ACTA ORIENTALIA

ACADEMIAE SCIENTIARUM HUNGARICAE

ADIUVANTIBUS

B. CSONGOR, K. CZEGLÉDY, G. KARA, J. NÉMETH, S. TELEGDI

REDIGIT

L. LIGETI

HOC VOLUMEN REDEGIT

G. KARA

TOMUS XXV

AKADÉMIAI KIADÓ, BUDAPEST

1972

Acta Orientalia Academiae Scientiarum Hungaricae, Tomus XXV, pp. 349—353 (1972)

CHAGATAICA

BY

JÁNOS ECKMANN
(Los Angeles)

Professor L. Ligeti, in his numerous writings, often touches on problems concerning the Central Asian Turkic literary languages. Especially his excellent Sino-Uigur vocabulary and its supplement[1] have become indispensable tools for those who deal with Central Asian Turkic texts. Therefore, I hope that the following brief contribution to his presentation volume will interest him.

1. The tuyugs of Gadā'ī

Gadā'ī is a most remarkable Chagatay poet of the 15th century. He flourished in the reign of Abū'l-Qāsim Bābur, ruler of Herat (1452—1457). His divan (collection of poems), which is now available in my edition,[2] contains among others five tuyugs. Originally it contained more, but one or more folios at the end of the manuscript are missing.

As is known, a tuyug is a short poem of four lines written in a variant of the ramal meter (— ∪ — — | — ∪ — — | — ∪ —) with the rhyme scheme *aaba* or *xaxa*.[3] The rhyme words are usually, but not necessarily, homonyms (*taǰnīs* or *ǰināS*). It should be noted that the authors of tuyugs use in the rhyme positions not only true homonyms, but also the same word in its different meanings, and spelling homonyms. In Gadā'ī's tuyugs the rhyme scheme is *xaxa*.

[1] Louis Ligeti, *Un vocabulaire sino-ouigour des Ming*: *Acta Orient. Hung.* XIX (1966), 117—199, 257—316, also reprinted in the series *Dissertationes Sodalium Instituti Asiae Interioris* 11, Budapest 1966: *Glossaire supplémentaire au vocabulaire sino-ouigour du Bureau des Traducteurs*: *Acta Orient. Hung.* XXII, 1969, 1—49, also reprinted in *Budapest Oriental Studies* 2, Budapest 1969.

[2] János Eckmann, *The Dīvān of Gadā'ī* (*Indiana University Publications*: *Uralic and Altaic Series*, Volume 113), Bloomington — The Hague 1971 (text in transcription and in facsimile, with vocabulary). This edition is based on the unique manuscript of Gadā'ī's divan preserved in the Bibliothèque nationale at Paris, numbered Supplément turc 981.

[3] One of Bābur's tuyugs has the rhyme scheme *aaaa*, cf. Fuad Köprülü's article *Tuyug*: *Türk Dili ve Edebiyatı Hakkında Araştırmalar* (Istanbul 1934), 210.

1 (160b, 233)[4]

1 *Tapmayay ǧavvāṣ-i fikrät sen bigin*
Baḥr-i ḥusn ičrä, begim, bir ǰavharē.
2 *Zulfunga vābasta men bu šahrda,*
Sensizin yoqtur[5] *manga bir ǰavharē.*

(1) The diver of thought will not find in the sea of beauty a pearl like you, my prince. (2) I am bound to your locks in this town, I have no essence (= separate existence) without you.

2 (160b, 234)

1 *Ḫusravā, ösrük közüngnüng šavqïdïn*
Ḫuš suǰūd äylär damādam qošqulaq.
2 *J̌āy ol dur kim sanga ḫuršēd u māh*
Qulluq etkäylär tutuban qoš qulaq.

(1) O sovereign, the two-handled earthenware pitcher always prostrates itself nicely from ardent desire for your intoxicated eyes. (2) It is proper that the sun and the moon serve you by holding both their ears [as a sign of subordination].

3 (161a, 235)

1 *Garči, šāhā, durr-i sērāb özini*
Qïldï nisbat sözüngä bilmäy yaraq,
2 *Öz kamālïng birlä ǰurmïnï kečür,*
Tapuyungda čūnki tuttï qoš qulaq.[6]

(1) O shah, though the pure pearl, for lack of decency, likened itself to your words, (2) forgive its sin with your excellence, because it held two ears in your service [allusion is made to the pearls in the earrings of the shah].

