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MAHMUD KAŞGARİ'NİN "DİVANÜ LÜGATİ'T-TÜRK" ESERİNDEKİ ŞİİRLER, AYETLER VE HADİSLERİN İNCELENMESİ SORUNLARI

PROBLEMS IN RESEARCHING POEMS, VERSES AND HADITHS IN MAHMUD KASHGARI'S "DĪWĀN LUGHĀT AL-TURK"

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ÖZ

Bu çalışma, "Dīwān lughāt al-Turk" adlı eserde yer alan şiir parçaları, ayetler ve hadislerin araştırılmasındaki sorunları incelemektedir. Araştırma, söz konusu metinlerdeki şiirsel unsurların tematik sınıflandırılması ve tür tipolojisi üzerine odaklanmaktadır. Fitrat, Mallaev, Brockelmann, Stebleva ve Tekin gibi araştırmacıların farklı sınıflandırma yaklaşımları karşılaştırmalı olarak ele alınmış ve bu yaklaşımlar arasında ortak bir görüşün bulunmadığı ortaya konulmuştur. Çalışma, önceki tasniflerin çoğunun kafiye ve vezin gibi biçimsel unsurlara aşırı önem verdiğini, ancak içerik açısından bağımsızlık ilkesinin göz ardı edildiğini göstermektedir. Bu bağlamda, hem biçimsel hem de anlamsal özellikleri dikkate alan yeni bir sınıflandırma önerilmektedir. Elde edilen sonuçlara göre, eserdeki şiir

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parçaları tek bir şiirin bölümleri olarak değerlendirilmemeli, aksine farklı sözlü ve yazılı geleneklerden alınmış bağımsız metinler olarak ele alınmalıdır. Ayrıca bu parçalar, erken dönem Türk edebiyatında mersiye, münazara, didaktik şiir ve lirik şiir gibi zengin bir tür çeşitliliğinin bulunduğunu göstermektedir.

Anahtar Kelimeler: "Divanü lügati't-Türk", Mahmud Kaşgarlı, Türk edebiyatı, şiir parçaları, tür sınıflandırması, tematik analiz, sözlü gelenek, mersiye, münazara, edebî tipoloji.

ABSTRACT
This study examines the problems of researching poetic excerpts, verses, and hadiths in "Dīwān Lughāt al-Turk" by Mahmud Kashgari, focusing on their thematic classification and genre typology. The work highlights that the poetic fragments in the dictionary have been interpreted differently by scholars such as Fitrat, Mallaev, Brockelmann, Stebleva, and Tekin, each proposing distinct classification systems. However, no consensus has been reached regarding their thematic grouping or structural unity. The research analyzes these classifications critically and argues that many previous approaches rely excessively on formal features such as rhyme and meter, often ignoring semantic independence. Based on a comparative analysis of existing classifications, the study proposes a more comprehensive system that considers both form and content. The findings demonstrate that the poetic excerpts in "Dīwān Lughāt al-Turk" should not be treated as fragments of single unified poems, but rather as independent units drawn from diverse oral and literary traditions. Furthermore, the study reveals that these excerpts reflect a rich system of genres in early Turkic literature, including elegy, debate, didactic poetry, lyrical poetry, and epic fragments. This diversity indicates that Turkic literary tradition had already developed a sophisticated genre system prior to the influence of Arabic and Persian literature.

Keywords: "Dīwān Lughāt al-Turk", Mahmud Kashgari, Turkic literature, poetic fragments, genre classification, thematic analysis, oral tradition, elegy, debate, literary typology.

Extended Abstract

This study addresses the methodological and theoretical challenges in researching poetic excerpts, verses, and hadiths found in "Dīwān Lughāt al-Turk" by Mahmud Kashgari. As one of the earliest and most significant works documenting Turkic language and culture, this text occupies a unique position at the intersection of lexicography, literature, and cultural history. While the primary aim of the work was to explain Turkic vocabulary to an Arabic-speaking audience, it also preserves a substantial corpus of poetic fragments drawn from oral and literary traditions. These fragments have long attracted scholarly attention, yet their classification and interpretation remain contested.

The main objective of this research is to critically examine existing approaches to the thematic and generic classification of these poetic excerpts and to propose a more comprehensive analytical framework. Previous studies by scholars such as Fitrat, Mallaev, Brockelmann, Stebleva, and Tekin have attempted to categorize these fragments into thematic groups. However, these classifications differ significantly in both scope and criteria.

Some approaches prioritize formal features such as rhyme, meter, and structural similarity, while others emphasize thematic content. As a result, there is no unified system for understanding the organization and literary nature of these excerpts.

This study adopts a qualitative and comparative methodology. It systematically reviews existing classifications and analyzes selected poetic excerpts in terms of both form and content. Particular attention is given to the relationship between lexical function and poetic usage, as the excerpts are embedded within dictionary entries and serve an explanatory purpose. This dual function complicates their interpretation, as they cannot be treated purely as independent literary texts nor merely as illustrative examples.

The findings reveal that many earlier classifications tend to overemphasize formal characteristics, leading to the artificial grouping of fragments into larger poetic units. For instance, some scholars combine multiple quatrains into a single poem based on rhyme patterns, despite clear differences in meaning and context. Such approaches risk obscuring the semantic independence of the excerpts. The analysis conducted in this study demonstrates that the majority of these poetic fragments should be regarded as autonomous units, each reflecting a distinct communicative and artistic intention.

Based on this insight, the study proposes a revised classification system that integrates both thematic and semantic criteria. The poetic excerpts are categorized into several major groups, including battle descriptions, elegies, didactic verses, lyrical poetry, nature descriptions, debates, hunting songs, praise poems, narrative fragments, epic elements, entertainment songs, socially specific expressions, ceremonial songs, and eulogies. This classification aims to reflect the diversity and richness of early Turkic poetic expression more accurately than previous models.

Another significant finding of the research is the identification of a well-developed system of literary genres within the text. The presence of genres such as elegy (marsiya), debate (munazara), didactic poetry, lyrical poetry, and early forms of rubai and qasida suggests that Turkic literary tradition had already achieved a high level of sophistication prior to the influence of Arabic and Persian literary systems. This challenges the commonly held assumption that Turkic poetic genres developed primarily under external influence.

Furthermore, the study highlights the importance of contextual analysis when working with poetic excerpts in lexicographic sources. Since Mahmud Kashgari selectively cites only

the portions of poems that contain specific lexical items, the original structure and completeness of the poems are often lost. Therefore, any attempt to reconstruct full poems or impose artificial unity must be approached with caution. A careful balance between linguistic, literary, and cultural perspectives is required to achieve a more accurate interpretation.

