

# Study Of Stereotype Units In Old Turkic Script

Shakhnoza Tulagonova

**Abstract:** This article is dedicated to one of the stereotypical units - stylistic features of ancient Turkic scripts. There are cliched units in scripts. This seems to have been caused by tautology, the simplicity of the text, or the author's mistake. It is clear that the texts are not mere repetitions, as they penetrate deeper into the content. These units can even be subdivided into species. However, the stereotype units we investigate are quite different from related units. We cannot conclude that different phenomena are referred to in terms of epic clichés, epic formula, stylistic formula, formulas. Indeed, the units referred to in these terms are used repeatedly in the texts. In this respect they are alike. In particular, two types of events can be distinguished in ancient Turkic writings. The article describes the common and distinctive features of stereotype units from related phenomena such as formulas and stylistic formulas. It also analyzes their meanings and transformations into later periods.

**Index Terms:** Ancient Turkic language, Turkic scripts, stereotype units, formulas, stylized formulas, problem of transformation, literary etiquette, traditionalism, folklore.

## 1. INTRODUCTION

The stereotype units are used repeatedly in the text of ancient Turkic inscriptions. It is not difficult to discern from the text that these units are not simply tautology. In the early studies, epic clichés, epic formulas, stylistic formulas, and formulas were referred to this phenomenon. In his research, turkology scientist I.V. Stebleva recognized stereotype units as stylistic formulas and categorizes them in terms of meaning [1, c.57]. The scientist who studied the poetry of Kul Tigin's memoir, N. Rakhmanov refers to them as stereotype formulas [2, p.217].

## 2 MATERIAL AND METHODS

This is a qualitative research using the content, comparative-historical, characteristic analysis approach. About ten scientific works on stereotype units are used to explain stereotype units in old Turkic scripts. Besides that, the researcher had used journals and articles to collect data related to the research.

## 3 THE RESULTS AND FINDINGS

In today's research, however, the term stereotype units are more commonly used in relation to this phenomenon: Stereotype units are one of the peculiarities of the ancient Turkic style. Stereotype units are frequently repetitive, methodically compact phrases and sentences in texts [3, 6.119]. Such sentences "Qayanı alp ermiş, ayyučisi bilgä ermiş" (The king is a powerful person and his counselor is wise) in Tonyuquq scripts, "Bilgä qayan ärmis, alp qayan ärmis", "Bilgä qayan ärmis, alp qayan ärmis" (He is wise, and a powerful person) in Kul Tegin scripts can be found. Although phrases such as these are used repeatedly in the text, they cannot be classified as formulas or stereotypical units. Because they are specific to this style of text and are unstable. However, as an image, the word "qayan", ie the word "khakan" is like bilgä (wise, learned), alpine (alp, valor); the word ayyučı, which means "counselor", is used with traditional epithets such as bilgä. The same repetition is also found in Yusuf Khos Hajib's book "Qutadg'u Bilig". Although these repetitions occur in the traditional way, the stereotype cannot be equated to units.

The same formulas in ancient Turkic writings also contain these formulas. They also contain reusable phrases and sentences. For example, täñridä bulmuş Bilgä qağan can be found in Turkic scripts: Täñri-täg täñridä bulmuş türük Bilgä qağan (Glorious as the sky) Bilga khakan, a Turk found by God (grace); Täñri-täg täñri yar[at]miş türük Bilga [qağan]; "Teñridä bolmiş e-l etmiş Bilgä qağan". It is well known that formulas are subject to labeling or traditionality. They are often caused by a specific text requirement. In particular, these are included in texts in the official documents for the need for clarity and formality. There is another category of ancient Turkic inscriptions. They are widely recognized in science as stereotypical units. "Stereotype Units" refers to the language of written memories of events, words, phrases and phrases that are often associated with expression [4, 6.314]. Stereotype units are the most productive, methodically and logically representative of a particular reality. They are not caused by the demand for traditionalism or style of text. Stereotypes reflect the thought or reality expressed. Therefore, they are freely chosen for the texts. In epic works of folklore, the moving units are called stylistic formulas in research and are explained as follows:

They have (stylistic formulas are ours), first, only epic genre of folklore, second, as a result of regular application in the improvisation process, it gained stability, third, it has a traditional map, and fourth, it has a special poetic tool, fifth, always ready to apply in the epic work narrative, sixth, they contain some or all of the stylistic paint [5, 6.27]. Even in the stereotype units we are looking at, there are some features of the formulas listed above. They also have their differences. The differences are as follows: First, the scope of the use of stereotype units is very broad and is not limited to certain genres. We can see this from their existence in ancient Turkic art and official mantles. Stereotype units can be found even in poetic texts. Secondly, because of the written legacies, the impregnation process is not the basis for stabilizing stereotyped units. Content and manner of expression are key to their stabilization. Third, although stereotypical units are frequently repeated in texts, we cannot say they are traditional. This can be seen in the following example: "...Türük bodun üçün tün udımadım, күntüz olurmadiım" (...For the Turkish people, I did not sleep at night or sit in the daytime) [6, 6.45]. Kul Tigin scripts were written shortly after the creation. A similar phrase is found in the treatise text: Ol sabıg' äsıdip tün udısiqim kälmedi, күntüz olursiqim kälmedi (I didn't want to sleep that night, I didn't want to go to bed during the day) [6, 6.24]. To call them traditional, the author erroneously concludes that he read this passage and added

