



“O‘ZBEK FOLKLORI VA SHEVALARI TADQIQOTLARI: AMALIYOT, METODOLOGIYA, YANGICHA YONDASHUV”

mavzusidagi xalqaro ilmiy-nazariy
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80 yilligi munosabati bilan tashkil etilgan)*



“O‘zbek folklori va shevalari tadqiqotlari: *amaliyot, metodologiya, yangicha yondashuv*” mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari
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THE PHONETIC AND MORPHOLOGICAL STRUCTURE OF THE “KUDRETNÂME” TEXT

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Annotation. *Kudretnâme, attributed to Hoca Ahmed Yesevî and discovered in recent years, is a didactic work written in verse that centers on the absolute power of Allah and the act of creation while addressing the principles of Islamic belief. The creation of the universe out of nothingness, the order of the cosmos, and the creation of humankind are evaluated within the framework of divine destiny. The understanding of the light of Prophet Muhammad, descriptions of the Throne (Arsh) and the Footstool (Kursi), as well as the creation of natural elements, are presented as manifestations of divine power. The work includes narratives of many prophets from Adam to Muhammad, and the hardships they endured are discussed in the context of patience, submission, and trust in God. The transience of worldly life, the impermanence of wealth and property, awareness of the Hereafter, and the importance of repentance constitute the main themes of the text. Kudretnâme possesses a plain and instructive style in terms of language and expression and was composed in historical Turkic belonging to the Chagatai literary language tradition. The text is shaped within the framework of an Islamic, particularly Sufi, worldview. As a spiritual continuation of the Yesevî wisdom tradition (hikmets), the work reflects the author's religious and mystical perspective as well as the relationship between human beings and the Creator within a profound Sufi and moral framework. Therefore, it can be regarded as one of the important examples of Turkish Sufi literature. The manuscript examined in this study is preserved in the Manuscript Collection of the Abu Rayhan Biruni Institute of Oriental Studies in the Republic of Uzbekistan under inventory number 7174 with the title Kudretnâme-i Sultânü'l-Ârifîn. The manuscript was copied in the Arabic script and measures 12.5 × 20 cm. Each page contains 15 lines, and although the text is generally arranged in a single-column format, some folios display a two-column layout. The manuscript covers folios 1b–41a and consists of a total of 41 couplets. The Kudretnâme section itself is located between folios 1b–4b. The exact date of copying is not specified. Nevertheless, the Sufi terminology and religious content within the text clearly indicate that the work belongs to the medieval Turkic-Islamic cultural sphere. This article examines the structure, linguistic features, and poetic characteristics of the Kudretnâme text and evaluates the place and influence of Hoca Ahmed Yesevî in Sufi poetry.*

Key words: *manuscript, Chagatai Turkish, Sufi poetry, Kudretnâme, Hoca Ahmed Yesevî.*

Introduction

Hoca Ahmed Yesevî, as one of the most distinguished representatives of Turkish spirituality and literature, is an exceptional thinker who conveyed the Islamic Sufi tradition in a manner appropriate to the language and intellectual world of the Turkic peoples. When referring to Yesevî's scholarly and literary legacy, several works attributed to him and regarded as the

foundation of the Yeseviyye tradition have long occupied a prominent place. In this context, the works attributed to Ahmed Yesevî may be listed as follows:

Dîvân-ı Hikmet

The manuscripts of *Dîvân-ı Hikmet*, consisting of wisdom poems (*hikmets*) attributed to Ahmed Yesevî, display significant differences both in content and linguistic features. This situation strengthens the view that these texts were compiled and shaped by various individuals in different regions and historical periods. Nevertheless, it is evident that all extant copies are fundamentally based on the core principles of Ahmed Yesevî's Sufi teachings. Considered one of the most important works of Islamic Turkish literature after Kutadgu Bilig, *Dîvân-ı Hikmet* is also recognized as the earliest and foundational text of Turkish Sufi literature. The number of *hikmets* included in manuscript and printed copies varies from one version to another. As a result of compilations and studies carried out to date, the number of *hikmets* accepted as belonging to Ahmed Yesevî has reached 252. Most of these poems were written in quatrain form, while a smaller number were composed as ghazals. In quatrains, the twelve-syllable meter (4+4+4), and in ghazals, the fourteen-syllable meter (7+7) were generally preferred (Vural, 2020, p. 6). In addition to shedding light on the history of the Turkish language through its rich linguistic material, the work is also regarded as the earliest example of Turkish Sufi literature in terms of both content and style (Öztürk, 2024, p. 311).