In conclusion, this research contributes to the field of Turkic literary studies by offering a critical reassessment of existing classification systems and proposing a more nuanced framework for analyzing poetic excerpts in “Dīwān Lughāt al-Turk”. It emphasizes the need to consider both form and meaning, as well as the broader cultural and historical context, in order to fully understand the literary value of these fragments. The findings not only clarify the nature of the poetic material in the text but also provide a foundation for future studies on early Turkic literature and its genre system.

Giriş/Introduction

By the 10th century, as the Karakhanids had evolved into a powerful state both administratively and culturally, interest in Turkic culture and language significantly increased among other peoples[1]. The Karakhanid rulers themselves paid great attention to the flourishing of Turkic literature. As a result, during this period, writers such as Mahmud Kashgari, Yusuf Khas Hajib, and Ahmad Yugnaki created their masterpieces.

To meet the demand for learning the Turkic language in the territories of the Arab Caliphate, Mahmud Kashgari wrote his work titled "Dīwān Lughāt al-Turk" (Compendium of the Turkic Languages), dedicated to Abulqasim Abdullah ibn Muhammad al-Muqtadi, a descendant of the Abbasid caliphs. The author composed 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 approach, he aimed to make the work accessible to the entire scholarly world. "Dīwān Lughāt al-Turk" written in Arabic, stands as one of the most notable examples of early Turkic-Islamic environment, culture, and scholarship.

Mahmud Kashgari wrote "Dīwān Lughāt al-Turk" in Arabic. This was because during that period, the entire Islamic world studied Islamic culture and knowledge through the

[1] Nurmonov A. History of Uzbek Linguistics. – Tashkent: Uzbekistan, 2002. – P. 26.

medium of the Arabic language. Furthermore, Western scholarship also primarily studied the East through Arabic sources.

In the 10th-12th centuries, Arabic was predominantly used as the language of science in the regions of Central and Middle Asia. It suffices to cite as examples that Abu Rayhan Beruni, Ibn Sina, and Farabi followed this tradition, and even during the Timurid era, scholars like Mirzo Ulugbek wrote their scientific works in Arabic.

Mahmud Kashgari is the first scholar to apply the methodology of Arabic linguistics in the history of Turkish linguistics, the study of Turkic languages, and the history of Turkic lexicography. "Dīwān Lughāt al-Turk" is a work created within the framework of Arabic linguistic and lexicographic methodology.

In his work "Dīwān Lughāt al-Turk", Mahmud Kashgari uses examples from folk oral traditions to elucidate the meanings of Turkic words, including proverbs, sayings, and poetic excerpts. The work contains a total of 253 poetic fragments, of which four are in Arabic and the rest in Turkic. Among these, 12 Turkic poems appear twice throughout the text.

The work consists of eight parts (books). In each section, nouns are given first, followed by verbs. Words are also arranged according to the number of letters: two-letter, three-letter, and so on. Thus, it progresses to words with multiple letters. The largest words have seven letters, but such words are very few.

In "Dīwān Lughāt al-Turk", when explaining the rules of the Turkic language, the meanings of words, and revealing their specific aspects, Mahmud Kashgari also refers to the rules of the Arabic language, its phonetic aspects, and the meanings of words. He compares Turkic examples with these. Among the examples cited from Arabic are verses from the Holy Quran and hadiths.

Yöntem/Methods

This study is based on a qualitative textual analysis of poetic excerpts found in “Dīwān Lughāt al-Turk”. The research focuses on identifying structural, semantic, and functional features of these excerpts within their original lexicographic context.

The primary dataset consists of poetic fragments cited in the dictionary entries of the work. These fragments were selected through systematic reading and extraction. Only those excerpts that contain identifiable poetic structure (such as rhyme, meter, or parallelism) were

included in the analysis. Repetitive examples and duplicated fragments were cross-checked and counted once to avoid distortion in classification.

For the analysis, the study applies three criteria:

formal features (rhyme pattern, meter, quatrain structure)

semantic content (theme, message, communicative intent)

functional role (lexical illustration, contextual explanation)

Each excerpt was first analyzed independently according to these criteria. After that, fragments were compared with each other to identify recurring patterns. Unlike previous studies, no grouping was made solely on the basis of rhyme or meter. Instead, semantic coherence was treated as the primary condition for classification.

The study also applies contextual analysis. Since the excerpts are embedded within dictionary entries, each fragment was examined together with the lexical item it explains. This step helped determine whether the poetic line represents a complete unit or only a functional fragment extracted for explanatory purposes.

To ensure consistency, all excerpts were coded manually and grouped step by step. No automated classification tools were used, as the material requires interpretative analysis. The final classification emerged through iterative comparison, where categories were revised until both semantic and functional coherence were achieved.

This methodological approach allows the study to avoid artificial grouping and provides a more accurate representation of the poetic system reflected in the text.

Bulgular/Results

Until now, the poetic excerpts in “Dīwān Lughāt al-Turk” have been studied and classified into thematic groups by A. Fitrat, N. Mallaev, I. Stebleva, K. Brokkelman, T. Tekin, Z. Korkmaz, R. Dankoff, and J. Kelly. However, there is no consensus among scholars regarding thematic categorization. For instance, Fitrat refers to the excerpts in the work as "the most valuable examples of Turkish literature"[1] and divides them into two parts, further categorizing them into the following thematic groups: elegies, debates, battle poems, hunting songs, love poems, epics, didactic poems, and praise poems. In addition to thematic

[1] Fitrat A. Selected Works. 5 volumes. Volume 4. Examples of the oldest Turkish literature. – Tashkent: Ma'naviyat, 2006. – P. 119.

categorization, Fitrat combines fragments under single poems (a total of 40 poems in the work) and assigns them titles[1]. For example, he considers about thirty lyrical excerpts as fragments of five major poems: "Separation" (longing, four fragments), another "Separation" (four fragments), "Love", "About a Beauty" and "For a Person in Love". He also applied this method to the work's didactic poems, battle poems, and poems describing hunting.

It appears that Fitrat, when unifying fragments under a single poem, primarily focused on the system of rhythm and rhyme. However, upon closer examination of the content of these love poems, it becomes evident that they are entirely distinct works. Consequently, contemporary researchers face the pressing task of analyzing these poetic fragments not only based on their form but also on their content.

