

# INVESTIGATION OF CASE SUFFIXES IN CHAGATAY TURKISH IN TERMS OF LABIAL HARMONY<sup>1</sup>

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## INTRODUCTION

With the increase in communication, the use of language sounds has increased and sounds have begun to be vocalized in harmony. The sounds in the language have begun to be arranged in a similar order. The most important principles of language, the law of least effort and sound harmony, are at the basis of this situation. Sound harmony emerges when sounds become similar, contradictory and contrast each other. These situations have become evident not only within the word itself, in word combinations, but also in suffixes or suffix combinations added to the word. “Even if the word is a loanword, when it receives a suffix specific to Turkish, the root, which is a grammatical unit, preserves its lexicality and is equipped with suffix morphemes. The word completes its formation step by step with the processes of correction and word change, and thus harmony emerges between the root and the suffix depending on the morphological feature of sound harmony. Sound harmony, which is considered a phonetic event based on this, is also considered a morphological event” [Güven, 2023: 810].

In Turkish vowel harmony, the vowel at the root of the word is the first stop on the journey of harmony. If the vowel at the root is a thick vowel, the following vowels should also be thick; if it is a thin vowel, the following vowels should also be thin vowels. Arranging the vowels one after another in this way is called thick-thin or palate harmony. In addition to this grouping, if the vowel at the root of the word is a flat vowel, the following vowels should consist of flat vowels; if it is a rounded vowel, the following vowels should consist of narrow-rounded or flat-wide vowels. Arranging these vowels in this way is called flat-round harmony or labial harmony.

Palate and labial harmony differ in written Turkic languages. According to Buran [2017: 6] and Yalçın [2018: 100], this difference mainly arises in the harmony of rounded vowels (rounded vowels + introduction of flat wide vowels: *görenek*, *düşünmek*, *uçak* etc.). These differences occur due to the absence of rounded vowels

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/o/ and /ö/ outside the first syllable or tendencies in the arrangement of rounded vowels in some dialects where the flattening tendency is strong (such as Turkmen Turkish). In dialects where the rounding tendency is strong such as Kyrgyz and Altai Turkish, this difference decreases and the situation of labial harmony also changes according to the dialects. The basis of this situation is the differentiation from the general opinion in labial harmony (flat vowel after flat vowel; rounded vowel after rounded vowel). For example, in Turkey Turkish, rounded vowels + rounded vowels such as *koşuştur-*, *öpüş-*, *topluluk*, *boyunduruk* etc.; apart from the examples such as *yarala-*, *sıkışık*, *ertele-*, *iliştir-* etc. which have the structure of plain vowel + plain vowel and are within the general character of harmony, the addition of plain wide vowels to rounded vowels such as *kucak*, *soğan*, *durak*, *kurak*, *toparlak*, *boşanmak* etc. which are actually outside the general character of harmony, have also been evaluated within the harmony. However, when the usage of situations that go beyond this general structure in different dialects is considered, it is seen that these irregular structures are transformed into structures within the general character of harmony. For example, in Karaite Turkish *küyüv* “groom”, in Altai and Kyrgyz Turkish *oyno-* “play” [Yalçın, 2013: 239, 255, 256], in Altai Turkish *coldoş* “comrade”, *sogono* “onion”, [Naskali ve Duranlı, 2019: 67, 183]; in Kyrgyz Turkish *cogoru* “upper” *coldoş* “comrade”, *cüktö-* “load”, *cüröktör* “hearts”, *dorbo* “bag”, *kögör-* “to rise”, *körsöt-* “to show”, *orok* “sickle”, *topol* “lame”, [Arıkoğlu, Alimova vd., 2023: 637, 642, 687, 695, 863, 1396, 1427, 1732, 2165]; *konok* “guest”, *korkok* “coward”, *sooluk* “health”, *cörgömüş* “spider”, *cüröktüülük* “courage” [Kasapoğlu Çengel, 2020: 61, 62; Yalçın, 2013: 255]; in Azerbaijani Turkish *buzov* “buzağı” etc. [Yalçın, 2018: 103]. In addition, it is seen that words that are rounded due to the effect of labial consonants in many dialects and thus out of harmony (*çamur*, *yavuz*, *yağmur*, *hamur*, *hatun*, *tavuk* etc.) are also put into harmony in some dialects. For example, in Azerbaijani Turkish *çamır* “mud”, *çapıt* “rag” [Altaylı, 2018: 657, 661]; in Kazan-Tatar Turkish *yañır* “rain”, *yavız* “bad” [Öner, 2015: 555, 564]; Kırgız Türkçesinde *camır* “rain” [Arıkoğlu, Alimov vd., 2023: 517]; in Kazakh Turkish *jañır* “rain” vb. [Koç, Bayniyazov ve Başkapan, 2021: 280]. This is an indication that the rule of plain vowels + plain vowels; rounded vowels + rounded vowels, which reflects the essence of harmony, can be applied directly when desired.

Harmonies divided into four subgroups under two main headings have continued from the historical periods of Turkish to the present day thanks to the vitality of the language. In addition to the harmony within the word itself, which is the root or stem, harmony must also be provided between the word and the suffix added to the word. The vowels in Turkish suffixes must resemble the root of the word or the last vowel of the word. It can also be seen that some suffixes taken from Turkish and foreign languages that have settled in the language in today's Turkish disrupt this harmony.

