

Language and Cultural Codes in Ahmed Yasawi's Diwani Hikmet: A Linguacultural Study

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Abstract

When a text represents both language and culture codes, linguacultural lexicography and phraseological phenomena need to be examined. The current study utilized a qualitative research design with a linguacultural and historical approach to examine Ahmed Yasawi's *Diwani Hikmet*, a collection of Sufi poetry of the medieval period. A theoretical framework of decoding stylistics guided this research study, supported by Arnold's (1972) theory of Decoding Stylistics. The study focused on the principles of convergence, the inconceivable effect and coupling to understand the language and cultural codes in Yasawi's mystic poetry. Due to its alignment with the perspective of Kazakh linguistics, *Diwani Hikmet* was analyzed through a methodological perspective covering the philosophical, historical, cognitive, and cultural aspects of Yasawi's legacy. The Samarkand version of *Hikmet* and Zharmukhameduly's word for word translation were used to take examples of Yasawi's poetry for determining the language and cultural codes. This study revealed what decoding procedures should be used to understand Yasawi's *Diwani Hikmet* and to identify linguistic and cultural codes. During the process, stylistics decoding process was adopted and tools such as convergence, inconceivable effect, and coupling enabled the understanding of the language and cultural codes in his poetry. The findings revealed that linguistic units in *Diwani Hikmet* are not only language specimens but they also contain cultural significance, as they presented the moral and didactic elements as well. The text thus supported both the artistic and aesthetic functions. This study would have both literary and cultural implications since this study represents the wisdom of the Turkic people.

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Keywords: Diwani Hikmet, linguocultureme, decoding stylistics, convergence, Sufism.

Introduction

Language and culture are two tenets that formulate the lexicographical and phraseological phenomena of a language. Linguacultural lexicography is though mainly used to compile dictionaries, to represent culture specific practices and culturally marked linguistic terms used to mark geographical names, traditions, mythology, specifics of political and economic systems, and beliefs (Kolesnikova, 2023). However, the domain of cultural linguistics highlights *linguoculturemes* or culture relevant language units (Vorobiev, 2008), which are relatively recent category in linguistics, and known as both simple and complex, multi-level language units, dialectically correlated to form verbal signs, signifying semantic content as well as cultural meaning (Campbell, 2009). Unlike words, a *linguocultureme* represents both linguistic and extralinguistic codes within a specific culture.

Language codes are seen in many tools such as communication methods, language systems, territorial or social dialects, creoles, and so on. The concept of a language code in any natural system, from the standpoint of language symbol theory, builds the ability to label and transfer information outside the language. A language code can also refer to the hierarchical links that exist between a language's system and subsystem. Along with the code, hence, there is also a subcode in this content. A subcode is any subclass or subsystem of a language code in terms of communicative volume and application scope. For example, if a national language is referred to be a code, its subcodes will include a literary language (standard), a territorial dialect, a simple word, and social dialects (jargon, slang). The subcode can also connect to subsystems of a lower level than itself. In this situation, a subcode is referred to as a code, and its subsystems are referred to as subcodes. Assume that a literary language (norm) is a code, and that its functional styles are its subcodes. This linguistic community's social communication system is made up of a collection of codes and subcodes that are complementary in function.

Turning now to cultural code, it is known that the concept of cultural code is utilized as a key to interpreting the world's cultural picture. In cultural studies, a cultural code aids in the discovery of the deep essence of cultural phenomena (meanings, symbols, norms, texts, and rituals). This code connects character and meaning, assisting in the transfer of the world of names to the world of meanings and understanding what specific cultural phenomena signify. The cultural text is closed without a code, and its core is not to be revealed. If such a code exists, the text will be open and can be "read by comparison". The readability of a cultural text is determined by the code utilized in it. During development, the code itself can change (simplify, complicate, change the character system, etc.). The cultural code is also the key to understanding a specific type of culture, distinct characteristics passed down from ancestors, and information that is knotted in some way that allows you to uniquely identify the culture.

In recent years, the investigation of language and cultural codes adds new dimensions in the study of any literary text. These linguistic and cultural codes help in analyzing a certain language category which a text belongs to. There is also a growing trend that linguoculturemes present in the text can be used to decode stylistic and pragmatic processes in the development of a literary text. To justify these premises and further examine this statement, a Turkic text, Ahmad Yasawi's *Diwani Hikmet* was chosen for this study. Ahmad-e Yasavī (1093–1166) was a Turkic poet and Sufi, who had influenced the Turkic-speaking world with his mystic poetry. Yasawi's mysticism is often known as first Turkic Sufi system, the *Yasawiyya* order.