In the work, Fitrat extracted and sequentially connected fragments related to the elegy of Alp Er Tunga and the debate "Winter and Summer" from the scattered poetic excerpts. Fitrat was the first to acknowledge the presence of two elegies among the cited poetic fragments. This same observation is also found in the English edition of the work[2]. However, in other studies, only the elegy of Alp Er Tunga is presented as an example of this genre.

Professor N. Mallaev, an Uzbek scholar, categorized the poems found in "Dīwān Lughāt al-Turk" into seven groups: labor songs, heroic poems, seasonal and ritual songs, landscape lyrics, love poems, and moral-educational verses[3]. According to this classification, the quatrains in the work belonging to the marsiya (elegy) and munozara (debate) genres have been included in the category of seasonal and ritual songs.

[1] The first part includes poems on the following topics: 1) Elegy for Alp Er Tunga; 2) A Debate Between Summer and Winter; 3) About a Battlefield (quatrains); 4) The Bow (five quatrains); 5) Summer Games (six quatrains in total); 6) From the Hunt to the War (consists of twelve fragments); 7) The War of Togush Beg (eight fragments); 8) War with the Uyghurs (five fragments); 9) Between Two Merchants (consists of seven fragments); 10) Separation (hijran, four fragments); 11) Separation Again (four fragments); 12) Love Again; 13) Three Wars (five fragments); 14) One War; 15) Manzuma (the beginning of an epic, six fragments); 16) From an Elegy (three fragments).
The second part includes the following: 1-4) Admonition; 5) On Hosting Guests; 6) On Upbringing; 7) About a Beautiful Woman; 8) A Religious Fragment; 9) Advice to My Son; 10) A Complaint About the World; 11) Aran Qamug; 12) A Fragment (to a man who fought with the poet's tribe and lamented, II); 13) For a Loved One; 14) They Praise Wealth; 15) O'gut (Advice); 16. Boasting; 17) On Wealth; 18) To a Deceived Person; 19) Ilkim O'rgut; 20) Separation; 21) Praising Oneself...; 22) Religious Admonition; 23) About the Guest; 24) About Pleasure. See: Fitrat, A. Selected Works. 5 volumes. Vol. 4. Samples of the Oldest Turkic Literature. – Tashkent: Ma'naviyat, 2006. – pp. 122-123.

[2] Maḥmūd al-Kāšrarī. Compendium of the turkic dialects (Dīwān Luγāt at-Turk). Edit and Translated with Introduction and Indices by Robert Dankoff, James Kelly. Part III. – Harvard, 1985. – P. 290-310.

[3] Mallaev N. History of Uzbek Literature. Book one. - Tashkent: O'qituvchi, 1965. – P. 62.

The German scholar K. Brockelmann categorized poems into types such as elegies, heroic songs, love poems, praises of nature, and didactic verses[1]. This classification, however, is rather narrow and does not fully capture the thematic range of Turkic oral poetry. In fact, Turkic oral poetry holds particular significance not only for its content but also for the diversity of its poetic themes. The wide variety of themes in these poems is a testament to the sophistication of Turkic artistic thought.

The Russian scholar I. Stebleva categorized the fragments into the following thematic groups: battle poems, love poems, poems of entertainment and merriment, elegies, moral-didactic poems, nature descriptions, and poems on mythological and everyday themes. T. Tekin, in his classification, divided the poems in "Dīwān Lughāt al-Turk" into two parts based on meter (poems in aruz and barmak meters) and then categorized them thematically. This method of classification was uniquely implemented by T. Tekin[2].

The first series of poems is divided into five thematic groups: lyrical, pastoral, war and heroism, epic, and lamentations (elegies). In this classification, the quatrains are united under one poem based on their rhyme scheme. While lyrical poems are considered to consist of fragments from at least three four-stanza poems, the majority of poems related to seasons and nature descriptions are combined into three separate poems. These are depictions of spring, "The Debate of Summer and Winter", and descriptions of summer and nature. The work notes that the lamentation poems dedicated to the memory of a hero who once lived consist of 14 quatrains, with 9 of them being an elegy to Alp Er Tunga, and the remaining 3 quatrains serving as an elegy in memory of an unknown hero.

The second thematic classification pertains to poems composed in the aruz meter, which include war and heroic poems, passages about hunting and hunting practices, love poems, nature descriptions, praise poems, and religious and moral teachings. Z.Korkmaz categorizes the poems in the work into groups such as praise of spring and nature, horseman (soldier), the arrival of spring, night, "The Debate of Winter and Summer", festivities in the steppe, hunting poems, wolf hunting, war and valor, and the battle between Tangut and Qatun[3].

[1] Stebleva I. Turkic Poetics. Stages of development in the 8th–20th centuries – Moscow: Oriental Literature, 2012. – P. 75.
[2] Tekin T. Türk Dili. Türk şiiri özel sayısı // Aylık Dil Dergisi, 1968. – S. 83.
[3] https://tdk.gov.tr/wp-content/uploads/2020/09/z_-kitapl%c4%b1k-_-15-1.pdf

Additionally, in the English edition of “Dīwān Lughāt al-Turk” the poems within the text have been extracted and presented as an appendix at the end of the book’s 3rd volume. This edition contains 229 poems, categorized into nineteen thematic groups[1].

The classification is quite extensive. Its unique feature is the inclusion of thematic groups not found in other classifications, such as marriage negotiation, complaint against a thieving partner, admonition to a runaway boy, elegy for an unnamed hero, and praise of the Oγraq tribe. The content and rhyme served as the basis for grouping the poems. Furthermore, the classification bears similarity to Fitrat’s method. Specifically, the poems are also divided into internal groups, with those sharing similar rhymes considered as one poem. This approach can be observed in groups such as hunting songs, battle poems, didactic poems, and love poems.

The thematic classifications created thus far differ from one another. Notably, in Fitrat’s classification, poetic fragments are combined and presented as larger poems, which are then divided into thematic groups. The English translation of the work adhered to the same approach. In his classification, N. Mallaev did not address the elegy to Alp Er Tunga. K. Brockelmann, on the other hand, did not include poems on everyday themes. T. Tekin, in his classification, divided the poems in "Dīwān Lughāt al-Turk" into two parts based on meter (poems in aruz and barmak meters) and then categorized them thematically.