From the perspective of manuscript tradition, no copy of *Dîvân-ı Hikmet* dating from the lifetime of Ahmed Yesevî or a period close to it has survived to the present day. The oldest available manuscripts are dated to the sixteenth or seventeenth centuries on the basis of paleographic and philological evidence. Both manuscript and printed copies exhibit substantial differences in linguistic characteristics and in the number of *hikmets* they contain (Vural, 2020, p. 6).

Fakr-nâme

Another work attributed to Ahmed Yesevî is *Fakr-nâme*. This text, which is absent from manuscript copies, appears in the Tashkent edition and in some Kazan printings, functioning as a prose preface.

Risâle der-Âdâb-ı Tarîkat

This work, which discusses the etiquette of the Sufi order and the relationship between the sheikh and the disciple, aims to explain the moral and mystical principles that the disciple must follow during spiritual training. The text emphasizes the guiding role of the sheikh and the disciple's responsibilities within the framework of propriety, loyalty, and submission. The fact that the work was written in Persian reflects the widespread use of Persian as a scholarly and mystical language in the Sufi circles of the period.

Risâle der-Makâmât-ı Erbaîn

This Persian Sufi treatise consists of forty spiritual stations (*maqāms*). The work discusses the stages of *sharī'a*, *ṭarīqa*, *ma'rifa*, and *ḥaqīqa* within the framework of the spiritual journey of the seeker. In this respect, it serves as an instructive text systematically presenting the process of Sufi training.

Accordingly, these works have been accepted as the principal sources reflecting Ahmed Yesevî's Sufi thought, moral understanding, and the doctrinal and practical principles of the order. However, classical sources providing information about his life indicate that these works were composed by sheikhs belonging to the Yeseviyye order after Yesevî's death. Therefore, it is stated that no independent work personally written by him during his lifetime has survived to the present day (Şirin Ayış, 2022, p. 98).

In contrast, recent studies and newly discovered manuscripts necessitate a reassessment of

Ahmed Yesevî's scholarly and literary heritage. Within this context, the work entitled *Kudretnâme*, recently introduced to the academic world, occupies a distinctive position among the texts attributed to Yesevî. The work is of great importance both because it expands the textual corpus of the Yesevî tradition and because it offers new insights into his Sufi worldview.

Kudretnâme

Kudretnâme is a poetic work associated with Hoca Ahmed Yesevî. The manuscript was first identified in the rare manuscripts collection of the Institute of Oriental Studies named after Abu Rayhan al-Biruni. In terms of both content and structural characteristics, it bears a strong resemblance to Yesevî's famous work *Divân-ı Hikmet*. The fact that the manuscript is presented as the first work among several texts contained within a *mecmua* (miscellany) further highlights its significance. Research findings particularly emphasize that *Kudretnâme* is a poetic composition written in couplets characteristic of the ghazal genre. The work consists of a total of 41 couplets (82 lines). Moreover, the phrase appearing at the end of the text, "*Kudretnâme Sultânü'l-ârifîn Sultân Hoca Ahmed Yesevî kuddise sirruhu*", is regarded as a strong and noteworthy indication concerning the authorship of the work (Yesevi, 2025, p. 43). The language used in the manuscript is the Chagatai literary language. This demonstrates that the intellectual and aesthetic influence of Hoca Ahmed Yesevî continued long after his lifetime. Linguistically, *Kudretnâme* contains a considerable number of lexical and morphological elements characteristic of the Oghuz-Kipchak group. This feature reveals that the works attributed to Yesevî are important sources not only for their religious and moral content but also for the history of the Turkish language. From the perspective of content, *Kudretnâme* is a profound philosophical and mystical poem addressing the Creator's omnipotence, the exemplary nature of the prophets, humanity's responsibilities in the transient world, and the purpose of existence. The central idea of the work is to express gratitude for Allah's power, to comprehend the wisdom behind human creation, and to embrace the ideal of spiritual perfection. The creation of the universe beginning with the light of Prophet Muhammad, the prostration of the angels before Adam, and the depiction of humankind as the most honored of beings are presented through an aesthetic language and powerful symbolism. This demonstrates that the work is remarkable not only for its religious and philosophical dimensions but also for its literary and artistic value. In the verses of *Kudretnâme*, the author's profound mystical knowledge, love for Allah, and reflections on humanity's spiritual responsibilities in this world are clearly visible. The poetic function of the repeatedly used word "*ayladi*" is particularly noteworthy: by recurring at the end of each couplet, it preserves both ideological and rhythmic unity. This method stands out as a characteristic stylistic feature of Yesevî's works.