The rationale behind choosing Ahmad Yasawi's *Diwani Hikmet* (henceforth *Hikmet*) as the literary text to study the language and cultural codes in this study is because of it being a pioneer experiment in linguistic Turkology. Besides, this text suitably enabled the stylistic decoding as it brought a paradigm shift in the contemporary Sufi poetry. The decoding procedures used in *Hikmet* not only revealed linguistic and cultural codes, but it introduced various stylistic phenomena like convergence, inconceivable effect, and coupling as principles of linguacultural representation, which were the focus in this study. These devices helped in establishing that linguistic units in *Hikmet* were culture proof, as well as that they supported the artistic text, in aesthetic sense.

Moreover, while this text contained both language and cultural codes, it also complied with the cultural studies legislation, as was revealed in its language composition. Moreover, this work represented the wisdom of the Turkic people, since the term *Hikmet* contains Islamic teachings as well as rules of Islamic Jurisprudence (Sharia). Looking at *Hikmet* from point of view of Sufism, there emerges divine love, didactic content for moral behavior, and the spiritual aspects that guide a person to live a pure life. Yasawi's *Hikmet* also emphasized the learning and interpretation of the language, culture, ethnography, and Sufi poetry.

This study examines *Hikmet* as it explains how the language and cultural codes in the text contributed to the spiritual growth of the Turkic people. The study focused on words and their combinations, mythologically significant linguacultural units (mythologemes), proverbs and symbols that represented

cultural stereotypes. The findings of this study would offer useful insights in learning about language and cultural codes in mythological texts. Moreover, to comprehend the text of *Hikmet*, the reader should be familiar with Islam terms such as Tariqat, Magripat, Sharia, and the Sufi philosophy. The current study also examines all these principles in the light of decoding stylistics.

Theoretical Framework

This study utilized [Arnold's \(1972\)](#) theory of Decoding Stylistics, prevalent in the Russian research. The theory uses the term "Decoding Stylistics" as a convenient indicator of the relationship with the "theory of information" and with the "participant in the process of participation" ("text - reader"). According to [Arnold \(1972\)](#), "Decoding Stylistics refers to a section of stylistics that considers the methods of interpreting a literary text." This aspect of stylistics is achieved in national and international science of text interpretation in information theory, cybernetics, scientific stylistics, poetics, theory, and history of literature are applied in the works of other Russian scientists who evaluated the text from the standpoint of Decoding Stylistics. Additionally, a researchers' judgments on the appraisal of intuition are also identical according to text of Decoding Stylistics; they incorporate this into their scientific study. [Riffaterre \(1960, 1970\)](#) advances this point of view referring to his own experience. In addition to the fact that intuition is required in all linguistic studies, the stylist himself confirms that he can act as an informant in text interpretation ([Arnold, 2001](#)).

Stylistics decoding guided the framework of the current study because it is now widely recognized as the foundation for parsing and reading fiction literature. The ultimate goal is to discover and recognize tactics that will assist the reader in profoundly and completely comprehending the text and the author's idea in it. This is possible by determining the "code" of a literary piece through search and delivery which is based on structural stylistics value. Not only are the conclusions of text science used in the described aspect based on the developed decoding methodology, but attempts are also made to prove the typological capabilities of applying this technique in dealing with any text and make theoretical changes.

Contextually, in order to analyze *Hikmet* through the application of decoding stylistics, a stylistic direction was taken up to look into the diverse ways in which Yasawi expressed his ideas and feelings to the reader. The goal of analysis was to assess the text's impact on readers and to determine the work's ideological and artistic substance from a language standpoint. The major aim was also to research the algorithms and codes used to decode a work at various levels of language and culture. The decoding algorithm are the rules for recreating information due to knowledge of code combinations, and code is a set of essential language units and rules for their connection, communication (combination). Texts of literary works or pieces of chapters that are both essential and sufficient for their aesthetic importance constitute information ([Suleimenova et al., 2022](#)).