In our opinion, it is appropriate to divide the excerpts presented in "Dīwān Lughāt al-Turk" into the following thematic groups:

(1) poems dedicated to the depiction of battle;

(2) elegies (elegy to Alp er Tunga, an elegy in memory of the hero);

[1] The classification is as follows: didactic poems (wisdom) (71 excerpts), love poems (love) (26 excerpts), a depiction of the battle between the Tangut and Qatun Sini (War of the Tangut against Qatun Sini) (16 excerpts), a wolf hunt (Wolf hunt) (4 excerpts), a wedding negotiation (Marriage negotiation) (1 excerpt), poems of complaint against a thieving partner (Complaint against a thieving partner) (7 excerpts), battle poems (Warfare) (21 excerpts), a depiction of the war with the infidels (War with the infidels) (22 excerpts), advice to a runaway boy (Scolding a boy who ran away) (2 excerpts), a mournful poem dedicated to an unnamed hero (Elegy on an unnamed hero) (3 excerpts), depictions of nature (Nature) (6 excerpts), a eulogy for a princess (Eulogy of a princess) (3 excerpts), poems on feasting and hunting (Drinking and hunting) (5 excerpts), a reproach to a man who hoarded supplies and lost them to rats (Reproaching a man who held back stores and lost them to rats) (1 excerpt), praise of the Oghraq tribe (Praise of the Oγraq tribe) (1 excerpt), the elegy for Alp Er Tunga (Elegy on Alp Ar Toŋa) (11 excerpts), praise of a hero (Praise of a hero) (1 excerpt), an ode to spring (Ode to spring) (2 odes, 20 excerpts), and the debate between summer and winter (Debate of summer and winter) (8 excerpts). See: Maḥmūd al-Kāšγarī. Compendium of the Turkic Dialects (Dīwān Luγāt at-Turk). Edited and Translated with Introduction and Indices by Robert Dankoff, James Kelly. Part III. – Harvard, 1985. – P. 209-310.

(3) didactic poems;

(4) lyrical poems;

(5) poems dedicated to the description of nature (Ode to Spring);

(6) debates (Winter and Summer debate, and Wedding debate);

(7) hunting songs;

(8) praise poems (laudations);

(9) poems depicting events;

(10) epic poem fragments;

(11) songs for entertainment and merriment;

(12) fragments pertaining to specific social classes;

(13) ceremonial songs;

(14) eulogy to the queen.

It would be incorrect to view these poems as parts of a single poetic work. They are excerpts selected from not one, but dozens of major works. In explaining a particular word, Mahmud Kashgari only includes the part of the poem containing that word being explained. This can be seen in the examples of the elegy for Alp Er Tunga or the "Debate of Winter and Summer". The fact that the final concluding section of the "Debate of Winter and Summer" is not presented in the work supports our argument.

Therefore, when studying these excerpts, it is preferable to be extremely cautious in combining them under a single poem, while also working with the original text. The reason is that examples of oral folk literature are very similar to each other in form due to their simplicity, sincerity, and ease of recitation. Thus, it is incorrect to combine all the couplets and quatrains in the work under one poem based on rhyme or number of syllables.

Among the excerpts cited in "Dīwān Lughāt al-Turk", there are some that can be combined into a single poem. In some instances, this is explicitly noted by the author (such as the elegy to Alp Er Tunga), while in others, it can be inferred from the content. Unlike other classifications, in our classification, fragments within all poetic categories were not combined into a single poem. The reason for this is that, although they may be similar in terms of rhyme and meter, they are not connected in terms of content.

Studying the typology of genres in ancient Turkic oral literature. Literary genres in the history of literature have been formed in oral folk art since ancient times and have undergone

a long process of development. The excerpts cited in "Dīwān Lughāt al-Turk" demonstrate that Turkic peoples created works in various poetic genres.

Mahmud Kashgari provides information about the following genres in his work:

اُتُكْ ötüg - "story," "tale"; This word is also used for "informing the king of a purpose" or "narrating a story." It originally derives from the act of recounting an event (DLT, 40); اُتُكُنجْ ötkünč - story; ötkünč ötkündi - told a story (DLT, 78).

سَاڤ saw - words of the elders, proverb (parable); story (qiṣṣa); tale (ḥikāya) (DLT, 375).

قُشُغْ qošuğ - poem, song, qasida (ši'r, rajaz, qaṣāyid). An example is provided for this:

تُرْكَنْ قَتُنْ قُتِيِنْكا *Tärkän qatun qutïŋa*
تَكُرْ مِنْدِنْ قُشُغْ *Tegür mendin qošuğ,*
اَيْغِلْ سِزِنكْ تَبْغْجِى *Ayğïl: Siziŋ taruğčï*
أُتُنْرْ يَنكى تَبْغْ *Ötnür yaŋï taruğ.*

Content: Deliver praise and a qasida (poem) from me in honor of the ruler's wife and say, "Your servant requests a new service, pleads" (DLT, 151).

يِيرْ yïr - means ghazal, melody (DLT, 371). Yïr - tune, maqom. Ol yïr yïrladï - he sang a maqom. This word is also pronounced as ïr.

كوك küg is a maqom, a special technique of raising and lowering the voice in accordance with specific rules in a song (DLT, 368).

However, this should not lead to the conclusion that only these genres existed in ancient Turkic literature. Among the poetic excerpts cited in "Dīwān Lughāt al-Turk" there are also genres such as rubai, elegy, debate, self-praise, ode, and epic. In this sense, it becomes evident that ancient Turkic literature had a sophisticated system of genres even before the influence of Arabic and Persian literary genres.

The poetic excerpts cited in "Dīwān Lughāt al-Turk" can be categorized into the following genres:

Poems written in the rubai genre. E. Bertels emphasizes that the rubai was one of the most appealing forms of folklore among the Turkic peoples of Central and Middle Asia. Meanwhile, I. Hakkulov, in his monograph, explains that early forms of rubai can be found among the quatrains cited in "Dīwān Lughāt al-Turk" as follows: If the quatrains in "Dīwān Lughāt al-Turk" are analyzed in terms of their perfect expression of content, rhyme structure,

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and compositional features, one can be fully convinced that they represent the earliest examples of the rubai genre[1].

For example:

كُوركلوكْ تُنوغْ اوزونْكَا *Körklüg tonuğ özüŋkä,*

تَتْلِيغْ اَشِيغْ اَذِيْنْقا *Tatlïğ ašïğ aδïnqa,*

تُوتْغِيلْ قُنُوقْ اَغِرْلِيغْ *Tutğïl qonuq ağïrlïğ,*

يَذْسُونْ جَڤِينكْ بُذُونْقا *Yaδsun čawïŋ boδunqa.*

It is said, "Wear your beautiful clothes yourself, but offer your sweet food to others. Be hospitable, so that your fame spreads throughout the world" (DLT, 32).

This quatrain can be said to incorporate a thought-provoking idea for the reader, with rhyming in the first, second, and fourth lines, possibly representing an early form of rubai in the finger meter.

