Abstract: In this article the author explores the semantic features of qualitative lexemes that represent the natural state of a person from a comparative-historical point of view in the Qutadgu Bilig parable.


1. Introduction

Yusuf Hos Hojib skillfully used the paradigm of quality lexemes, which embodied the semantic "signs of the natural state" in the expression of the heroes of the work, or the image of the person in general, in the pantomime "Qutadgu bilig".

It is known that the "signs of the natural state" are among the qualities that determine the mental, vital (physical) and physical state of a person in terms of meaning. Admittedly, the natural state of a person in qualitative lexemes can be known, perceived, evaluated only through the organs of vision.

2. The Main Results and Findings

Among the qualities that mean beauty, possession of beauty, the motivated lexeme of beauty (<blind = + k + lug), which carries the meaning of "beautiful, beautiful", is used relatively actively in the play:

Йүзи көрклүг эрди көрүб көз қамар
Сөзи йумшақ эрди тили түз тамар

His face was (so beautiful) that he could see

The word (s) were soft, and the truth flowed from his tongue "(453).

The fact that this lexeme is also mentioned in Mahmud Kashgari's dictionary (DLT, I, 336) and in Hibat al-Haqqiq (DTS, 318) makes it possible to judge its frequency of use. Lexeme beauty in the language of “Rabguziy’s tales”: Havvá was very beautiful (7 v 13), in the XIV century Khorezm sources it is observed that the lexical unit was in use along with the beautiful // beautiful phonetic variants (SUYA, I, 627 - 62).

The meaning mentioned is understood in the ancient Turkic language, in particular, in the Turfan texts and in the “Golden Light” with the relative quality of fur (DTS, 318). The text of the adjective "Qutadgu bilig" serves to express not only the appearance of a person, but also the nature of his inner world:

Қимин болса көрклүг йүзи таш озі
Ташы - тәг іймә көрклүг - үл іч йүзи

"Whoever has a beautiful face and appearance, his inner face (inner world) will be as beautiful as his appearance" (2179).

This adjective lexeme is aimed at the expression of behavior, verbs, which are not obvious from the outside, most of which are realized through action, communication:Бу көрклүг киши қылық көрклүг болур

Қылыңч болса көрклүг эл асығы толур
“The character of a handsome man is also beautiful,

If the character is beautiful, the interests of the people will be satisfied” (2178).
The fact that the lexeme under analysis means "beautiful, beautiful" means "excellent, wonderful" in relation to a natural phenomenon is expressed in the following verse:

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Нэ көрклүг күн эрди йигитлик күни,
Қарылық йоқ эрсə йурыса кони (1065).
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That is: If there was no old age, if a person always walked like a cypress, what a wonderful period of youth would have been, says the author of the work. In the play, the combination of figurative beauty has become synonymous with beauty, meaning "beautiful":

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Окунди айур эй тириглиг эсиз
Йавалыққа ызтым эсиз көрк бəдиз
"He was sorry, he said: O lifeless,
I wasted it, my beautiful face "(1102).
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The epic does not mention the role of the lexeme in the syntagmatic relationship with the noun "word, speech". However, it can be concluded that the adjective "ugly, ugly", which contradicts it, enters into a syntactic relationship with the word, and the word "ugly" also performs the function of rational quality, expressed by hearing, given the combination of "ugly word" (1068). In the Uyghur version of the work, the Viennese version of the work, the meaning of "ugly, ugly" is expressed through the lexeme of ugly motives:

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Керəк эрсə көрклүг ыа көрксүз қучар (ДТС, 318).
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This adjective lexeme, which has a negative meaning, is reflected in the same phonetic form in the language of Rabguzi's work: The girl who was born with Any was very ugly (15 v 6). The synchronic form of the lexeme is also reflected in the language of Khorezmian monuments of the XIV century (SUYa, II, 628).

In the text of Buddhist legends in Uyghur script, we witness that this adjective leaps according to the phenomenon of grammaticalization (conversion) (DTS, 318). The ugly lexeme, which means inconsistency with the human face, stature, and appearance, is relatively rarely used in the old Uzbek literary language.