The decoding algorithms used in the current study focused on connotative meanings, which exemplified the capacity to represent lexical, phraseological, grammatical, and phonetic units in the same context. They were the primary focus of stylistic decoding; the process that examined how thoughts, feelings, and other relations interact in various contexts of participation in literary texts to convey ideas. Due to the variations in the content stored in the memories of the encoder and the decoder, as well as the potential for code modifications, some information is inevitably lost during the decoding process. The technique of giving specific values that are significant to the author is used to counteract the loss of knowledge. These techniques avoid information distortion and misunderstanding during decoding. Such activities in decoding stylistics include convergence, the inconceivable effect (the effect of obscurantism), and coupling (combination, cohesion). Many works provide a description of these techniques ([Meltem, 2019](#)).

Convergence refers to an excessive amount of stylistic approach used in the author's motivations, emotions, and states that support and solidify the reader's perception. This occurs when there is the presence of multiple approaches in applying the stylistic principles. The inconceivable effect occurs when a less likely element appears in the communication, which breaks the information flow and produces an unexpected scenario. This interferes with perception, demands effort from the reader, and has a significant impact on them because information about the difficult-to-predict elements becomes more significant and expressive. Coupling is the ability of the text's constituent parts to operate in phonetic (rhyme, meter, alliteration, assonance), structural (morphological or syntactic construction), or semantic (synonym, antonym) categories while maintaining the text's coherence. The current study examined all of these decoding applications in understanding *Hikmet*.

Literature Review

- *Linguoculturemes As Language and Cultural Codes*

Russian scholar V. Vorobyov popularized the term *linguoculturemes* to denote culture relevant language units ([Vorobiev, 2008](#)). A linguocultureme can be termed as a complex, interlevel language unit, dialectically connecting linguistic and extralinguistic (cultural) factors, in the form of verbal signs and symbols, carrying semantically rich content and cultural sense ([Campbell, 2009](#)). This phrase is translated into Kazakh as

"lingvomädeni bırlık". The unit "bırlık" is not a full-fledged counterpart of the suffix "-ema" and the phrase "linguocultureme" is a borrowing, not a Russian word, this term is still used in this manner. Vorobiev (2008) demonstrates that linguoculturemes include not only segments of a language (linguistic meaning), but also segments of a culture (non-linguistic cultural meaning) indicated by the appropriate symbols. Some of fundamental characteristics of a linguocultureme include: 1) it has a connotative meaning and becomes a character-function; 2) it can have numerous connotative markers; 3) it may or may not resound in the receiver's consciousness; and 4) the "ideological context" that gave rise to them becomes obvious only when it is used in a context (Vorobyov, 2006).

Kolesnikova (2023) cites Olshansky's classification of linguacultural units into words, word combinations, mythological linguacultural units (mythologemes) paramiological units (proverbs), symbols, cultural stereotypes, and imagery or figurative language. Ashurova & Galieva (2019) called these linguacultural units as stylistic devices, considering them as cultural models. They highlighted a correlation between literary language and colloquial language, and between language and culture, which determined people's communicative behavior and speech etiquettes.

Linguacultural investigations through Decoding Stylistics of a text reveal that linguoculturemes have several structural types, ranging from a single word to an entire text. In contrast to the word and lexico-semantic version as simply linguistic units, linguoculturemes can be expressed by various language forms including words, word combinations, text fragments, phraseological units, stylistic devices, syntactical structures and even the whole text. The sources of linguoculturemes can be different in every culture, for example, realia, geographical position, descriptive text, names of famous people, description of place, myths, legends, climate, images, beliefs, food, clothes customs and traditions. Accordingly, linguoculturemes can be presented by non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech forms of etiquette, image-bearing means, etc.

- *Ahmed Yasawi and His Hikmet*

Khoja Ahmed Yasawi (later known as Hazrat-i Turkistan or Pir-i Turkestan) was born in Sayram (Ispijab, South Kazakhstan) in 1093 AD. He was the founder of a new Sufi Order called "Yasawiya," which spread throughout the Turkic nations and laid the foundation of Sufi poetry in Turkic world Literature (Sala, 2018). *Diwan-i Hikmet* is a comprehensive volume, a collection of Yasawi's Sufi poetry influenced by the Islamic teachings and the Sufi tradition. This poetry collection contains some complex stereotype images of a culturally unbiased world, through a language used in its purest form. This text is explored as Khoja Ahmed Yasawi's legacy by several scholars, namely Syzdykova (2014) who examined Yasawi's use of language with the perspective of Kazakh linguistics; Kenzhetai (2008), who offered a methodological foundation to examine the language and cultural aspects of the Yasawi legacy; while Abuov (2022) discovered some modern elements of Turkic-Sufi culture in Yasawi's use of language. Uzbek scientist, Ibrahim Haqqul opined that "the lyrical principle in *Hikmet*s acquires a special meaning when compared with the works of Sufi poets such as Abdul-Majd Sanai, Fariduddin Attar, and Jalaluddin Rumi, who raised Persian-Tajik Sufi poetry to a new and higher level". (Tuychiyevna, 2023), thus elevating the literary status of Yasawi.