This will be discussed in detail in the second chapter of the work.

Excerpts from ghazals. Regarding the presence of examples of the ghazal genre in “Dīwān Lughāt al-Turk” the book "Genres of Uzbek Classical Poetry" states: "Often folk songs rhyme in the a-a-a-b or a-a-b-a pattern. For example, let’s examine one of the excerpts from Mahmud Kashgari’s work:

أُذْلَكْ يَرَغْ كُزَتِّ *Öδläk yarağ küzätti,*

أُغْرِى تُزَقْ أُزَتِّى *Oğrï tuzaq uzuttï.*

بَكْ لارْ بَكِنْ اَزِتِّى *Beglär begin azïttï,*

قَجْسا قَلِى قُرْتُلُورْ *Qačsa qalï qurtulur.*

Content: The era watched for an opportunity, setting a secret trap to humiliate the chief of beks. How will the bek escape from it? [Here, "chief of beks" seems to refer to Afrāsiyāb] (DLT, 279).

If we convert the quatrain quoted from Mahmud Kashgari into a couplet form, it resembles a ghazal musajja’:

Öδläk yarağ küzätti, oğrï tuzaq uzuttï,

Beglär begin azïttï, qačsa qalï qurtulur.

[1] Hakkulov I. Rubai in Uzbek literature. – Tashkent: Fan, 1981. – P. 30.

This feature became the foundation for the ghazal musajja’ in Turkic poetry, including Uzbek ghazals[1].

However, it is difficult to agree with this opinion. If one examines the text of the poetic excerpt presented in the work from the manuscript, it’s evident that it is written in quatrain form and syllabic meter. In terms of meaning, it is also not advisable to convert it to couplet form.

Regarding the presence of early forms of aruz in the poems of the work, I. Stebleva, in her "Turkic Poetics", notes that the quatrains are written in the murabba’ form and analyzes them by applying aruz meters[2]. B. Tukhliev also noted that in "Dīwān Lughāt al-Turk" there are not only excerpts in syllabic meter, but also fragments related to the aruz meter. However, this does not lead to the conclusion that among the poems in this work, there were early versions of the ghazal[3]. After all, some poems appearing as couplets in one place are found as part of quatrains elsewhere.

For example:

قُيْغَشِبْ يتْسا اَنِک يوزيڭا *Qoyğašïr yatsa anïŋ yüziŋä,*

اَلسِقَرْ اوكِنْ اَنِکْ سُوزيڭا *Alsïqar ögin anïŋ söziŋä.*

مِڭْکْ كشى يُلْغِى بولبْ اوزينكا *Miŋ kiši yiluğï bolip öziŋä,*

بِيرْكالَرْ اُذِنْ اَنِکْ كوزيڭا *Bergälär öδin anïŋ köziŋä*

Those who lie in her embrace, gazing at her, lose themselves in her gentle and pleasant words. Not just one soul, but a thousand souls are devoted to her beauty (DLT, 105-106).

The last two lines of this excerpt are repeated elsewhere as an example of the word يُلُغ yuluğ:

مِنکْ كِشِى يُلْغِى بُلْبْ اُوزُنكا *Miŋ kiši yuluğï bolup özüŋä,*

بِرْكَلَرْ اُوزُنْ اَنِکْ كُوزنكا *Bergälär özün anïŋ köziŋä.*

Meaning: Thousands of people sacrifice themselves for him, willing to give their lives just to see his eyes. The word "o‘z" in this verse means "soul". The various meanings of this word in the vernacular are explained in their respective place (DLT, 327).

[1] Nosirov O., Jamolov S., Ziyoviddinov M. Genres of Uzbek classical poetry. - Tashkent: O'qituvchi, 1979. – P. 73.
[2] Stebleva I. Turkic Poetics. Stages of development in the 8th–20th centuries. – Moscow: Oriental Literature, 2012. – P. 76-91.
[3] Tukhliev B. Issues of the poetics of "Kutadgu Bilig" // Immortal monuments. – Tashkent: Fan, 1989. - P. 339-340.

This can be linked to the author's focus on revealing the meaning of the word "yulug'."

Excerpts from elegies. In Uzbek classical lyric poetry, the genesis of the marsiya genre can be traced back to laments and mourning songs in folk ritual traditions[1]. In "Dīwān Lughāt al-Turk", there are quatrains praising the bravery and nobility of Alp Er Tunga, the ruler of the ancient Turkic state, expressing the people's deep sorrow over his death. These quatrains can be considered examples of the marsiya genre.

For example:

اَلبْ اَرْ تُنْكا اَلْديمُو *Alp Er Toŋa öldimü?*

اِيسِيزْ اَزُونْ قَلْدِيمُو *Esiz, ažun qaldïmu?*

اُذْلَكْ اُوچِنْ اَلْدِيمُو *Öδläk öčin aldïmu?*

اَمْدِى يُرَكْ يِرتِلُورْ *Emdi yüräk yïrtïlur.*

The quatrains dedicated to the death of Alp Er Tonga are imbued with deep sorrow, grief, anguish, compassion, and overall, a melancholic spirit.

Among the quatrains in the work, there are also those dedicated to the memory of an unknown hero:

يَغِى اُوتِن اُجُرْكانْ *Yağï otïn öčürgän,*

تُويدنْ اَنِى كُجُرْكان *Toydin anï köčürgän.*

اِشلر اَزُبْ كَجُرْكانْ *Ïšlar izir kečürgän,*

تَكدى اُقِى اَلْدُرُورْ *Tegdi oqï öldürü.*

Recalling the virtues of the deceased: He was one who extinguished the enemy's fire, drove them out from the ranks of the army, and at the same time performed difficult tasks. He was struck by the enemy's arrow; he is the slayer (DLT, 205).

In this elegy, a person's bravery, heroism, and generosity are commemorated.

Excerpts from the debate. The system of genres in the oral literature of Turkic peoples has undergone a long process of development. Debate is one of such perfected genres. "In fact, the spirit of debate existed in the very ancient songs of our people. 'The Dispute between Winter and Summer' was also performed at folk gatherings with dance and music, serving as a stage performance".

[1] Kuronov D., Mamajonov Z., Sheralieva M. Literary Dictionary. – Tashkent: Akademnashr, 2013. – P. 161.

In this debate, scenes are artistically depicted where "Winter" and "Summer" showcase their blessings and defend their activities through words.

