someone else's property is an indication of a lack of wealth. "If you are careful with your passion, you will live in pleasure" (QB.459). Hence, if the passion is cautious, it does not cause trouble. A person who controls his passion, lives in a cemetery. **Hand and tongue length. Hand.** It is a matter of eating human rights, violence, stocking, laughing, the tongue symbolize the offending and injure someone.

Əlig til uzun qıldım erdi öküş, ölüm keldi tutti tınim qıstı aş. I made long my tongue and hand, Death came, grabbed me and made me to inhale. (QB.219). Washing with blood. *Jafo qıldaching`a yonut qıl vafo, Arimas neçä yuvsa qon birla qon.* Getting blooded revenge for shed blood. (AH.74) if one make you a torment, reply them loyalty, reason why blood never wash blood. Tooth enclosing is the sign of a man's lamentation, a loss of his dreams. In the parable, two men agreed to be matchmaker. However, one of them breaks the promise. The second person who hopes for her daughter says that she has been enclosed. Now my teeth were jammed. (DLT.II.123). **The Moon and the Sun.** The moon is the face of the sweetheart, the sun is her figure. The appearance of the sun`s horns is expressed between the figure and the whole face of monumental portrait of sweetheart. *Kim ayib eşitür qulaq, Ay evi ertüç butaq.* (DLT.I.358). Who said, who heard, That is the moon, it sounds like a bush. B) Life, happiness and joy in human life and the symbols of anguish. To do good deed to the people is the decoration of human life. That is why, in this period of poetry, the image of a generous, compassionate person occupies a leading place, and the symbols corresponding to this kind of person are enough. **Clouds of relief.** Ignorant Clouds are a symbol of sincerity, kindness, compassion, and donation. Compared to the rain cloud.

If it rains from the clouds, there are benefits to the land, flowers, grasses; princess's grace and grace are imagined as a cloud of blessing. Gold falls from it. The mudflows from these clouds increase the joy of the individual. *Tutchi yag`ar buliti, Altun tamar arig`, Aqsa anin aqini, Qandi menin qanig`.* (DLT.I.358) The pure gold comes from the clouds of relief. It is like his stream, and he likes it. In the



“Atabetül Haqoyiq”, the qualities of a good-natured man are depicted by the figurative peculiarities of a mysterious figure: *Yarog`li âşingni kişigä yedir, Yarog`bo`lsañ ufrag`yalingi butur. Yozug`liq kişiniñ yozug`ini keçür, Adavet kökini qazip kes keçür. Alinglasa tunub g`azab inad öti, Halimliq suvin soç ul otini öçir* (AH.76). A generosity is a building that has been built and built on a grass roof. If you find clothes for them, wear them. Forgive the sin of the sinner. The grass of sin, you will scatter the Truth. Marcy to a cruel man, or a flower as a flower - bloom. In these passages a good soup is a state of wealth, the root of hostility - the basis of evil and immortal power, the irrational infidelity, the truth of water - the truth, the building, the flower, the merciful, the merciful, flower the net and the raft are two sides of the house where guests are expected. The net is a place for high, high, dignitaries. Footpaths are places for low, senior, or senior people. It is based on two concepts that symbolize the value of the people's place of life and of their labor. "A person can reach a niche because of his service, and a person who has something to do is fit for himself" (QB147). Hence, the net and racing human service is a sign of valuation. Happiness belt. Belting belt, tie a belt is a sign of a job. At the same time, it is understood that the belt is tightened tightly in the belt and begins to work in a sincere manner. The happiness of the belt is that it is a matter of desires for a man to act wisely now.

This symbol was used when he asked permission to visit **Kuntugdi**. It was a great dream to go into his service, to talk to the elder, because he was good. Hence, it is a sign of happiness for Oyto`ldi that the genius calls Oyto`ldi to himself: "Come on, let's look at the people, your happiness is bound up" (QB143). It is a sign of happiness for Oyto`ldi to come to his people and to talk with him, to make a right policy for his country, to pursue a just policy, to live calm and peaceful, to poeticize the power of happiness. Many forms of humanity have been created by means of evil and goodness. Monotheism is a symbol of wealth and luxury. However, it is an exemplary sense to condemn those who are unable to lay a table before a rich man. *Ko`rkluq tonug o`zuna, tatlig`ashig`azinqa, Tutg`il qonuq ag`irliq`, yazsin yavün buzunka.*(DLT.II.80). Impress your beauty, charming view, and sweet dish. Honor the conquerors so that your dignity may reach your country. Gray in several verses, the word "Divanu lugatit Türk" is used as a symbol of the evil, disrespect to others. *Kulsa kishi etma anar ortar küla, baqqil anar ezgo`lo`go`n ag`zin ko`la* (DLT.II.34) whenever someone share their joys with you or if someone smiles you never response with frown. In other words if you look at someone with a smile, that's when someone laughs at you, you do not have a hot gray coat that burns on his face, you smile too, That is, to do good to good. **Swan**. He is symbol of happiness, luck, achievement of good intentions:

Serinsə kishi oz tiləkin tapar

Serib turdachı er örüñ,qush tutar.

When a person is patient, he finds what he wants,

Patient keeps silent. (QB 247)



Swan – is finding a person's nourishment to eat and drink. Obscurity is a sign of purity, and its sustenance does not decrease. Cleanliness is a human being, and it is with him.

Azīg`lig` kur erkə bu nəy eksumas

Tug`ig`li`örüñ qushqa men eksuma.