Diwani Hikmet was collected and compiled as a *Diwan* by Yasawi's followers and spiritual clerics who wished to share his views of Islam, enlightenment, and divine love expressed through a spiritually pure language through his poetry. These poems, which used a simple language, were easy-to-memorize and contributed to the spiritual and educational growth of the Turkic people. The text *Hikmet* reveals both a language and a cultural code that aids in understanding a nation's behaviour and defines folk psychology. There are three forms of worldwide cultural codes: pre-writing (traditional) codes, writing (bookie) codes, and newly formed screen codes. Culturologists link the emergence of the written type of the cultural code to sacred books, claiming that the magic of the ritual code was transmitted to the magic of the word from there. Yasawi's legacy is part of a written cultural code. In his *Hikmet*, while Yasawi praises noble human qualities like knowledge, intelligence, spiritual piety, kindness and generosity, he also criticizes corrupt practices like ignorance, hypocrisy and stinginess. These expressions stand out as linguistic and cultural codes in the Yasawi inheritance as linguoculturemes, which are required to be interpreted.

- *Decoding Yasawi's Hikmet as a Literary Text*

Decoding Yasawi's *Hikmet* as a literary text requires paraphrasing which is a challenging task due to the lack of authentic guidelines available in Kazakh linguistics. Unfortunately, Adilova's (2016) textbook *Stylistics of perception* is the only work available in Kazakh linguistics which highlights the reader's perception, or decoding model, in the stylistics of a literary text. In spite of that, Ahmed Yasawi's legacy continued to be explored. In Sufi philosophy, decoding was pioneered by Sufi scholars like Knysh (1991) and Bertels (1965). There are other works that merit to be scientific research materials. Syzdykova (2014) also fully demonstrates the level of study of the Yasawi's language. Due to its alignment with the perspective of Kazakh linguistics, this work originating from this point of view must be considered.

Zharmukhameduly (1999) offers an explanation of Yasawi's *Hikmet* from the perspective of literary criticism, however there are still other research areas ahead in the study of Yasawi language heritage. Syzdykova's (2014) work, *Language of Yasawi's Hikmet*, is based on Samarkand (Zaleman) version and is recognized at the forefront of Kazakh linguistics (Syzdykova, 2014). Some linguists also use Kenzhetai's (2008) profound and thorough research as a methodological foundation because it covers philosophical, historical, cognitive, and cultural aspects of the Yasawi legacy. In addition, Abuov's (2022) study has also recently examined the modernizing processes of the Turkic-Sufi culture of the Yasawi lineage. Uzbek literary scholar Abdurauf Fitrat writes: "[...] Yasawi's *Hikmet* was written in poetic standards like rhyme, style, and completely match with Folk Literature" (Dustkoraev, 1994). Thus, the work harmonizes the religious-mystical spirit with folk creativity, to produce a masterpiece of Turkic Sufi Literature.

Methodology

- *Research Design*

The study utilized a qualitative research design with a linguacultural and historical approach to understand Yasawi's *Diwani Hikmet*, a collection of Sufi poetry of the medieval period. A theoretical framework of decoding stylistics guided this research study, supported by Arnold's (1972) theory of Decoding Stylistics. The study also focused on the principles of convergence, the inconceivable effect and coupling to understand the language and cultural codes in Yasawi's mystic poetry

- *Data Collection*

Several versions of Yasawi's *Hikmet* exist. The current study used the Samarkand version of *Hikmet*, the Istanbul edition of 1897 as well as Zharmukhameduly's (1999) word for word translation. The translation was, however, not adhered to in its real form; instead, we preferred the original text of *Hikmet* and kept the translation comparing with it. Since *Hikmet* is known to be written in Chagatai, exact Kazakh equivalents were tested for clarity. In addition, Iasau's (1998) documentation was also employed, which is an authentic resource for Yasawi's *Hikmet*. The text of Yasawi's *Hikmet* was also examined for its linguistic clarity in the light of recommendations by Syzdykova (2014), which is an official transcription of the Yasawi's text.

