

## DEBATE GENRE AND ITS GENESIS (BASED ON THE POETIC PASSAGES IN “DIVANU LUGATI-T-TURK”)

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**Annotation.** *Controversy is one of the oldest genres in our history. The genre of discussion will play the role of a leading tool in the preservation of stories, proverbs and wisdom, and the manifestation of national identity, which will continue to be anarchic to the next generation. It can be viewed through the discussion of “Winter and Summer” in “Divanu lugati-t-turk”.*

**Key words:** *genre, polemic, argument, Turkic oral literature.*

The system of genres of the oral literature of the Turkic peoples has undergone a long process of development. Debate is one of such perfect genres.

The first examples of fragments of the debate genre are found in Makhmud Khashgari's work “Divanu lugati-t-turk”. We find this in the poem about the dispute between Winter and Summer, which is given as an example. In this debate, scenes of Winter and Summer flaunting their blessings and defending their activities with words are given in artistic images.

“A debate is a work of art built on the basis of a strong argument, a dispute between two opposing sides who want to show their superiority” [5].

The term debate was originally used in folk oral literature as سَنَدُرُش sanduruš – “argument” [4:468]. In “Divanu lugati-t-turk” an example from “Qish va yaz tortishuvi” is given to explain the word *sanduwač* – nightingale. The terms of literary genres that existed before the 11<sup>th</sup> century, noted by Makhmud Kkashgari, differ from the terms of Arab-Persian literary studies. This allows us to see that the Turkic terms of literary genres existed before the 11<sup>th</sup> century and were only called by different names.

“In fact, the spirit of debate was present in the very ancient songs of our people. “The Winter and Summer Debate” was also sung as a song with dance and music at public gatherings, and served as a stage” [2:10].

The writer Yusuf Khos Hhajib was the first to introduce the term debate into classical written literature. He emphasizes that his work is a work written in the form of a debate.

Not all of the quatrains dedicated to the description of nature and war given in “Divanu lugati-t-turk” are debates. However, the debate has a dialogical character.

The number of debates among the quatrains is limited. They consist of 8 verses rhymed in the form a-a-a-b.

The debate presented in the work consists of three interconnected parts: 1) the introductory part contains paragraphs about the meeting of winter and summer.:

*Qış yay bilä toquştı,  
Qıñır közin baqıştı,  
Tutuşqalı yaqıştı,  
Utğalimat oğraşur.*

Meaning: Winter clashed with summer, they looked at each other with evil eyes. They tried to catch (each other), they tried to devour (each other) [4:82].

The characteristics of human behavior are transferred to the world of animals, creatures and plants through allegorical images. In addition to the allegorical nature of the images, humorous question-answer is also characteristic of the language and style of parables. Often, in the introductory part of the parable, sometimes at the end, a moral conclusion is drawn from the story [3:108].

In the “Winter and Summer Debate”, the moral conclusions are not drawn in the introductory part, but develop from the main part of the debate to the conclusion.

2) In the songs in the main part, summer and winter are opposed to each other, they fight with each other. In this situation, the relationship between Winter and Summer becomes strained, and both enter into an argument, wanting to win:

*Yay qış bilä qarıştı,  
Erdäm yasın qurıştı,  
Čerig tutub körüşti,  
Oqtağalı otruşur.*

Meaning: Summer and Winter met and argued, each one drawing the string of his boasting bow. Each one became so heated that he would kill the other in battle, each one came close to shooting the other with an arrow. Summer met Winter, each one drew the bow of his craft and art [4:236].

In this debate, Winter and Summer strive to show their superiority over each other with the best qualities they possess. For example, in the following passage, Winter boasts of her good qualities:

*Öl qar qamuğ qışın inär,  
Aşlıq tarığ anın ünär,  
Yawlaq yağı menda tınar,  
Sen kelipän tebräşür.*

Content: He describes the conflict between summer and winter: All the snow and rain fall in winter, and the crops and grain sprout from it. Evil enemies rest in me, they are calm, they do not fight, but when you come, O summer, they are in action [4:269].

Summer also responds to this as follows:

*Sendä qačar sundılaç,  
Mendä tınar qarğılaç,  
Tatlığ/tatluğ ötär sanduvaç  
Erkäk tişi uçraşur.*

Content: The poet describes the debate between summer and winter: Summer says to winter: The swallow flees from you, and the swallow delights in me. The nightingale delights with her various songs. In me (in summer), the male and female mate [4:207].

Thus, the debate between Winter and Summer continues.

3) The third part is the concluding part. The quatrains in “Divonu Lugati-t-Turk” do not contain the final part of the “Winter and Summer Debate”. However, it can be understood from the content of the debate that Winter “defeats” in this struggle, and Summer “wins”.

In the debate, the warm taste of Summer, the fact that it encourages people to action, and the reasons for the heating up of labor processes during this period arouse a positive attitude towards it in people. Therefore, in this debate, Summer’s opportunities increase. People who faced various difficulties in the winter season had a positive attitude towards summer and a negative attitude towards winter, and welcomed the summer season with joy, while they considered winter to be a season of terror and misfortune. As a result, summer and winter are contrasted in songs, and they fight with each other.

With the victory of summer, nature seems to come to life again, the hills are covered with carpet-like grass and greenery, the snow on the mountains melts, the waters begin to flow, various flowers bloom, giving beauty to the earth, birds, insects and ants come out of their nests and start a new life in flocks. This revival in nature brings great joy to people, the victory of summer becomes the victory of people, people joyfully sing and applaud summer in their songs, and compose poems describing the landscapes of nature.

In conclusion, it can be said that the debate genre in Turkish literature has a very ancient history. That is, the roots of the debate genre go back to the oral creativity of the people. We learn about this through the work of Makhmud Khashgari “Divanu lugati-t-turk”.

In general, the debate genre in Turkish literature was initially spoken by the people, and when it reached its perfect level, it moved to written literature, and we can see this through the debates “Bang va chogi’ir”, “O’q va yoy”, “Qushlar munozarasi” and a number of other debates..

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