- Shakhnoza Tulagonova is a PhD student, Tashkent State Institute of Oriental Studies, Tashkent, Uzbekistan.

the passage to his text in order to continue some of the traditions in his text. These phrases are repeated in the texts simply because sleeping at night and not sitting in the daytime is a general expression of a particular purpose and discomfort. Stereotype units are inextricably linked to text, unlike stylistic formulas. Although some stylistic formulas link text to form and tone in the process of impeaching, in our opinion, they are not linked in meaning. However, the stereotypical units, like stylized formulas, have some stylistic dye. Stereotype units that will be remembered as soon as they are read are then re-used by other authors. These art forms of thought move from work to work. Of course, in this process the folklore of the people has a great influence. This is because it takes some time for such expressions to turn into stereotypical units. Initially, a sentence used by one person to describe a particular event is repeated over and over in similar situations. These pictorial expressions help to make the work more polished. Undoubtedly, these units, like proverbs and sayings, are the product of folk art. These units, whether they came in the form of words or phrases, performed the artistic and semantic task assigned to them. In other words, stereotypes became artistic and methodically elaborated expressions. As a result, the best way to express a certain event is through these units.

### 3.1 Stereotypical unity which expresses dissatisfaction in ancient Turkic Scripts

The immortal heritage of the Turkic peoples - the words "tün udımadım, күntüz olurmadım" in the Urkhun scriptures, were re-used as a stereotype. For example, Kul Tigin says in Bilga inscription:

...Türük bodun üçün tün udımadım, күntüz olurmadım

Meaning:... For the Turkish people, I did not sleep at night or sit in the daytime [6, 6.45]. The unit is formed on the basis of the antithesis of the day and night, which contributed to the phrase becoming a stereotype unit. In this passage, the words "tün (night) and күntüz (day)" represent the continuous continuity of time. The words udımadım, olurmadım mean the practice of the heroes during this continuous time. This stereotype, as required by the sentence, must also indicate the reason why the protagonist of the work is not interrupted or disturbed. These reasons are not included in the stereotype unit because of differences. This unit also appears on Tonyuquq inscription:

OI sabıg äsidip tün udısqım kälmädi, күntüz olursıqım kälmädi

Meaning: When I heard the news, I didn't want to sleep at night and didn't want to sit in the daytime [6, 6.24].

The statesman and commander of the second Turkic kaganate, Tonyuquq, in his book, describes the services he rendered for this kaganate and the Turkish people. In the aforementioned example, his claim that his word of sabıg was the news of the attack on the Turkish secret land by agreeing with the Toguz Oguz Tangach and Qitan. When he hears this message, he loses his pleasure and expresses this fact through the phrases tün udısqım kälmädi, күntüz olursıqım kälmädi.

And again, Tonyuquq uses the stereotype:

OI sabın äsidip, tün yämä udısqım kälmez ärti, (küntüz yämä) olursıqım kälmez ärti

Meaning: When I heard the news, I didn't want to sleep at night and didn't want to sit in the afternoon [6, 6.24].

The news that discredited the right was that the Tabogh Khan,

the ten bullets and the Kyrgyz kagan would be united and attack Tonyuquq - the Turkish kaganate. While the phrase is used to describe dissatisfaction in the Kul Tigin and Tonyuquq scripts, the reason for this resemblance is, in some cases, the proximity of their subjects. However, this stereotype is reflected in the fact that the units are a common expression of a certain reality and that they did not occur on the basis of a similar plot.

### 3.2 Transformation of stereotype unit into later language

In the foregoing examples, the heroes express their gratitude to their country and people. Similar motivations are found in later literature. In particular, tün udımadım, күntüz olurmadım in "Qutagu Bilig", the stereotype appears as follows:

Künün yemädi kör, tünün yatmadı,  
Seni quldı rabbdä adın qulmadı.

(Meaning: He does not eat by day and does not sleep at night. He only asked you from the Lord and did not ask for a part) [7, 6.37].