- *Data Analysis*

Ahmed Yasawi's *Diwani Hikmet* was analyzed by taking examples of his poetry for language and cultural codes. Due to its alignment with the perspective of Kazakh linguistics, *Hikmet* was analyzed through a methodological perspective covering the philosophical, historical, cognitive, and cultural aspects of Yasawi's legacy (Kenzhetai, 2008). The recommendations by Abuov (2022) were also used to analyze the modernizing processes of the Turkic-Sufi culture exemplified in Yasawi's Sufism. Last but not the least, Zharmukhameduly's (1999) perspective of literary criticism for *Hikmet* were referred to analyze the scope of Yasawi's literary heritage.

The analysis process was assisted by a paraphrasing activity of Yasawi's *Hikmet* as a literary text of Kazakh language, in order to decode the stylistics elements in the light of recommendations of several scholars including Adilova (2016), which highlighted the reader's perception, or decoding model in decoding stylistics of a literary text. The Sufi element in *Hikmet* was analyzed with the aid of Knysh's (1991) views on Sufi philosophy and Bertel's (1965) Sufism

Results and Discussion

- *Convergence*

The concept of convergence in stylistics refer to multiple approaches that an author can take in a single text to support his arguments and perform several tasks. Convergence is often a result of linguistic change when two or more languages resemble one another structurally and stylistically due to a prolonged proximity and mutual interference (Meltem, 2019). Yasawi's *Hikmet* has several examples of convergence appearing as words, phrases and *linguoculturemes*, which are unmistakably markers of emotions and moods that heighten the reader's perspective. For example, there are multiple expressions recognized as *linguoculturemes* in *Hikmet*. The word "jyla" (crying) appears 52 times in *Hikmet*; the word "jas" (tears) 37 times, "zar" (sobbing) 26 times, and the word "eñire" (moan) 12 times. Kenzhetai (2008) looks into convergence through a psychotechnical approach. According to him, *Jylau* (crying) is a sensual process according to "*Tariqat*", and a psychotechnical act. Consequently, it is evident from *Hikmet* that the word "*jylau*" has a symbolic connotation.

To decode this expression with convergence, there are several stylistic techniques adopted by the author to express these emotions include connotations, communicative background, presupposition, exaggeration, and the

use of metaphors. Another thing that uniformly emerges in these expressions is the emotionality and expressiveness, solidifying the element of convergence in multiple meanings. For example, the word "jylau" (crying) has 12 definitions according to the *Kazakh Literary Language Dictionary* such as crying from pain, resentment, or grief; crying from inside; crying loudly at funeral; and sobbing, crying loudly. It also has figurative meanings like expressing grief; suffering; missing somebody; feeling down; complaining; saying goodbye; referring to animal sound; and raining. It cannot be argued that the term "jylau" (crying) in the text *Diwani Hikmet* lost its significance in relation to these connotations. It is challenging to infer one of these meanings.

Another method to decode with convergence is to confine ourselves to the *communicative background* or the text's interior. The right interpretation of the text is ensured not only by linguistic and graphic units and instruments, but also by a common store of information. The text is created and deciphered based on this background. The perception of the text will be related with assumptions in this regard. *Presupposition* is another decoding method of convergence which means prediction. Presupposition is an element of the text's substance that is not conveyed in words, but a prior knowledge that allows you to interpret the text fully and decently. This type of knowledge is sometimes referred to as background knowledge. With no equal symbol put between the two, presupposition might occur from reading the same text as the preceding one, or it can arise from the originator of the text's knowledge and experience. Background education is knowledge of culture and existence by the writer/speaker and the reader/listener.

As a result of the application of convergence, it is easier to decipher the linguocultemes in *Diwani Hikmet*. Such an application is also not only limited to "line of sentences," but also offers some "knowledge" that is not stated in words. This knowledge must be comprehended for perception, for the development of the text's overall meaning and substance. In Sufism, convergence thus aids in decoding several literary phrases. To cite again, the term "Jylau" (crying) is not simply a word of distinct psychophysiological occurrence in Sufism, but it is also an expression of true feelings in Sufism. Sufi poetry focuses on attaining God in a mystical way, addressing the path of "Tariqat," which the sensory ways of achieving success with God.