In the introductory couplets of the manuscript, it is explained that Allah created the entire universe out of nothingness, elevated humankind above all other creatures, and bestowed worldly blessings upon them. The reader is also advised to take lessons from the lives of the prophets mentioned in the Qur'an and never to forget the Hereafter. This reflects a thematic continuity with the traditional wisdom literature of Hoca Ahmed Yesevî. Through the lines "Miskin Ahmed, come now, enter the path of repentance and piety," the author calls both himself and the reader toward spiritual purification.

In general, *Kudretnâme* represents a continuation of Hoca Ahmed Yesevî's worldview and a valuable legacy transmitted to later generations through Sufi poetry. The work is valuable not only from a religious perspective but also from a linguistic one. Its poetic structure, lexical and grammatical features, and thematic content constitute an important source for the study of the Chagatai literary language and the development of medieval Turkish literature.

Nevertheless, because *Kudretnâme* has only recently been identified, no independent and systematic study comprehensively examining its linguistic characteristics has yet been conducted. This article aims

to analyze in detail the linguistic and contextual features of *Kudretnâme*, to determine its position within the Chagatai literary language, its relationship with the Yesevî tradition and other Yesevî works, and its place within the tradition of Sufi poetry, while also revealing the artistic methods of expression employed in the text. In addition, the structure of the religious concepts and poetic formulaic expressions found in the text will be analyzed in order to evaluate both the aesthetic dimension and the instructive content of the work from a holistic perspective.

ANALYSIS

1. Phonology

Vowels

In *Kudretnâme*, alongside the eight basic vowels of Turkish /a/, /e/, /ı/, /i/, /o/, /ö/, /u/, and /ü/, the closed *e* vowel (/è/) is also attested. In addition, long vowels occurring in words of Arabic and Persian origin are likewise present in the text. Based on lexicographical and grammatical sources, these long vowels are identified as /ā/, /ī/, /ū/, and /ō/. Thus, *Kudretnâme* exhibits a multilayered vowel system incorporating both the phonetic characteristics of Turkish and the phonological elements of Arabic and Persian through borrowed vocabulary.

Vowel Changes

/o/ > /u/ Change

The broad rounded vowel /o/ of Old Turkic appears in some examples in *Kudretnâme* as narrowed to /u/. This phonetic development demonstrates a tendency toward vowel narrowing while preserving roundness within the phonetic structure of the text.

yol (Old Turkic) > yul (7b/3)

oğıl (Old Turkic) > uğlī (7b/2)

bol (Old Turkic) > bul (4a/3)

ot (Old Uyghur Turkic) > ut (5a/1)

/e/ > /i/ Change

The front, unrounded, and broad vowel /e/ in Old Turkic changes into the narrow vowel /i/ in certain examples found in *Kudretnâme*. The vowel shift /e/ > /i/ has been observed in Turkish since the Old Turkic period (Ergin, 2009, p. 106).

ber (Old Uyghur Turkic) > bir (1b/3)

kel (Old Uyghur Turkic) > kil (5b/6)

yeti (Old Uyghur Turkic) > yitī (1a/6)

berip (Old Turkic) > birīp (2a/6)

/ı/ > /i/ Change

The close and unrounded vowel /ı/ of Old Turkic appears in some examples in *Kudretnâme* as narrowed to /i/. Many words containing /ı/ in the first syllable during the Old Turkic period had already shifted to /i/ within Old Turkic itself (Karaağaç, 2019, p. 167).

qıl (Old Turkic) > qil (7b/1)

adır (Old Turkic) > ayirub (5b/2)

/ö/ > /u/ Change

The front rounded vowel /ö/ in Old Turkic changes in some examples in *Kudretnâme* into the back rounded narrow vowel /u/. This change may be explained by the tendency toward vowel narrowing in the root syllable while maintaining roundness.