This example is taken from the section dedicated to the Prophet. It says that the Prophet (peace and blessings of Allaah be upon him) lived day and night in behalf of his people. "Qutadg'u Bilig" also reflects the evolution of Turkic language phenomena and literary traditions. The stereotype above is evidence of our opinion in the passage in which the sentence is involved. The common expression of dissatisfaction in the passages is that it does not sleep at night and does not sit during the day, but the poem is slightly modified and the sensibility increased. That is, the general expression of dissatisfaction is expressed in the poem not in the daytime, but at night. Words in the byte of "Qutagi Bilig" that indicate the continuity of time are expressed through tün (nights) (with the same lexicon), күn (küntüz in the tags), and yatmadı (discomfort) during this continuous time. One of the words contained in tün udımadım, күntüz olurmadım stereotype, is exactly what appears in "Qutagu Bilig" and some were replaced by synonyms. Generally speaking, words like olurmadı - "he did not sit down", yemädi - "he did not eat" are all human activities. It must be acknowledged - the word yemädi further enhances the paint of this unit. This unit has also been shown to be the most appropriate way of expressing discomfort in the language of Navai's works. This shows the preservation and creative approach of Turkic literature in Navai's works. This means of expression can only be reached by the folklore of the Navai language. The following is a byte from the "Saddi Iskandari", where Navai describes the state of Alexander's journey on the sea:

Kečä tinmäk-u күndüz äram yoq,

Yemäkdin navä, uyqudın kām yoq [8, 6.570].

To give the continuity of time, night, day, and heroism, there are words and phrases that have no rest and no rest. Adaptation to the rules of the poem resulted in the replacement of unit components. Tün udımadım, күntüz olurmadım stereotype that existed on the tides, were featured in Navai's works in various variants. In particular, the following variation is made in the example above:

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tün - kečä;  
udımadım - tinmäk yoq;  
küntüz - күndüz;

olurmadim – āram yoq.

Arabic and Persian words were widely used in this period. One of the branches of the unit, āram, is Persian. The following byte, in the poem "Farhad and Shirin", expresses the inevitability of Farhad's love for love:

Kečä-kündüz ne tinmäk, ne tayanmaq,

Ne bir dam qan yutardın köñli qanmaq [9, 6.272].

In ancient Turkic texts, the tün udımadim, күntüz olurmadim stereotype unit is similar to this byte. For, all the words in the unit are Turkish words. In terms of style, there are some differences. Navai described this byte in the context of science fiction, in the context of laff and print art. Navai combines words that represent the continuity of time in the unit we are researching: kečä-kündüz. Then he brings up the words that are appropriate to them in a consistent manner: ne tinmäk, ne tayanmaq.

This state exists in the following byte:

Yoq kün-u kečä xord-u xāb mājā,

Kečä ğam, күndüz iztirāb mājā [10, 6.447].

Navoi, writing in the last chapters of his poem "Sab'ai Sayyar", says that it took four months to finish the work, and that it could be completed in four weeks, without distracting other activities. This work expresses its dissatisfaction with the writing of the following byte:

The words in the unit were since replaced by synonyms due to the use of words from other languages. During this period, the vocabulary of Arabic and Persian words increased. In particular, the unit we are learning has also varied, and certain words were replaced by their equivalents. In particular, sleeping in the unit - sleeping, eating during the day - is represented by the words of the khord.

In the following example, this general expression is justified:

Yoq күndüz-u kečä xord-u xābī,

Dām ičidä kuş-dek iztirābī [11, 6.119].

This couplet is taken from the poem "Layli and Majnun", which describes the state of Majnun, which was suffering from separation. The aforementioned laff and print art are also available in this byte. The unit consists of Turkish and Persian words. In these cases, the active use of the words "xord-u xāb" may be due to the fact that these words contain an alliteration, as well as wazn and rhyme requirements of the poem.

Here is another example:

Tün-u kün zāyil öldi xord-u xābī,

Bolub afzun damādam iztirābī [9, 6.480].

This byte is from the poem "Farhod and Shirin". It tells the story of Shiruyah, who fell in love with Shirin and lost his pleasure in trying to reach her. In the example, another new word – zāyil öl is added to the unit. In the explanatory dictionary of the language of the works of Navai, the word is interpreted with the meanings of disappearing, extinguishing, extinction [12, p.643]. That is to say, his anxiety increased, and he lost all day and night. Only one of these stereotype units, which was found in ancient Turkic inscriptions, had more than a dozen variants in Navai Khamsa. For example, in "Sab'ai Sayyor":

Yürümäk erdi tün-u kün kāmī,

Yoq edi heç yerdä āramī [10, 6.155].

This kind of parts in the Navai lyrics that reflect this unit as a unit of expression.

## 4 CONCLUSION

Another important thing to note is that stereotype of the verbs such as tün udımadim, күntüz olurmadim consist of intersections of verbs. In these sentences, the cross section is expressed by the non-divisible form of the verb. This variant can be found in "Qutaghu Bilig". However, in the works of Navai this unit is not described in the structure of the verb joint sentence. In the examples from Navai, the cross is essentially a cross section, and often the adjective is used to give the meaning of "yoq" (no) used with ne..., ne (neither nor). This stereotype of the ancient Turkic languages has many variants of the language of later times. Such units have been preserved and enriched in the works of vivid figures of Uzbek classical literature as a achievement of the past. Although these units have been represented in a creative way in recent times, they have remained a common expression of a particular state. The oral tradition is of great importance in the passage of stereotype units through the stages of historical development.

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