

PHILOLOGICAL SCIENCES

ARABIC CONJUGATIONS IN YUNUS EMRE'S "DİVAN" (BASED ON THE KARAMAN COPY)

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Abstract

The Karaman copy of Yunus Emre's "Divan" is an outstanding example of a Sufi-oriented work written in Turkish. As can be seen from the work, the influence of Islamic culture is clearly visible in the state policy, literature, education and daily life of the period. The work of the poet, who lived in the 13th-14th centuries, still retains its relevance for readers and researchers today. Although it was written mainly in Old Turkic Turkish, it is undeniable that words of Arabic and Persian origin and the influences of these cultures are clearly observed. "Divan" has a lexical structure dominated by words of Turkish origin, but Arabic and Persian words also play an important role in "Divan". In addition, the use of both Turkish and Arabic collocations in Yunus Emre's Karaman "Divan" increases the grammatical richness of the work. When we approach the study and reading of the work from both lexical and grammatical aspects, we can clarify that the skillful use of Arabic collocations is a complementary factor in the work, both in terms of meaning and verse and rhyme. This, in turn, can be said to be a worthy basis for studying Arabic collocations in Yunus Emre's "Divan".

Keywords: Yunus Emre, Arabic collection, Divan, Karaman copy

Introduction

Yunus Emre, one of the leading figures of Anatolian Turkish literature, is very rich in terms of language, style and lexical layer. Most researchers consider the Karaman copy of his "Divan" to be an important source for studying the lexical system of early Anatolian Turkish. As we know from history, as we learn from the Seljuqname, the Ermenek Turks led by Karaman Bey's son Mehmet Bey marched to Konya and conquered it [3]. Mehmet Bey, who brought Cimrini to power, read the decision of the Seljuk Divan on May 13, 1276 [1]. These facts also allow us to easily be sure that at that time, both in the palace and among other subjects of society in general, the common language of communication was Old Turkish words and sometimes dialects. When we look at the lines in Yunus Emre's Karaman "Divan", the influences of Sufi philosophy are clearly visible in the writings of the poet who lived and created in the 13th-14th centuries [2]. This directly connects us to the poet's Sufi philosophy. We can say that it leads to the investigation of the relationship between the two and to clarify the results caused by their influences in his writings.

In the Karaman copy of the "Divan", it is observed that, along with Turkish lexical units, words of Arabic and Persian origin, as well as their morphological forms, are widely used.

As is known, the political, social and public processes taking place in the creativity of any thinker play an important role in the selection of his style, personal tendencies and the topics he writes about. The influence of the Islamic religion, which prevailed over other religions in the periods and geographical regions in which Yunus Emre lived and created, on both the general administration of the state, court literature and the works of important philosophers of the period is undeniable. We can superficially categorize these influences into 3 types. The first is the influence on the general worldview, the second is the influence of the fact that the Sufi ode to the love of God and the prophet

is given a place in the poems, specifically from a structural point of view, almost as a condition. Thirdly, and most importantly for our article, despite the fact that the main and main language is Old Turkic, the words used in oral and written language, and in some cases the suffixes, were borrowed from Arabic for Islamic religious reasons and some historical and political reasons. In this regard, Arabic plurals deserve special attention.

As we know, nouns in Arabic exist in three main forms in terms of quantity: singular, plural and plural. Singular nouns denote a single entity and can be used both in the definite form, for example: al-kitāb, and in the indefinite form, for example: kitāb [4].

The plural form, which is a special quantitative form of the Arabic language, denotes two entities, and is usually formed by adding the suffix -eyn (ين) to the end of the noun, and in less cases, the suffix -ān (ان) is used [4].

Secondly, quantities that are more than two are expressed in the plural form, which is divided into two types: regular plural (jām'ī-sālim) and irregular plural (jām'ī-mūkassār):

The plural form is based on the gender of the noun: in the masculine gender, -ūn (ون) or -īn (ين) is added, and in the feminine gender, the ending -āt (ات) is added. Based on this system, we can say that the morphological structure of the Arabic language, unlike the Turkish language, shows that the category of quantity is determined not only by suffixes, but also by gender and structural factors [5].