Mahmud Kashgari describes the meaning of “having eyes, having eyes” with the relative quality of glasses (DLT, I, 475). In this adjective Qutadg'u bilig, yitig is combined with the quality of "sharp" and means "sharp eye, gaze":

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Йитиг көзлүг-ул кор бакышы ыыра
Қайу ишка тэгсэ бжигтур азак
“He has sharp eyes, see, he sees far,
Whatever he does, he does it carefully "(1822).
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While the derivative of spectacles denotes the innocence of one of the organs of the human body, its opposite, that is, one of the organs of the human body without eyes, serves to denote the defect of the eye: Билигсиз карага түрүр бэлгүлүг

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Э көзсүз карагу билиг ал үлүг
“The ignorant are certainly blind,
O blind man, take a share of knowledge ”(268).
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The adjective lexeme karagu (<see = + gü>, which is used twice in this byte, has a semantic lexeme meaning "blind, blind." In the language of Qisasi Rabguzi, the eye is used in the following sense: Bir oglы boldy kozsuz (17 r 15). In the XIV century Khorezm monuments the derivatives of spectacles and spectacles formed an antonymic series (SUYa, I, 616). In the Translator, both lexemes are represented as antonyms in the phonetic forms with and without eyes (28 a 1).

It should be noted that antonyms play an important role in ensuring the expressiveness, expressiveness, expressiveness of artistic speech. As a result of the parallel use of opposite lexemes, characters, situations, images, concepts, actions are contradicted. Textual antonyms become relevant in an artistic text, increasing the impact of the image. Linguistic and contextual antonyms are widely used in the text of the epic:
It is known that the affix - gü / - gu / - qu / - kü is a lexeme in the Old Turkic language and in the Old Turkic language that represents a thing or an object or a sign of a movement: sweep also involved in making.

There is a comment in Turkology that this suffix, which is a homonym of the future tense adjective affix - gü // - ga, is genetically related to gu, gü load. The quality of the pine formed with the participation of the analyzed affix is formed on the basis of the lexeme meaning "black, lightless, dark" and is mentioned in Mahmud Kashgari's dictionary (DLT, I, 417) and "Rabguziy tale" in addition to the pandoma in the sema "blind". 3).

In order to express the meaning of "tall, slender", Yusuf Khos Hojib uses the lexeme, which is a motivated adjective:

Йүзү көркү көрүлүк көрүлүк көлүкү уз
Йүзү болу үлдү болу үлдү үлдү үлдү
“Your face should be beautiful, your demeanor should be good,
He should be kind, handsome, and his language and heart should be correct ”(2814).

The lexeme is also reflected in the DLT (III, 151). Ancient Turkic language monuments do not have this quality. However, its contradictory “shapeless” is reflected in the Turfan texts and in the “Golden Light” (DTS, 107).

It should be noted that the semantics “stature, body, height” is understood in addition to the bod // boz lexeme with the unmotivated noun syn (DLT, III, 152). The latter lexeme, combined with the affix lyg, evoked the adjective synlyg meaning "tall, stocky" and was reflected in DLT (III, 152).

The fact that the lexeme synlyg, which means the quality of bodlug // bozlug, was first mentioned in the ancient Turkic inscriptions with a monistic meaning (DTS 504), determines its antiquity in relation to its meaning.

The old Turkic language monuments of the XIII-XIV centuries do not use a more archaic lexeme for the XI-XII century Old Turkic language. On the contrary, the frequency of use of the wealth expands, the wealth enters the phonetic form: Avj ibn Unuq's son was a long wealth (Rabguzi tales, 28 r 9). In the old Uzbek literary language, this adjective-lexeme wealth // wealth // wealth in phonetic forms means "tall, slender, stocky" (ANATIL, I, 315).

In the parable "Sarv, tik qomat" the white tag is represented by a gray combination:

Бозум эрди оқ тэг эгилди бозум
Тирнглик түлән ийгилди эзүм
“My height was like a bullet, my body was bent,
My life is over, my (death) has given me an opportunity ”(1085).

It is clear from the byte that the single affix is involved in the comparison of the frame to the arrow. The meaning of "upright, cypress-shaped, slender, handsome" in the old Uzbek literary language sources is as follows:

Түркистан тарафында бир эги бүкилгән қары бир сарвбойлығ йөнгө йөзүлгәнләр (Bow ва arrow, 256), сарвбойлык:

Төмөңдөлөй эилә мәйин ййрәм қаны
Сарвбойлык ләлә рухсәрәм қаны (Лисонут – тайр, 145 - 14) were described with these qualities.