The wealth of the wealthy man will not decrease,

For the sake of birth, the grain will not be reduced. (QB.345)

Nourishment is a country where people eat in their daily lives. It is said that Allahu ta'âlâ has given birth to a human being. According to Yusuf Has Hacıp, the provision comes from labor. If a person has the power and labor weapon to work, there is no need for him to become a lover of wealth. The symbolic mursal of sustenance is as follows: "As long as there is a sword, an ax, a bullet, a spring, a power, a power, a bounty, no man should be in worry for the property" (QB 346). The ship is a symbol of a marriage, family life. Every husband and wife are a ship. They swim in the sea of life. "The ship is in the midst of the rising sea, assuming that a woman takes a ship" (QB.527). **The door. Open door.** The creation of all human capacities, the coming of the work, the achievement of happiness, and the closed door are the opposite of it. "Stay calm, do not hurry while doing your job, and all the closed doors are opened" (QB.139). **Seed.** Seed - the origin of generation, the origin of ancestor. Grain taken from the seeds. The seed will give a good seed to a good harvest, and will not be alien to his field. He said, "O intelligent person, the seed is clean." (QB.477). This is a grooming thought. **Melon.** Melon is a figurative person's appearance. The smell of the melon looks beautiful. Nevertheless, it is in its taste. That is why it is necessary to look at the inner world, not the appearance of man. "If there is no taste in the melon, you must throw it aside, o deer" (QB.759). In this case, the deer is a figurative mursal, meaning a clever, intelligent person. **Sugar and marrow** - a good reception, a symbol of hospitality. "The conduct of impurity is the sin of adultery, even if it is sugar and bark" (QB.365). **Sucking and Dressing:** "The good deeds of the deceased are good and the clothes for the person who is in love with it. (QB.335). Socks and suits are the signs of a person's abdomen, his superiority. Whoever is well behaved, his job is developed, his health is good, and his lifestyle is calm. The poison. Hurtfulness, illness, anxiety. The sweetness - the longevity of man's life is contrary to the well-being of a good life. The poison of the human diet is the fact that young people have become old and old, that they cannot be as strong as the young man can. "All my desires were sweet, and now my old age has poisoned my cooking" (QB115).

Descriptions of the life of human life and the transition to the eternal world. The survival of human life is inevitable about the death of the man born in Turkic poetry, which is expressed in various colors: "What ever it is, it must definitely decrease" (QB.215). "The fall of the rise, the lower the height, the joy of the joy, the bitterness of the sweetness" (QB.215).

Yalıñ yüzlüg erdim buturdi saqal



Qara quzg`un erdim kug`u qildi chal.

I was naked face and beard,

I was a black raven, and I sank. (QB.216)

"The rising uplift, the rising and falling, the light is darkened, and the one who walks in" (QB.209). "Whoever reaches the age of sixty will receive his reward, and summer will fall on the winter" (QB115). Summer is ending when life is full of life, and winter is about to die. Matte - bedding, getting sick of bed because of illness. It is assumed that if a person is taken into custody, his arms and legs cannot go anywhere. "I have been a year with mere illusions, I am a moonwalker, and my feet are smashed without lifting them up" (QB115). "All who are alive are time-consuming." (QB.231). A journey through the world is a long way to go, "That's a long journey ahead of you." (QB.259). The world has two doors - to live and die. One is to enter life, the other to go out. The distance between these two doors is the lifetime of man. A doorframe represents this aspect of living. "For all who breathe, death is a gateway, and all who enter it will enter it" (QB.221). The world has opened the door - the man was born. The death gate was opened and placed in a cemetery. (QB.547). The door is a mark of the graveyard. "The door to the corpse of corpse" (QB.273). Man is naked when he is born, and so is his departure. This philosophical experience is given in the abdomen. "Get out of your womb, I will go into the abdomen" (QB.273). Here the abdomen has two different meanings: one is a mother, one is born of the human being, the other is the earth, the abdomen. When a person dies, he goes into it, burying it. Horse gave is man's dying, lifestyle promotion and death. Horse is used in two different shapes. Pacer horse - coffin, the ending of the human's life.

Yayilmaz yog`it kevaldip tushub

Egarsiz yig`achmingu munglug`yolub.

Horse of fate. The flaming horse - the rotting world, the symbol of the end of human life, the end of time. When a person rides on a horse, it is understood that he is born and that he rides on horseback - his life, his way of life, and his fall from the horse. "When a woman is born to her mother, she is a stranger and her horse riding." (QB.255). Human experiences of premature death are expressed by sunset and despair: "The end has come and the day is declining" (QB.829). "Whatever you did, it is over, and now your tuning has drawn near." (QB.235). The term "Divanu lugatit Türk" does not mean the death, but the fact that another person kills the person is represented by a mursal. Drinking death drink, even though the weapon killed the enemy.

Anin ishin keçurdum,

Eshin yima qaçurdum,

Ölüm otun içurdum,

Ichti ölüb yüzi tarin. (DLT.I.82)



We have tried to analyze the images of ancient Turkic peoples in the context of some literary fragments. Based on these analyzes, it can be argued that ancient Turkic poetry was rich in artistic imagery, including its majesty and its various forms of MM, symbolic expression, emotional, symbolic, symbolic expression, and served as a pillar for later literature indicates that the basis of imaginary images on the basis of vitality, the high aesthetic effect and the high level of thinking of the contemporaries of this era. The poetic language of ancient Turkic poetry and figurative characters is a vivid example of literary art. Therefore, his power of influence and literary influence are not just the latest in classical literature, but also in our present literature.

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