[4] The first number within parentheses indicates the folio of the manuscript. The second number refers to the number of the poem in my above-mentioned edition.

[5] MS *yoqsa*.

[6] In this tuyug, if read separately from the preceding one, there is no homonym, consequently no pun. However, if we consider it as the continuation of the preceding tuyug (in the manuscript they are not separated), the pun becomes restored: *qošqulaq* «a two-handled earthen-ware pitcher» (cf. Uzb. *qŭšqulåq* id. A. K. Borovkov [ed.], *Uzbeksko—russkij slovarj* [Moscow 1959], 639) — *qoš qulaq tut-* 1. «to hold one's both ears as a sign of subordination» (said of servants, cf. *kulak tut-* «büyüklerin karşılarında ve makamı ihtiramda veya bir kabahatten dolayı arzı mazeret için bir elini başının arkasından dolaştırıp ve kulağını tutup durmak ki bu tarz yeni çerilerde de cari idi» Hüseyin Kâzım Kadri, *Türk Lûgati*, III [Istanbul 1943], 881, with a quotation from Navā'ī's *Maḥbūbu'l-Qulūb*), 2. «to hold two ears» (said of earrings).

4 (161a, No. 236)

1 *Zumra-ī aġyārdïn hēč ġam degül,*
Gar kišigä öz ḫabībi bar[7] *esä.*
2 *Gar qabūlïyatqa qābil körsängiz,*
Uš turup tur ǰān, sizing dur, bār esä.

(1) He who has his own beloved need not worry about the group of rivals. (2) If you consider [it] worthy of acceptance, [my] soul is here, it is yours if there is admission.

5 (161, No. 237)

1 [*Čūnki*]*qïlsam šäkkär ernindin su'āl*
Men Gadāγa luṭfi birlä kel mä[8] *der.*
2 *Čūn barur bolsam yavuqraq qašïγa*
Šum raqīb-ī bēḫaqīqat kelmä der.

(1) When I request permission of his sugar lips, he says kindly to me Gada (or beggar), «Well, come!» (2) When I want to go closer to him, the sinister, false guardian says, «Do not come!»

2. Bābur's artificial poems

In the Persian poetry of Central Asia, especially in the age of the Timurids, there was a trend toward artificiality. Salmān Sāvaǰī's (d. 1376) artificial panegyrical poem (*qaṣīda-i maṣnūʿ*) was imitated and even surpassed in rhetorical tricks by the poets of Herat.[9] Poems, the lines of which could be read backward or scanned in two different meters, sometimes with homonymous rhymes, and so-called quadratic rubāʿīs (*rubāʿī-yi murabbaʿ*) were popular. Chagatay poets did not cultivate this poetry, at least no such poems have come to light so far. The only exception seems to be Bābur who turned his attention to this kind of poetry without appreciating it.

Bābur's artificial poems (*ašʿār-i maṣnūʿ*; a ghazal and a rubāʿī are found in a manuscript numbered T 2743 of the Istanbul University Library. Its title

[7] MS distinctly reads *yār*. This reading would be quite possible: *gar kišigä öz ḫabībi yār esä* «if one's beloved is a (true) friend», cf. the following expression in Gadā'ī's ghazal No. 123: 2 *agar yār olsa yāri*«if his friend is a (true) friend». In this case, of course, the pun is lost but restored if *yār* is amended to *bar* «there is».

[8] MS reads *kelmä* «do not come». If this is read so, the pun disappears. It must be read *kel mä* «well, come!» The corroborative particle *mä* (backvocalic *ma*) is shortened from Old Turkic *ymä/yimä*«und, sowie, auch, ebenfalls» Gabain *ATG*, p. 355; see also Ligeti, *Un vocabulaire sino-ouigour des Ming* 180, s. v. *ma*.

[9] E. E. Berteljs, *Navoi i Džami* (Moscow 1965), 38—39; Jan Rypka, *History of Iranian Literature* (Dordrecht 1968), 261, 281.

is *Dīvān-i Bābur Šāh-i Čaġatāyī*. 104 folios. The date it was copied and the name of the copyist are not indicated.