öküz (Old Uyghur Turkic) > ukuz (2a/1)

köp (Old Uyghur Turkic) > kup (2a/6)

özge (Old Uyghur Turkic) > uzka (2a/2)

kör (Old Uyghur Turkic) > kur (2b/2)

ölüm (Old Uyghur Turkic) > ulum (7a/4)

/e/ > /a/ Change

The front unrounded vowel /e/ in Old Turkic changes in some examples in *Kudretnâme* into the open front vowel /a/.

teñiz (Dīwān Lughāt al-Turk II 45) > tañız (2b/3)

kiçe (Old Uyghur Turkic) > kīca (3a/5)

/u/ > /i/ Change

The back rounded vowel /u/ in Old Turkic changes in some examples in *Kudretnâme* into the narrow front vowel /i/.

yağmur (Old Uyghur Turkic) > yāğmir (2b/5)

/ü/ > /u/ Change

The front rounded vowel /ü/ in Old Turkic changes in some examples in *Kudretnâme* into the back rounded narrow vowel /u/. This development may be explained by the tendency toward vowel narrowing in the root syllable while preserving roundness.

üntur (Old Uyghur Turkic) > undur (2b/6)

Consonant Changes

/t/ > /d/ Change

The voiceless dental-alveolar consonant /t/ in Old Turkic appears in some examples in *Kudretnâme* as lenited to /d/ in word-initial and medial positions. Since the consonant /d/ did not occur at the beginning of words in Old Turkic (Ergin, 2009, p. 91), this sound emerged historically through the voicing of /t/. After the thirteenth century, the change /t/ > /d/ became increasingly common in Turkic written languages (Karaağaç, 2019, p. 230).

tī (Dīwān Lughāt al-Turk I: 290) > dip (5b/2)

üntur (Dīwān Lughāt al-Turk I: 290) > undur (2b/6)

/d/ > /y/ Change

This is one of the most distinctive phonetic developments between Old and later Turkic written languages. The change was largely completed by the eleventh century (Karaağaç, 2019, p. 192). In *Kudretnâme*, the dental consonant /d/ of Old Turkic changes into /y/ in certain examples.

adır (Old Turkic) > ayirub (5b/2)

/ç/ > /c/ Change

The voiceless palatal affricate /ç/ in Old Turkic appears in some examples in *Kudretnâme* as lenited to the voiced consonant /c/.

kiçe (Old Uyghur Turkic) > kica (3a/5)

/b/ > /m/ Change

This sound change, observed since the Old Turkic period, spread across various Turkic dialects and branches. It appears to have originated from distant nasal assimilation.

biñ (Old Turkic) > mīñ (4b/1)

ben (Old Uyghur Turkic) > man (6b/5)

/ğm/ ~ /mğ/ Metathesis

A consonantal transposition between /ğm/ and /mğ/ is attested in the text.

yağmur (Old Uyghur Turkic) > yamğir (2b/5)

/AGU/ > /Av/ Change

The suffix {AGU}, which in Old Turkic expressed collectivity or numerical grouping, appears in *Kudretnâme* in the form {AV}.

biregü (Old Uyghur Turkic) > bīravka (7a/1)

2. Morphology

2.1. Derivational Suffixes

The {-dur} Suffix

The suffix {-dur} is one of the verbal derivational suffixes that has existed and remained productive in Turkish since early periods (Ergin, 2009, p. 212). Some examples derived with this suffix in *Kudretnâme* are as follows:

yağdur (2b/4)

undur (2b/6)

The {-uz} Suffix

This suffix, found in various Turkic dialects, is not widely used. When attached to verbs, it conveys causative meaning. In *Kudretnâme*, the suffix appears in the following example:

aqzub (2b/4)

The {-t} Suffix

The suffix {-t}, which adds a causative function to the verb to which it is attached, has been attested in all Turkic dialects since the Old Turkic period. In *Kudretnâme*, however, it is among the less frequently used suffixes. The suffix occurs in the following example:

yaratıb (1a/5)