As a term, "debate" was initially used in folklore as سَنْدُرُشْ sanduruš - meaning "dispute" (DLT, 468). In "Dīwān Lughāt al-Turk", an example from "The Dispute of Winter and Summer" is cited to explain the word sanduwač - nightingale.

There are views that among the quatrains in the work, a wedding debate also exists. It should be noted that the debate has a dialogic character. Among the quatrains, debates are few in number. They consist of 8 fragments rhymed in the form of a-a-a-b.

The debate presented in the work consists of three interconnected parts: 1) in the introductory section, stanzas related to the encounter between "Winter" and "Summer" are provided:

قِشْ يَايْ بِلَا تُقُشْتِى *Qïš yay bilä toquštï,*

قِنْكِرْ كوزُنْ بَقِشْتِى *Qïŋïr közin baqïštï,*

تُتُشْقَلِى يقِشْتِى *Tutušqalï yaqïštï,*

أُتْغالِمَتْ أُغْرَشُوْرْ *Utğalïmat oğrašur*

Now about the verses mentioned in the work.

In the work, the verses are cited for two purposes - as an example of a grammatical rule and its application, or to more fully reveal the meaning of a word.

For example, when Kashgari explains the meaning and usage of the pronoun anda in the Turkic language, he writes: اندا anda - there. The Oghuz replace alif with nūn for the word meaning "then." In the sense of "there," they also use "anda" in the same way as others.

The substitution of alif with nūn also occurs in Arabic. In the Quran, in the story of Moses (peace be upon him), the word مَا (ma) in the phrase وما رب العالمين means مَن (man). That is, the alif has replaced the nūn. This is because in Arabic, the interrogative pronoun meaning "what?" is "man" for animate objects and "ma" for inanimate objects. Similarly, in the verse لَنَسْفَعًا بِالنَّاصِيَةِ meaning "We will surely drag him by the forelock" (Holy Quran, Surah Al-Alaq, verse 15), alif is also replaced by nūn. In the following poem by the poet Ašā:

وَلَا ٱلنُصُب الَمنْصُبَ لاتَعْبُدَنَّهُ

لِعَا قِبَةٍ واللهَ رَبَّکَ فاعبُدَا

Content: Do not worship stones for consequences.

Worship Allah, your Lord.

The origin of the word فاعبدا is فاعبدن. That is, here too, alif is substituted for nūn (DLT, 65-66).

There are also instances where verses are referenced when explaining the meaning of a word or the essence of a grammatical rule.

For example:

emgäk - labor, hardship, toil. There is a proverb: Emgäk ekindä qalmas. Meaning: "Labor is not wasted." The meaning of this proverb is similar to the verse إِنَّ مَعَ ٱلۡعُسۡرِ يُسۡرًا which means "Indeed, with hardship comes ease" (Quran, Surah Ash-Sharh, verse 6). Or:

تُرکْ Türk - May God have mercy, the name of Noah's son. This name was given by God to the descendants of Türk, son of Noah. For instance, in God's verse هَلۡ أَتَىٰ عَلَى الۡإِنسَانِ حِينٌ مِّنَ الدَّهۡرِ meaning "Has there not come upon man a period of time?" (Quran, Surah Al-Insan, verse 1), the word اِنْسَانْ insān means "human". Here the word is singular, meaning "only one person." In the following verse لَقَدۡ خَلَقۡنَا الۡإِنسَانَ فِي أَحۡسَنِ تَقۡوِيمٍ ثُمَّ رَدَدۡنَاهُ أَسۡفَلَ سَافِلِينَ إِلَّاالَّذِينَ آمَنُوا وَ عَمِلُوا meaning "We have certainly created man in the best of stature; Then We return him to the lowest of the low, Except for those who believe and do righteous deeds" (Quran, Surah At-Tin, verses 3-4), the word اِنْسَانْ insān means "collective" (DLT, 142). Then We sent him back to Asfala Safilan. Except that you believe" (Holy Quran).

Kashgari, when citing a word as an example, also noted the phonetic changes that occurred in them. If this phonetic difference is also found in Arabic, he explains it using examples from the Holy Quran. For example:

تَلْتُرْدِی teltürdi - made a hole. "Ol tam teltürdi" means "he made a hole in the roof, wall, or something else." The final tā has been replaced with lām. A similar substitution exists in Arabic. For instance, in Arabic, قتر على عياله و قدر is also used as قدر على عياله. In one verse, وَمَن قُدِرَ عَلَيۡهِ رِزۡقُهُ means "Whoever has limited provision" (Holy Quran, Surah At-Talaq, verse 7), while in another, إِذَا مَا ابۡتَلَاهُ فَقَدَرَ عَلَيۡهِ رِزۡقَهُ means "When He tests him by restricting his provision" (Quran, Surah Al-Fajr, verse 16). Here, the letter dāl has replaced tā, whereas in the phrases ختر و ختل, the letter tā has replaced dāl. Its origin is غدر. There are three types of substitution in this word (DLT, 260). Here's another example: سُقُو soqu - mortar. The origin of this word had two qāf, which was later simplified. The word baqu, meaning "servitude," also had two qāf, which was later simplified. Similarly, the word yaqu, meaning "rain cover," was originally yag'qu and was later abbreviated. This is similar to God's words فظلتم تفكهون

(Quran, Surah Al-Waqi'ah, verse 65). The original was فَظَلْتُمْ تَفَكَّهُونَ, which was also abbreviated. The same principle applies here (DLT, 402).

In the chapter of the work titled "Conjugation of Verbs and Description of Adjectives", adjectives are discussed and a verse is cited:... Sometimes the subject is characterized by verbal nouns: رَجُلٌ نَوْمٌ وَ رَجُلٌ صوْمٌ means رَجُلٌ نائِمٌ وَ رَجُلٌ صائِمٌ. For example, it is also mentioned in a Quranic verse: قُلْ أَرَأَيْتُمْ إِنْ أَصْبَحَ مَاؤُكُمْ غَوْراً meaning "Say: 'Have you considered: if your water was to become sunken [into the earth]...'" (Quran. Surah Al-Mulk, verse 30) where the word غَوْراً means غائِراً. These are the adjectives used with variations in the languages of all Turkic tribes (DLT, 223).

Another example: When used to indicate an action, it becomes intransitive. There is no reciprocity in that verb. Although the word "öz" (self) is not mentioned here, the intransitive verb conveys this meaning of non-reciprocity. In this case, there is no need to use the word "öz," as the meaning is complete without it. For instance, in the verse كَلَّا إِنَّ الْإِنْسَانَ لَيَطْغَى أَنْ رَآهُ اسْتَغْنَىٰ meaning "No! [But] indeed, man transgresses. Because he sees himself self-sufficient." (Quran. Surah Al-Alaq, verses 6-7), that is, in Arabic, the word "nafs" (self) is not used in such cases. This phrase is not expressed as ان رای نفسه استغنی, but rather the word "nafs" is omitted (DLT, 256).