In the Divan literature, many poets we know can be found in the works of both Turkish, Arabic and Persian, or even though the language of the work is Turkish, there can be words of Arabic and Persian origin within a work. This is an indication that a poet who wrote masterfully in Old Turkish must also have mastered Arabic and Persian. As is known, the foundation of the concept of education in that period was based on the religious educational structure. That

is, the laws of the Quran, the works written by classical poets in Arabic, etc. were known to many of the main intellectuals of the period, and we can even say that this was considered necessary for them. As can be seen in the Karaman "Divan" of Yunus Emre, who lived and created during the Seljuk rule of the twelfth and thirteenth centuries, he is one of the poets of his time who wrote works in the Turkish language, and when we get to know the work closely, we can consider him one of the pillars that preserved the Turkish of that period. Thus, it can be considered inevitable and common to encounter Turkish collocations in his works. However, we also encounter Arabic collocations in the divan. Let's look at the examples in the divan:

bu din ü diyânetde dünyâ vü âhiretde
yétmiş éki milletde ayrudur **âyâtumuz** [4, s.218]
If we look at the above linguistic fact, the suffix -ât is noteworthy in the word âyâtumuz. In feminine nouns, the ending indicating femininity is dropped and the suffix -ât (آت) is added. Its meaning is "signs", "marks".

kanı yünus kanı cünbiş **harekât** [4, s.189]
ne ser-mâye ne varlık ne hū yok mer
The suffix -ât in the word harekât, which strikes our attention in the verse, is an Arabic plural, and in modern Azerbaijani it means "movements".

gâh **ma'kûlât** u **meşrû'ât** u takrir ü beyân
gâh **maşşürât** olam gâh şahib-i keyvân olam [4, s.162]

In the example here, 3 words are used in Arabic plurals. These words are ma'kûlât, meşrû'ât, maşşürât. When translated directly into modern Azerbaijani, the meaning of the word ma'kûlât is "things that are reasonable", meşrû'ât "things that are lawful", and maşşürât "those that are dedicated to something".

kırk biñ kırk dört **tabakât** meşâyih evliyâlar [4, s.287]
dört kapudur kırk makâm dem evliyâ demidür
The word tabakât, found in the first line, also uses the plural suffix, and when translated, it means "layers."
div ü peri ins ü melek sever seni her **mahlûkât** [4, s.314]

hayrân olup ileyünde türmiş-durur hūr u melek
The word mahlû'at used in the first line of the example is conjugated by taking the suffix -at. The meaning expressed by the word comes to mean "living beings" and in general, "everything created by God."

Evvel kapu **şeri'ât** emri nehyi bildürür [4, s.166]
yuya günâhlarıñı qur'ân harfî hicesi
Here, the word şeri'ât is also condensed by adopting the suffix -ât. As we know, the word şeri'ât is still used in modern Azerbaijani language today. It generally means "a system of religious laws and rules."

nişânsuzsın nişânun kimse bilmez
'aceb sultan 'aceb **mu'cizātuñ** var [4, s.164]

The word mu'cizātuñ used in the second line of the verse is also summed up like the above linguistic facts, and in our modern era, it expresses the word "miracles".

anı véren dervîşe éki cihân keşf olur
anuñ **şifâtın** öger ol hocalar hocası [4, s.167]
The word şifât used in this verse has adopted the grammatical plural suffix -ât. In terms of meaning, it carries the meaning of "characteristics", "characteristics".

éy 'aşıkân éy ' **âşıkân** 'ışk mezhebi dîndür baña
[4, s.251]
gördi yüzüm dost yüzünü kamu yas düğündür
baña

Finally, the suffix -ân, which indicates duality, draws our attention in the word âshi'ân, and the word literally means "lovers."

Conclusion

In conclusion, it can be noted that the analysis of Yunus Emre's Karaman "Divan" is a source of great importance for the lexical and grammatical study of the vocabulary of Old Turkic. The importance of this source is not only material, but also spiritual for the entire Turkic world. The works of Yunus Emre, who wrote and created in the 12th-13th centuries, are very rich in Sufi philosophy, and therefore continue to attract the attention of both amateur readers and professional researchers in the 21st century. Although the work was written in Old Turkic, for reasons related to the demands of the time, words of both Arabic and Persian origin were used in it. This is one of the important elements that enrich the work lexically. One of the striking elements from a grammatical point of view is the presence of Arabic conjunctions in the work, along with Turkish conjunctions. During the reading, we observe that Arabic conjunctions are used perfectly, observing their compliance with grammatical laws, and that the work is made unique in terms of both rhyme and structure. This clearly shows the inherent importance of the presence of Arabic conjunctions in our study.

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