The harmony that is disrupted as a result of the influence of languages that do not have vowel harmony is tried to be preserved as a result of similarity in Turkish dialects of Turkey. The relevant study will examine the labial harmony that occurs with the addition of case suffixes to words in Chagatai Turkish.

1. Genitive Suffix: +(n)l̩/+(n)U̩

alarnıñ “their”, baykuşnıñ “of owl”, gülñiñ “of rose”, öyniñ “of house”, toñuznıñ “of pig”, yawuznıñ “of bad”, kimñ ~ kimün “whose”, yulduznıñ “of star”, mēñiñ “my”, sēñiñ “your”, biziñ “our”; tēñriniñ “of god”, sunıñ “of water”, kuşnıñ “of bird”, oқnıñ “of arrow” [ÇT, 143-144; ÇEK, 68].

+nI

ēkimizni “both of us”, kuzını “of lamb”, tağnı “of mountain”, sözümni “of my word”, boyaqçını “of painter” [ÇT, 143-144].

2. Accusative Suffix: +nI

arasıdağını “between”, bilgenni “what you know”, bitigni “the letter”, koynı “the lamb”, ölügni “the dead”; başnı “the head”, itni “the dog”, sunı “the water”, boğzumni “the throat”, köñlüñni “the heart” [ÇT, 144; ÇEK, 73].

+I

kanımı “the my blood”, köñlümi “the my heart”, mēni “me”, otumızı “the our fire”, yolu “the road” [ÇT, 145].

3. Dative Suffix: +gA

suğa “into the water”, kişige “to the person”, yolğa “on the road”, körerge “to see”, közge “to eye”; başımğa “to my head”, köñkümgē “to my heart”, ornumğa “to my place”. [ÇEK, 70; ÇT, 146-147].

+A

özüme “to myself”, burnuğa “to your nose”, anaya “to mother”, kōla “to arm”, tile “to the language” [ÇT, 147].

4. Locative Suffix: +DA

ağzıda “in her/his mouth”, çağda “in the age”, künlerde “in the days”, tüzde “on the plain” yolda “on the way”; suйда “in the water”, [ÇT, 148; ÇEK, 74].

5. Ablative Suffix: +DIn

andın “from him/her”, koldın “from arm”, tēvedin “from camel”, köz uçdın “from the corner of your eye”, uyқudın “from sleep”; ottın “from fire”, susalıqtın “from thirst” [ÇT, 148; ÇEK, 76].

6. Instrumental Suffix: +In/+Un

anın “for her/him”, birin birin “one by one”, kündüzün “during the day”, için “inside”; barçaların “all”, yalguzun “alone”, susızın öl- “die of thirst” [ÇT, 150; ÇEK, 81].

+IA

+n ekine gelen yardımcı ünlünün uyuma girdiği görülmektedir:

benümle “with me”, itleriñle “with your dogs”, taşla “with stone”, tofrağıla “with soil”; bu künanta “today or tomorrow”, miñ kurla “thousands of times” [ÇT, 150; ÇEK, 81].

7. Equative Suffix: +çA

atamça “like my father”, olça “like that”, munça “so much”, soñınça “after”; itçe “as much as a dog”, çağığaça “to the shore” [ÇT, 149; ÇEK, 80].

8. Directive Suffix: +GARl/+GARU

ilgeri “forward”, yoğkarı “above”; içkeri ~ içkerü “inside”, taşkarı ~ taşkaru “out”, bërü “since, side” [ÇEK, 81; ÇT, 150].

+rA, +Ar

sonra “sonra”, taşra “out”; yoğar “above” [ÇEK, 81; ÇT, 150].

9. Pronominal Suffix: +GI

evvelğı “first”, burnağı “former”, erteki “tomorrow”, içki “inside”, kırığıdaki “on the shore”, soñğı “last”, taşkı “outside”, yüzideki “on your face” [ÇT, 142].

RESULT

It is seen that the genitive case suffixes generally comply with the flatness harmony. However, the addition of the flat-narrow vowel forms of the genitive suffix to words ending with a rounded vowel shows that the roundness harmony is generally broken. These dualities emerge under the influence of Oghuz Turkish.

While harmony is achieved in terms of flatness harmony in the accusative suffixes, the use of the single flat-narrow vowel form of the suffixes disrupts the roundness harmony. The +I suffix appears as an Oghuz influence.

It is seen that the dative suffixes are used in accordance with the flatness harmony, but they create a violation of the roundness harmony. The +A suffix used as a dative suffix is used as a remnant of the Oghuz influence.

It has been determined that the locative suffix protects the flatness harmony; but creates a violation of the roundness harmony.

The ablative suffix complies with the flatness harmony; however, the fact that the suffix consists only of a flat-narrow vowel is seen as the factor that disrupts the roundness harmony.

It has been determined that the vehicle suffix +In/+Un is used in accordance with the labial harmony. The instrumental suffix +lA is seen to be in harmony with flatness but disrupts roundness.

It has been determined that the equality suffix is used in accordance with flatness harmony, while roundness harmony is not preserved.

The use of both flat-narrow and narrow-rounded vowels in the last syllable of the direction suffix cannot create integrity in terms of harmony and is used in a way that is contrary to labial harmony. The suffixes +rA and +Ar are in harmony with flatness but are not used in accordance with roundness harmony.

It has been determined that the use of the belonging suffix only with flat-narrow vowels provides flatness harmony in Chagatai Turkish, as in all historical periods, while resisting roundness harmony.

Kısaltmalar: ÇEK: Çağatayca El Kitabı ÇT: Çağatay Türkçesi

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