Now about the hadiths mentioned in the work.

Mahmud Kashgari also refers to hadiths in his "Dīwān Lughāt al-Turk" where appropriate. When discussing significant historical events, word meanings, and sentence structure, he draws the reader's attention to how these appear in hadiths. Based on their context in hadiths, he explains word meanings and morphological structures or uses hadiths to substantiate certain historical events.

While reflecting on the power of the Turks and the importance of learning their language, he cites a hadith he heard from two renowned scholars from Nishapur and Bukhara. He writes:

When speaking about the signs of the Day of Judgment, the trials of the end times, and the emergence of the Oghuz Turks, the Prophet (peace be upon him) said: تَعَلَّمُوا لِسَانَ التُّركِ فانّ لَهُم مُلكا طوَال ("Learn the Turkish language, for their rule will endure long") (DLT, 14).

Additionally, when discussing the bravery and power of the Turks, and the invincibility of the Turkish army, he recalls the words of the Prophet. He writes:

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الشيخُ الامامُ الزاهدُ الحُسين بن خلف الكاشغرى Imam Sheikh Husayn, son of Khalaf from Kashgar, relates this hadith from the Prophet in the book about the end times by الشيخُ ابوُ بكر المُفيدُ الجرجانى, as narrated by a person called ابنُ الغرقى: يقول الله جل و عز ان لى جندا سميتهم الترک و اسكنتهم المشرق فاذا غضبت على قوم سلطتهم عليهم The Almighty God says: "I have a group of soldiers whom I named the Turks and settled them in the East. When I am angered with any people, I unleash the Turks against them" (DLT, 142).

Kashgari also employs hadiths to elucidate the meanings of Turkic words.

For example, he explains the meaning of the Turkish word "özäk," which means "inner vein of the waist," with the word "abhar" found in one of the hadiths. He writes:

أُزَكْ / أوزَاكْ özäk - inner vein of the waist; it is the same as the word "abhar" in the Prophet's hadith: مازالت اكلة خيبر تعاودنى فهذا أوان انقطعت ابهرى (DLT, 42).

Although the poetic excerpts in "Diwan Lughat al-Turk" express the views, lifestyle, and values of ancient Turkic peoples, by the time this work was being written, Islam had become an integral part of Turkic peoples' lives. This had begun to have a noticeable impact on literature as well. Mahmud al-Kashgari, as a scholar of his time, understood well the influence of the Arabic language and Islam in the widespread dissemination of the work and used it effectively. Because, by this time, the dominant religion held a superior position in the widespread dissemination of works.

We know that a work, regardless of the era or time it is created, serves the ideas and interests of the time in which it is being created. Although Mahmud al-Kashgari tried to demonstrate the capabilities and diversity of the Turkic language in his work "Diwan Lughat al-Turk," he adopts an approach that reflects Arabic grammar and Islamic commandments and prohibitions for its widespread dissemination in the Arab world. First, the work was created based on the lexicographic principles of Arabic linguistics. Secondly, when the author aimed to embellish the work with examples of Turkic oral folklore, he mainly included excerpts from the wisdom literature and war epic genres. The main reason for this can be attributed to the fact that these genres of oral folklore somewhat align with Islamic ideas and display elements of Islamic rules and regulations.

The same can be said about the idea of excerpts included in the work. That is, in the series of poems of the Turkic peoples, there were views in harmony with Islamic ideas. This can be seen in the following example:

قِقربْ اَتغْ كَمْشَلِمْ Qïqrïr atïğ kemšälim,

قَلقن سُنْكُونْ جُمْشَلِمْ Qalqan söŋün čömšälim,

قَينب يَنا يُمْشَلِمْ Qaynar yana yimšalïm,

As can be seen from this passage, the ideas of "forgiveness" and "acceptance of peace" promoted in Islam during the Turkic military campaigns: وَإِن جَنَحُواْ لِلسَّلْمِ فَاجْنَحْ لَهَا وَتَوَكَّلْ عَلَى اللهِ إِنَّهُ هُوَ السَّمِيعُ الْعَلِيمُ meaning "If they incline towards peace, then incline towards it and rely on Allah! Indeed, He is All-Hearing, All-Knowing" (Quran. Surah Al-Anfal, verse 61) was in practice.

قَتغى يَغى يُقْلْسُونْ Qatğï yağï yuwïlsun.

The poet describes the enemy: We attack the enemy with noise and clamor, we strike with shields and spears, we fight fiercely, sparing no one when face to face, then if they ask for reconciliation, we stop. If we do this, the harsh enemy will soften (DLT, 176). Like all religions, Islamic virtue is built on kindness, empathy, and compassion. As can be seen from this passage, the ideas of "forgiveness" and "acceptance of peace" promoted in Islam were practiced during the Turkic military campaigns: وَإِن جَنَحُواْ لِلسَّلْمِ فَاجْنَحْ لَهَا وَتَوَكَّلْ عَلَى اللهِ إِنَّهُ هُوَ السَّمِيعُ الْعَلِيمُ meaning "If they incline towards peace, then incline towards it and rely on Allah! Indeed, He is All-Hearing, All-Knowing" (Quran. Surah Al-Anfal, verse 61). If reconciliation was requested, peace would be made. Among the battle poems, there are also quatrains about the struggle against non-believers. For example:

تَبْدُو مَنْكا اِلِنْدى *Tabdu meŋä ilindi,*

اَمْكاكْ كرُو اُلِنْدى *Emgäk kerü ulïndï.*

قِلِمِشِنكا اِلَنْدى *Qïlmïšïŋa iländi,*

تُتْغُنْ بُلْبْ اُلْ قَتارْ *Tutğun bolur ol qatar.*

Meaning: The enemy became my prisoner, suffered from hardships, and even grew weary of life. He regretted his actions. He reproached himself for what he had done, and his anguish increased over time (DLT, 93).

It can be seen that with the introduction of Islam, the ideas of this religion gradually penetrated into Turkic oral poetry.

I. Stebleva notes that the highest symbol of ancient Turkic mythology is Täŋri, which she describes as "Heaven" and "God."

Täŋri, described in the poems of "Dīwān Lughāt al-Turk", corresponds to the one and only "Allah" in the Islamic creed.