The lines of this ghazal can also be read backward without changing the meaning. The original redaction of the poem is written in the ṭavīl meter whereas the reversed text is in the muẓāriʿ meter. In addition both variants can also be read in the syllabic meter 7-7. In the manuscript the reversed text is written with inverted letters below the lines of the original, thus:

تیشینك در لبینك مرجان خدینك كل خطینك ریحان

ریحان خطینك كل كدینك مرجان لبینك در تیشینك

Variant A

Ṭavīl ∪ — — | ∪ — — — | ∪ — — | ∪ — — —

1 *Tišing dur, labïng marǰān, ḫadïng gül, ḫaṭïng rayḥān,*
Yüzüng ḥur, sačïng ʿanbar, sözüng mul, menging multān.
2 *Tafāḫur közüm könglüm qïlurlar magar bar dur*
Közüngä köngül vālih, yüzüngä közüm ḥayrān.
3 *Tafakkur nečä qïlsam, tapïlmas sening mišling;*
Parī dek seni kördüm, emäs-sen magar insān.
4 *Balā dur manga haǰrïng, davā dur manga vaṣlïng;*
ʿItābïng manga āfat, ḥadīṣing manga darmān.
5 *Ču Bābur sanga qul dur, naẓar qïl anga zinhār,*
Tapïlmas yana bir qul anïng dek sanga, ey ǰān.

(1) Your teeth are pearls, your lips coral, your cheeks roses, your incipient moustache is sweet basil; your face is [like that of] a houri, your hair is ambergris, your words are sweet wine, your beauty spot is [black as the skin of the people of] Multan. (2) My eyes and my heart boast to each other, for my heart is confused by your eyes [and] my eyes are amazed at your face. (3) No matter how much I think, [I find it that] no one similar to you can be found; you appeared like a fairy to me, perhaps you are not a human being. (4) Our separation is a disaster for me, our union a remedy; your blame is a calamity for me, your news a medicament. (5) Since Bābur is your slave, be sure to cast a look at him; no other slave like him can be found for you, O [my] dear.

Variant B

Muẓāriʿ — — ∪ — | ∪ — — | — — ∪ — | ∪ — —

1 *Multān menging, sözüng mul, ʿanbar sačïng, yüzüng ḥūr,*
Rayḥān ḫaṭïng, ḫadïng gül, marǰān labïng, tišing dur.

2 *Ḥayrān közüm yüzüngä, välih köngül közüngä*
Bar dur, magar qïlurlar könglüm közüm tafāḫur.
3 *Insān magar emäs-sen, kördüm seni parī dek;*
Miṣling sening tapïlmas, qïlsam nečä tafakkur.
4 *Darmān manga ḥadīṣing, āfat manga ʿitābïng;*
Vaṣlïng manga davā dur, haǰrïng manga balā dur.
5 *Ey ǰān, sanga anïng dek bir qul yana tapïlmas,*
Zinhār anga naẓar qïl, qul dur sanga ču Bābur.

(1) Your beauty spot is [black as the skin of the people of] Multan, your words are sweet wine, your hair is ambergris, your face is [like that of] a houri; your incipient moustache is sweet basil, your cheeks are roses, your lips coral, your teeth pearls. (2) My eyes are amazed at your face [and] my heart is confused by your eyes so my heart and my eyes boast to each other. (3) Perhaps you are not a human being, you appeared like a fairy to me; [I find it that] no one similar to you can be found no matter how much I think. (4) Your news is a medicament for me, your blame a calamity; our union is a remedy for me, our separation a disaster. (5) O [my] dear, no other slave like Bābur can be found for you; be sure to cast a look at him since he is your slave.

Quadratic rubāʿī (89a)

In a quadratic rubāʿī the lines can be read both horizontally and vertically. The text is framed and the words are written in pigeonholes.

yetti meni	*öltürgäli*	*āḫir*	*hiǰrān*
öltürgäli	*demä*	*meni qutqar*	*ey ǰān*
āḫir	*meni qutqar*	*tofraq*	*asru yaman*
hiǰrān	*ey ǰān*	*asru yaman*	*āh u fiġān*

(1) Finally separation has come to kill me. (2) Do not say to kill me; save me, O [my] dear! (3) Finally save me, dust is very bad. (4) Separation, O [my] dear, is very bad, alas!