The {-sız} Suffix

This derivational suffix, widely used in Turkish since very early periods, forms words expressing absence, lack, or deprivation from nouns. In *Kudretnâme*, the suffix is attested in the form:

sansız

2.2. Plural Suffix

In *Kudretnâme*, plurality is expressed by the suffix {-lar}, which became widespread beginning with the earliest texts of Middle Turkic:

ni'matlār (2a/6), musilmānlār (2b/1; 4a/5), tañizlār (2b/3), çaşmalarni (2b/5), yāmğirlārīn (2b/5), çiçaklār (2b/6), ni'matlarini (3a/4), anbiyālarnī (3b/1), anbiyālār (4a/5; 6b/1), balālār (6a/3), nāsazlār (6b/1), Ba'zīlar (6b/5)

2.3. Possessive Suffixes

Possessive suffixes are inflectional suffixes indicating that the entity denoted by a noun belongs to a person or another object (Ergin, 2009, p. 222). In *Kudretnâme*, possessive suffixes are represented through various examples according to person and number. Particularly noteworthy are the first- and third-person possessive suffixes, as well as the first-person plural possessive suffix. These suffixes appear in the following examples:

First-Person Possessive Suffix

qādirim (1a/1; 2b/3)

parvārdīgārīm (2a/5)

ni'matlarini (3a/4)

Second-Person Possessive Suffix

mulkiñā (7a/3)

Third-Person Possessive Suffix

nūrini (1a/4), farmāniğa (1b/3), yūzinda (3a/1), Barcasīn (3a/2), Qudratī, banda sīn, şūratīn, Şūratī, yūlinda (3b/2), çarāğī (3a/6), qıssa sīn (4a/5), yūlinda (4a/6), barca sī (4a/6), qavmiğa (4b/1), tuşinda (4b/5), ūğlīnī (4b/6), ūtī (5a/1), kirdābīda (5a/5), Tābūtīnī (5a/6), dardīnī (5b/3), yāşīnī (6a/2), qūliğa (6a/4), qadrīnī (6b/1), cumlasīn (6b/3), mulkīnī (7a/4), kişikā (7a/4), banda sīn (7b/4)

First-Person Plural Possessive Suffix

hālimiz (4a/4)

2.4. Case Suffixes

Nouns in Turkish are used with various case suffixes according to the type of relationship they establish with other words within phrases and sentences (Ergin, 2009, p. 226).

2.4.1. Nominative Case

In *Kudretnâme*, the nominative case appears in the unmarked form, that is, nouns are used without any case suffix.

Qādirim qudrat bilan biznī 'azīz cān ayladı.

Hamdu lillāh cān birib cān birla īymān ayladı (1a/1)

2.4.2. Genitive Case

In *Kudretnâme*, the genitive case is expressed through a suffix establishing a possessive relationship between nouns. The use of this suffix appears in the following examples:

Muṣṭafā nīḡ (1a/4), Taḡri nīḡ (1b/3), 'ālam nīḡ (3a/6), anīḡ (5b/4), Taḡrīnnīḡ (6a/1), Anbiyālārniḡ (6a/5), manīḡ (6a/5), ḡaḡā nīḡ (7a/4)

2.4.3. Dative Case

2.4.3.1. The {+Ġa} Suffix

In *Kudretnâme*, the dative case is expressed through suffixes indicating the person or object toward which an action is directed. The use of the suffixes {+Ġa} and {+Aa} can be observed in the following examples:

ādamġa (1a/7), farmānīġa (1b/3), birka (1b/6), uzka (2a/2), alārġa (4a/1), ummatġa (3b/4), bizka (4a/4), dardiġa (5b/4), Tanrīka (6a/5), bīravka (7a/1), yūlġa (7b/3)

2.4.3.2. The {+Aa} Suffix

After first-, second-, and third-person possessive suffixes, the dative case suffix appears in the form {+A}.

mulkiḡa (7a/3)

2.4.4. Accusative Case

In *Kudretnâme*, the accusative case is expressed through suffixes indicating that the noun functions as a definite object within the sentence. The suffixes {+nI} and {+In} are attested in the following examples:

2.4.4.1. The {+nI} Suffix

bizni (1a/1; 2a/2), nūrinī (1a/5), 'arṣ-kursī nī (1a/5), qudratinī (1a/6), birnī (1a/6; 2a/4), kullnī (1b/6), biznī (2a/1), rūznī (2a/5), āyatīnī (2a/7), ḡaṣmalarnī (2b/5), ḡūlnī (2b/6), ni'matlarini (3a/4), kicānī (3a/4), kūndūznī (3a/5), arzaqnī (3a/5), anbiyālarnī (3b/1), barca nī (3b/2), miḡnat nī (3b/4), Muṣṭafā nī (3b/5) cānīnī (4a/6), Allāh nī (4b/3), ūġlīnī (4b/6), nabī nī (5a/5), Tābūtīnī (5a/6), yāṣīnī (6a/2), dunyā nī (6a/4), qadrīnī (6b/1), kurūh nī (6b/2), can canvarnī (6b/3), dunyānī (6b/4), yīlnī (6b/4), anī (6b/6), Birnī (7a/2)

2.4.4.2. The {+In} Suffix

cumlasın (6b/3), şūratīn, yāmġirların (2b/5), barcasīn (3a/2), qıssa sīn (4a/5), farmānīn (4b/6)

2.4.5. Locative Case

In *Kudretnâme*, the locative case is expressed through suffixes indicating that the noun is situated in a place, state, or condition. Examples include:

icinda (2b/2), yūzinda (3a/1), yūlinda (3b/2; 4a/6), tuşinda (4b/5), kirdābīda (5a/5), dunyādā (6a/3), cannatda (7b/4)

2.4.6. Ablative Case

In *Kudretnâme*, the ablative case is expressed through suffixes indicating separation, departure, or movement away from a place, state, or object. The following examples occur in the text:

'ālamdīn (1a/3), barca dīn (1b/2; 3b/5), yirdin (3a/3), baladīn (4b/3), Tanrīdīn (4b/5), qūrġūncīdīn (6a/1), azaldīn (6a/6)

2.4.7. Instrumental Case

In *Kudretnâme*, the instrumental case is expressed through suffixes indicating instrumentality, means, or accompaniment in the realization of the action. Examples include:

bilan (1a/1; 2b/3), birla (1a/2; 5b/1; 6a/5), birlan (2a/3), bīlān (5a/1), bīrlā (6a/5)

3. Personal Suffixes

In *Kudretnâme*, personal suffixes express verbal agreement with the subject. Examples include:

büyünsünmadı (1b/3) - second person

bulduq (4a/3) - first person plural

4. Tense and Mood Suffixes

4.1. Present Aorist Suffixes

In *Kudretnâme*, the present aorist tense is expressed through suffixes indicating general, habitual, or repeated actions. The use of this suffix appears in the following example:

yıǵlār (6a/1)

4.2. Definite Past Tense

In *Kudretnâme*, the definite past tense is expressed through suffixes indicating that an action or event occurred in the past. The use of this tense marker appears in the following examples:

yarattı (1a/3; 3b/1), qıldı (1b/5; 2a/4; 3b/3; 4a/6; 5b/4; 7a/2), berdı (1b/6), bılduq (4a/3), yitti (4b/2), saqlādı (4b/3; 5a/3), kurdı (4b/3), birdı (5a/3), tärttı (5b/3; 6a/3), bıldı (6a/4), mihnatı (6a/5), Bilmadı (6b/1), yarattı (6b/3), birdı (7a/1), üldı (7a/4), ayladı (1a/1; 1a/2; 1a/4; 1a/6; 1b/2; 1b/4; 1b/6; 2a/2; 2a/4; 2a/6; 2b/2; 2b/4; 2b/6; 3a/2; 3a/4; 3a/6; 3b/2; 3b/4; 3b/6; 4a/2; 4a/4; 4a/6; 4b/2; 4b/4; 4b/6; 5a/2; 5a/4; 5a/6; 5b/2; 5b/4; 5b/6; 6a/2; 6a/4; 6a/6; 6b/2; 6b/4; 6b/6; 7a/2; 7a/4; 7a/6; 7b/2; 7b/4), yirdı (4a/4)

4.3. Inferential Past Tense

In *Kudretnâme*, the inferential past tense is expressed through suffixes indicating information about a past event learned indirectly from another source. The following example occurs in the text:

qılǵān (7b/4)

4.4. Imperative Mood

In *Kudretnâme*, the imperative mood expresses direct command or request. Its usage appears in both singular and plural forms, as well as in negative constructions.