In due course, it is expedient to prove that the analyzed meaning is understood in the language of Alisher Navoi's works, and also by means of the synonymous series sarvsifat, sarvqad, sarvqamat, savrqamatlyg (ANATIL, I, 47).
In the Old Turkic language, the height of a boy or a girl is likened to a willow branch, as can be seen from the following factual example in Mahmud Qosgharî’s dictionary: This analogy was originally expressed in Qutadgu’s Bilig:

"His body is like a willow branch, his black hair is like his own hair" (2875)

The waist was hip, and the waist was required to be wide.

Such strong-willed young men were recruited as bartenders. In the pandnoma, the meaning of “thin, thin” is expressed by the word yylmyq, and it is characterized by the fact that it is used only by Yusuf Khas Hajib:

"If the waist is wide, the waist is wide"
"If the waist is hip, the fat is wide again" (2876).

The broad quality in Egypt comes in its primary sense and determines the width of the yagrin (shoulder). This lexeme is used in the poem in the connotative sense of “generous” and creates a line synonymous with the quality of aqy.

We do not think it is necessary to prove that in the modern Uzbek language the adjectives rainy and wide have developed as a broad compound of yar (y) ny.

The opposite of the analyzed semaphore, that is, “the place of curvature formed as a result of curved growth of the spine or thorax” (OTIL, I, 148) is understood in the epic by the construction of the septum (<bend = "bend, bend”): Қайусы өрүм кэзти бүкри уча

Some of them are clothed and their backs are crooked "(6031).

This lexeme is also found in Mahmud Kashgarî’s dictionary: bukri bolur un butar In this phonetic form, the lexeme is reflected in “Rabguziy tales” (100 v 3). In the XIV century in the language of Khorezm monuments the curved form of the lexeme was used (SUYa, I, 288).

A certain part of the qualitative lexemes represented by vision is related to the structure of a person’s face and serves to express the color, shape of the face. For example, if the combination of a single face signifies a “clean, naked” (without a beard) face:Иалын йүлүг эрдим бүтүрди сакал

“A black raven, a swan (that is, an old man) "(1084), tolun tag yuz means "face like the moon, face like the moon”:

“Show your face like a full moon on the Day of Judgment
O Allah, make yourself restrained "(47).

The first compound in the epic also means "open-faced, open-faced" and is synonymous with the words "gentle, sincere":

”His face is open, young, and his face is like the full moon” (2875).

The fact that the meaning of "hundred, rukhsoor" is understood even with the most primitive lexeme in the pandnoma is manifested in several places.

By depicting the color of the face, the author tries to reveal the character, the state of the protagonist. In particular, the redness of the face is:
“Listen to what the wise beg says,
Follow this word, oh, red-faced one ”(327)
and Қызғу мәңиз:
Нәкү ҭәр эшит эмди били тәңиң
Сөзии ҭөркүпгү эми б ҭығу мәңиз
“Listen to what the man of the sea (as wide as knowledge) says,
A man with a bright face who keeps his word secret ”(469),

The common qualities of the pheasant are:

Огүл - ҭың сакыңқы бу түбсүз тәңиз
Огүл - ҭың саңғы қылы қызғу мәңиз
“The grief of a boy and a girl is a deep sea,
The red face is turned yellow by boys and girls ”(1150).

From the content of the quoted verses it is stated that the adjective "red" means "red", the adjective "yellow" applies to a young, healthy, energetic, happy person, and the adjective "yellow" refers to an adult, a sick person due to grief, in this regard It should be noted that Yuli = a motivated adjective from the verb "to shave" with the affix -g - a line of meaning "bearded, smooth-faced" in the lexeme:

Йүзи көркү көркүлүг көркү йүлүү
Бозы ҭар толса из чаллуг қулүү
“Face beauty should be beautifully smooth,
If he is of average height and famous, if his voice is lost (better) ”(2049), it also means handsome”:
Йүзи көркү көркүлүг көркү ҭам йүлүү
Қылынчы қоң тәңгә ұлды үлүү
“One has to be beautiful and handsome,
His deeds must be right so that the people may benefit from it ”(2174).