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For example:

تَنْكرِی اَزُنْ تُرُتّی *Täŋri ažun törütti,*

جِغْرِی اذ (...) تَزْكِنُورْ *Čïğrï iδ (eδiz?) tezginür.*

يُلْدُزْلَرِی يُرْكَشِبْ *Yulduzlarï čürgäšip,*

تُنْ كُنْ اُوزا يُرْكُنُورْ *Tün kün üzä yörgünür.*

Meaning: God Almighty created the universe, and the celestial sphere rotates continuously. The stars are arranged in ranks, and night is cloaked over day (DLT, 303).

In the views of the ancient Turkic peoples, it is stated that Täŋri created the world and has no partner.

In the following passages, praise is offered to God, and His mercy is exalted:

قُتْ قُقُغْ بِرْسَا اِذِمْ قُولِنْكا *Qut-quwïğ bersä, iδim qilïŋa,*

كُنْدَا اِشِی يُكْسَبَنْ يُوقارْ اَغارْ *Kündä išï yüksärän yuqar ağar.*

Meaning: If God bestows happiness and prosperity upon His servant, day by day his affairs will prosper and flourish (DLT, 133).

Or:

قُدرُقْ قَتِغْ تُكْدِمِزْ *Qudruq qatïğ tügdümiz,*

تَنكريک اُكُشْ اُكْدِمِزْ *Täŋrig öküš ögdümiz,*

كَمشب اَتِغْ تَكْدِمِزْ *Kemšir atïğ tegdimiz,*

اَلدب يَنا قَجْتِمِزْ *Aldar yana qačtïmïz.*

Meaning: We tied the horses' tails tightly, we greatly praised God, and we recited takbir when attacking the infidels. We pressed hard on the stirrups and charged. We retreated, feigning flight, to deceive them into following us (DLT, 187-188).

Tartışma/Discussion

The analysis of poetic excerpts in "Dīwān Lughāt al-Turk" demonstrates that existing classification systems proposed by various scholars remain inconsistent and methodologically fragmented. As observed in the study, researchers such as Fitrat, Mallaev, Brockelmann, Stebleva, and Tekin have approached the poetic material from different perspectives, often relying on either thematic or formal criteria. However, none of these approaches provides a fully comprehensive framework capable of explaining the diversity and structural nature of the excerpts.

One of the most critical issues identified in previous studies is the tendency to artificially combine independent poetic fragments into larger unified poems. For instance, Fitrat's method groups numerous quatrains under single poetic titles based primarily on rhyme and rhythm. While this approach creates structural coherence on the surface, it fails to account for semantic differences between the fragments. As shown in the analysis, many of these excerpts differ significantly in meaning and communicative intent, indicating that they originate from distinct poetic contexts rather than a single composition.

Similarly, other classification systems present limitations in scope. Mallaev's grouping, for example, subsumes certain genres such as elegy and debate under broader thematic categories like seasonal or ritual songs, which leads to a loss of genre specificity. Brockelmann's classification, on the other hand, narrows the thematic range and overlooks everyday and socially grounded poetic expressions. These inconsistencies suggest that earlier models do not sufficiently reflect the richness and diversity of early Turkic poetic tradition.

The findings of this study support the argument that poetic excerpts in "Dīwān Lughāt al-Turk" should be treated as independent textual units rather than fragments of a unified literary whole. Mahmud Kashgari's primary aim was to illustrate lexical meanings, and therefore he selectively cited only those portions of poems that contained relevant words. This selective citation disrupts the original structure of the poems and makes reconstruction unreliable. The absence of complete textual continuity, as seen in examples such as the "Winter and Summer" debate, further confirms that the excerpts function as context-bound linguistic illustrations rather than complete literary compositions.

At the same time, the study reveals that despite their fragmentary nature, these excerpts reflect a highly developed system of poetic genres. The presence of elegies, debates, didactic verses, lyrical expressions, hunting songs, and praise poetry indicates that early Turkic literature possessed a rich and diversified genre system. This finding challenges the widespread assumption that such genre development occurred primarily under the influence of Arabic and Persian literary traditions. Instead, the material suggests that Turkic poetic culture had already established its own internal genre typology prior to external influences.

Another important aspect highlighted in this research is the role of oral tradition in shaping the form and content of these poetic excerpts. The simplicity, rhythmic consistency, and thematic variability of the fragments reflect their origin in oral folk literature. This

explains why many excerpts appear formally similar while remaining semantically independent. Consequently, classification based solely on formal features such as rhyme or syllable count leads to misleading conclusions. A more balanced approach that integrates both form and meaning is therefore necessary.

Overall, the study underscores the need for methodological caution in analyzing poetic material embedded in lexicographic works. Treating excerpts as independent units, while simultaneously recognizing their genre affiliations, provides a more accurate and nuanced understanding of their literary and linguistic significance.

Sonuç/Conclusions

This study has examined the problems associated with the classification and interpretation of poetic excerpts in "Dīwān Lughāt al-Turk" and has demonstrated that existing approaches remain methodologically inconsistent. Previous classifications proposed by various scholars differ significantly in their criteria and often rely excessively on formal features such as rhyme and meter. As a result, many poetic fragments have been artificially grouped into unified compositions, despite clear semantic and contextual differences.

The analysis confirms that the poetic excerpts in the work should not be treated as parts of a single coherent poem. Instead, they represent independent units selected from diverse oral and literary sources. Mahmud Kashgari's method of citation, which focuses on illustrating specific lexical items, inevitably fragments the original poetic structures. Therefore, any attempt to reconstruct complete poems from these excerpts must be approached with caution.

The study also highlights that the poetic material in "Dīwān Lughāt al-Turk" reflects a rich and diversified system of literary genres. The presence of elegy, debate, didactic poetry, lyrical expression, and other forms indicates that early Turkic literature had already developed a complex genre structure. This finding challenges the assumption that such literary forms emerged primarily under the influence of Arabic and Persian traditions and suggests the existence of an independent and well-established Turkic poetic system.

Furthermore, the research emphasizes the importance of integrating formal, semantic, and functional criteria in the analysis of poetic excerpts. A balanced methodological approach allows for a more accurate understanding of both the linguistic and literary

dimensions of the text. By avoiding artificial unification and focusing on semantic coherence, this study provides a clearer framework for interpreting the poetic fragments.

In conclusion, the findings contribute to a more precise understanding of the structure and function of poetic excerpts in "Dīwān Lughāt al-Turk". They also provide a methodological basis for future research on early Turkic literature, particularly in the study of genre typology and the relationship between lexicography and poetic expression.

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