Singular, Second Person

Type I: qıl (1a/7)

Type II: ūlmaǵıl (7a/3)

Plural, Second Person

uqūñ (2b/1)

kūrūñ (3a/5)

işitiñ (4a/5)

Negative Form

tinmāyin (6a/1)

5. Pronouns

Pronouns in *Kudretnâme* appear as words representing or indicating objects and entities. Since these words are not the actual names of the entities they refer to, they do not carry complete meaning independently; rather, they temporarily substitute for the original nouns they represent (Ergin, 2009). In *Kudretnâme*, pronouns occur according to the following functional categories:

5.1. Indefinite Pronouns

barca (1a/3; 1b/2; 3b/2)

birka (1b/6)

birnī (1a/6; 2a/1)
har kim (7a/6)
har ne (3b/3)

5.2. Demonstrative Pronouns

bū (7a/4)
alar (3b/4)
ul (3a/4)
aṣa (4b/4)
anıṣ (5b/4)
anī (6b/6)

5.3. Interrogative Pronouns

ne (3b/3)
nica (5a/3)
kim (7a/6)

5.4. Personal Pronouns

manıṣ (6b/5)
bizni (1a/1)
bizka (4b/4)
anı (6b/6)

6. Conjunctions

Conjunction particles are particles that connect linguistic units smaller than words, as well as words, phrases, and sentences, by establishing formal or semantic relations between them (Ergin, 2009, p. 352). In *Kudretnâme*, conjunction particles appear in the following examples:

ham (3a/5)
taqī (3a/5)
va (6a/3)

Conclusion

The work *Kudretnâme*, attributed to Hoca Ahmed Yesevî and recently brought to scholarly attention, has been examined comprehensively in terms of both its content and linguistic features. The text is a didactic composition that centers on the absolute power of Allah, the act of creation, and the order of the universe, conveying Islamic beliefs and Sufi values in a poetic form. The creation of the universe from nothingness, the creation of humankind, and the organization of natural elements are presented as manifestations of divine power. Prophetic narratives from Adam to Muhammad are treated within the framework of patience, reliance on God, and submission. The transience of worldly life, the impermanence of wealth and property, repentance, and awareness of the Hereafter stand out as the main thematic elements of the work.

From a linguistic and stylistic perspective, *Kudretnâme* is written in historical Chagatai Turkish. The analyses conducted in this study focus on its phonological features, morphological structure, and formal organization. Phonetic and consonantal changes, the use of derivational and inflectional suffixes, and case markers demonstrate that the language of the text provides important evidence for both historical linguistic development and phonological structure. These findings are valuable for understanding the historical evolution of the Turkish language and the connections between early Turkic dialects and modern Turkic languages.

Compared to other works attributed to Hoca Ahmed Yesevî, *Kudretnâme* shows certain distinctive linguistic characteristics.

It is known that in Old Turkic and Old Anatolian Turkish, the closed front vowel /è/ appears alongside the vowel /i/ in word-initial and first syllable positions. Based on these observations, the presence of the closed /è/ vowel can also be identified in the examined text. In *Kudretnâme*, this

vowel occurs particularly in root syllables and is found only in initial syllables. It is represented in the manuscript with the letter *ye* (e.g., *bèrdi* – بېردى, *dèb* – دېب).

Furthermore, in *Kudretnâme*, some suffixes do not always conform to vowel harmony rules of frontness-backness and rounding-unrounding. Examples of this include forms such as *yüzinda*, *bizka*, *saqladi*, and *tüşinda*. Similarly, vowel harmony is not consistently preserved in roots and stems; for instance, *ayirub* and *artuq* represent exceptions to this rule.

In addition, words written with the letter *ç* in Old Turkic appear in some cases in *Kudretnâme* with *c*; for example, *aurquncidin* and *icinda*.

In conclusion, *Kudretnâme* is a significant example of Turkish Sufi literature both in terms of its content and linguistic structure. The work presents Hoca Ahmed Yesevî's mystical thought in a didactic manner combined with Islamic teachings, while also providing valuable material for tracing phonological and morphological developments in the history of the Turkish language. In this respect, *Kudretnâme* constitutes a rich source for historical, literary, and linguistic studies and makes an important contribution to the understanding of Turkic-Islamic cultural heritage.

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