In the first verse, it is thought that the prince's face is beautiful, bearded, of average height, and famous, while in the second verse, the person is considered to be beautiful and handsome, and his deeds are right, and people benefit from it.

It should be noted that the adjective үүлүү is a lexeme that to some extent means a combination of the above hundred. In expressing the meaning of "handsome, handsome, open face", Yusuf Khas Hajib uses the adjective bright face and expands the above synonymous line:

Тили бирил ҭыңшак сүңүт түтүс сөз
Қонуң тутса аңак ҭарук тутса йүз (2537).

We consider it appropriate to include in this list of meanings a combination of warm faces, meaning "open-hearted, passionate":

Исиг ҭүлүү - ҭың қор қамүгү сүңүг
Кишиләркә андың асылар ҭүлүү
“He has a warm face and is loved by everyone,
People will benefit from it (1821).

This phrase is first mentioned in the ancient Turkic language with a monastic meaning: if you see a warm face, we will say, “We want your warmth, we want to see your open face” (DTS, 213). Adjectives formed from verbs using the ancient - ar / -yr affix were later transferred to the present and future tense adjectives due to transformation. This affix represented something - a constant (continuous) sign of the subject.

-ar / -yr affixed sign - lexical units denoting a feature were widely used in 11th century Old Turkic language monuments. These include the joint quality of the ashes mentioned in the pandnoma. This lexical unit, which means "smiling face, always smiling face", is characterized by the fact that it is used more actively in the play:

The face is warm and the skin is warm
“Laughing face, warm words gather the living” (2440).
The synonymous line in the analyzed sense in the play is contradicted by the semantic combination of hair (<stug = "tie, button") with the semantics "badroyy, hoarse, swollen, eyelid tax":

Τυγκ υγι ιρηγ σοζ κυψε κυρ κυλικ
Кишиң төкүрүр конду билимс өйрүү
"Arrogance, rudeness, arrogance and arrogance

He makes a man wander, he cannot straighten his path "(2043).

The fact that the lexeme is not in the ancient Turkic language, nor in other XI-XII early Turkic monuments, allows us to conclude that it is a product of the work of Yusuf Khos Hojib.

The height of the human body varies by nature, i.e. long, medium or low (short). There are a lot of places in the parable, where the requirements for the ruler - a person who aspires to the throne - in terms of height, appearance, character, character.

In particular, it was decided that the neck of the prince, who wants to sit in the leadership chair, should be medium. Height - bast, ortho lexeme, which serves to express the middle of the body:

Йүзи көрүк көркүү көрүү бөг йүлү
Бозы орту болса нэ чавлуғ күлүг
"Face beauty should be beautiful, smooth,
If he is of average height and famous, if his voice is lost (better) "(2049)

used in Old Turkic, as well as in the meanings of “middle” and “middle man” (DTS, 370). In the Viennese version of Qutb al-Bilig, the lexeme is expressed in the middle phonetic form. This phonetic form prevails in later Turkic language monuments in such meanings as “middle, middle, intermediate” (SUYa, II, 172).

Excessive height of the neck was not considered appropriate. The meaning of "high, low" in the poem is expressed by a long (ESTYa, I, 571; OTEL, I, 382) motivated lexeme formed from the verb uz = verb meaning "to stretch, lengthen" with the affix - (u) n: Of course, if he is very tall, knowledge does not praise him "(2052).

This artificial word was widely used in ancient Turkic monuments in the sense of "long, lasting, long-lasting." The activity of a derivative lexeme is also manifested in its entry into a syntagmatic relationship with other words. Yusuf Khas Hajib in the play is a long elig (exactly "long-armed") "ruler, owner of the throne":

Қалы болса элдиң бозунқа узун
Қамүү эзгүлүү қыл қылымдын сөзүн
"If you have a long hand over the people (that is, your command is obligatory)
Do good in word and deed "(227).

long-lived “old, aged”: Long-lived consumes complex qualities such as the unrepentant yoryr (342). The long lexeme in the epic is late “long; late, after a long time “coined the word long late couple, which means“ long, continuous ”:

Узун өлүч ыйанысу ай үстүн эліг (ДТС, 621).

In the 13th-14th century Turkic sources, “novcha, tall, tall, tall” means a long disorder: there is a long disorder in the left side (NF, 52 a 6), a long disorder: a long disorder (Qisasi Rabguziy, 28 r 9), long boyly: two long boyly sähbämal ... erdi (G, 9 b 11) were opened using compound adjectives.

It is not recommended that the neck be low or too short. The meaning of "short stature" is expressed in the pandnoma by the motivated lexeme kysga (<qys = "to cut, squeeze" + ga), which contradicts the long lexeme seen above: Bozy kysga yunchyg kylynchy bushy (2055). In the work “Gulistan bit turkiy" by Sayfi Sarayi, this combination is recorded in the form of a short length: one of the mountains was a short length (G, 9b12).

Yusuf Khos Hojib combines the word qysga with the noun of age, meaning "short-lived, short-lived".

In the epic, from the verb çök = “to sink, to fall” - the suffix formed with the affix (γ) t forms a series of meanings together with the short // short lexeme, but differs to some extent from the semant “pakan”, ie with its
own differential meaning. is characterized by: Eyi ma çöküt if not silig “Yes, also not good even if it is very short” (2052).

The motivated lexeme seen is also reflected in Mahmud Kashgari's dictionary: a depressed person is a "small person" (DLT, I, 337). The last period (XIII - XIV) was the last word in the old Turkic language monuments. It can be said that this was due to the wider use of the short word.

In order to express the meaning of "fleshy, hard, thin, thin, thin", the pandnoma uses the adjective yunchy from the verb yunchy = "to deteriorate, to degenerate":

Бозы кыска йунчыл ылынчы бушу
“A person who is short will be ignorant, his deeds will be anger and ignorance (2055).

In DLT, this lexeme is recorded in the sense of “weak, evil, weak” (III, 41). The mentioned semema is understood in the ancient Turkic language from the verb tur = “to lose weight, to flee” - with the lexeme turuk adjective - formed with the affix (u) q (DTS, 389). Mahmud Kashgari also noted that the lexeme has the same meaning (DLT, I, 473).

Yusuf Khos Hajib uses this motivated lexical unit in his epic poem: Bodun inchka tegdi turuk semirdi (5817). In other words, the country was at peace, the streams were getting fatter. It should be noted that the quality of the carcass is also applied to animals: a stable bull is a fat bull “both lean bulls and fat bulls” (Tom, 5).

The motivated adjective lexeme “aryk” (<ary = “ozmoq” OTEL, I, 256), which was first used in Kultegin's epitaph, is one of the monuments of the ancient Turkic language of XI-XII centuries in DLT. “Weak, weary, weary” (I, 96).

Mahmud Qoshgari cites the lean, lean forms of the word, emphasizing that the first phonetic form belongs to the Oghuz and Kipchak languages. Yusuf Khos Hajib did not use the lexeme aryk // aruq, which is also used in Uzbek today.

The fat quality, which means “stuffed with meat,” has been used primarily in animals in DLT (I, 346) and Qutadg’u bilig. Rabguzi also uses this lexeme to describe cows: Take these seven fat cows and attack seven fat cows (Rabguzi tales, 89 v 2). XIV century Khorezm sources in “Gulistan bit turkiy” showed the fatness of a fat // fat man: a skinny wise man said that a fat idiot came and opposed him (G, 10 a 6).

In such a function, the adjective-lexeme is also reflected in the "Translator" (29b6). Thus, it is reasonable to conclude that the lexeme of fat was used in the Old Turkic language not only for animals (horses, cows, sheep, etc.), but also for humans.

The meaning of "glorious in appearance, majestic, majestic" is understood as the quality of a spoon: a minister has a spoonful of work. It should be noted that this lexeme is not mentioned in ancient Turkic language writings or in other old Turkic language sources. In our opinion, this word was present in the dialect of one of the Turkic tribes that made up the Qorakhanid kingdom, which Yusuf Khos Hajib included in his work.

3. Conclusion

In conclusion, we can say that the lexicon of "Qutadg’u bilig" is rich and colorful, it is based on the original Turkic words and about four hundred assimilations. Within this lexical layer, there are a significant number of qualitative lexical units that are recognized as universal word groups.

In particular, the parable skillfully uses qualitative lexemes, which express the sememe of the "signs of the natural state" of the person. The visual qualities are aimed at assessing and describing a person's stature, facial structure, and color.

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