- *Inconceivable Effect*

Inconceivable effect occurs when a less likely element appears in a text, speech or conversation. It breaks the information's flow and produces an unexpected scenario or inconceivable effect. This interferes with perception as well as the meaning of words, demanding extra efforts from the reader, and making a significant impact on them because information about the difficult-to-predict elements becomes more significant and expressive.

There are two factors combined in decoding: the subjective foundation, which is evident when examining from the perspective of the reader, and the objective basis, which is made up of a linguistic approach. The example of a word *topyraq* (soil) in *Hikmet* demonstrates this effect. The term *topyraq* (soil) has the following objective definitions when used in its default sense: "1. the outer, upper soft layer of the Earth; 2. the loose surface layer of the Earth's crust formed under the influence of the atmosphere, lithosphere, biosphere, and physical, chemical, and biological processes. There are also phraseological contexts for *topyraq* (soil) in a dictionary. Interestingly, one does not find such a perception of the word *topyraq* (soil) in the context of *Hikmet* where this word was used 13 times, and refers to a spiritually developed individual.

The influence of this *inconceivable effect* forces the reader to solve this puzzle because the normal reader does not expect a spiritually developed individual to be *topyraq*. From here, we move on to the subjective foundation and assume that the word *topyraq* has acquired a linguistic and cultural connotation, which is significant to religion. Allah created man from the soil, according to some verses of the Qur'an (Surah Hajj, verse 5, Surah Muminun, verse 12, Surah Mumin, verse 67, and like.). As a result, Yasawi's *Diwani Hikmet*, which has religious Sufi content, can be understood as the lyrical hero's desire to be the soil; to enter into the soil's character; to find himself, his head, body, nobility, and race as soil; to "return" to the primordial being; and to exist outside of himself as a transcendental aspiration that is the desire of his soul. Therefore, by decoding information that is not readily apparent from the outside, stylistic decoding techniques offer a respectable knowledge of the literary work.

Inconceivable effect is also seen in words depicting oxymorons, contrast, alogism, and paradoxes, which all demonstrate the good benefit of "deceiving" without expectations. Oxymorons represent unburdening, dying alive, burning with appreciation, embracing the choir girl of a person who has repressed his wishes; alogisms are represented in dignity of space, and begging for worries, which contradict the reader's rationality. As a result of this, the reader immediately feels the need to decode. In paradoxical sentences like *Ol sababdin altmyş uchda kirdim ierga - Sol sebepten alpys üşte kirdim jerge*, which are repeated at the end of *Diwani Hikmet*, it is stated that the protagonist achieves spiritual perfection, yet the lyrical hero abruptly «*gerge kiredi*» (enters the Earth) creating a paradox. In the Kazakh language, "jerge kiru" is a bad phenomenon. The phraseological dictionary defines it as "*betinen oty şyğyp, qatty üialu, özın qoiarğa jer tappau*" (to be very ashamed, not to find a place to put yourself) (Kenesbayev, 2007). The reader's deluded hope thus drives him to seek the truth.

The essence of a text can be effectively disclosed if the reader has comprehensive knowledge of what he has previously experienced, heard, or read, and has the requisite stock of information in advance. If the previously gathered stock is insufficient, that is, if the reader's intelligence and senses are not at the appropriate level, he will be unable to obtain the basic information. Sufism provides us with wisdom and information. We are sure that Sufi poems are about deeds and actions of the senses (Abdirashidov, 2018). Additionally, knowledge of Tariqat and magripat in Sufism helps in the discovery of the truth. One of the ten "maqams" of Tariqat comes to "tajrid" (Abuov, 2022), which is one of Yasawi's Sufi teaching principles. Kenzhetai (2008) provides a serious explanation for the term "haluat" (Kazakh - "kyluet"), which linguistically means "to be alone", "to be quiet", or "to hide behind a stone". In Sufism, it relates to guiding an individual's consciousness toward a specific purpose. The individual is educated to see through dark, remote regions from the outside world, that is, in a place dug out of the ground, for a period of time through "zikur", unique spiritual exercises" (Kenzhetai, 2008). This is how the reader understands the meaning of "entering the Earth," or how it is decoded.

- *Coupling*

Coupling is the ability of a text's constituent parts to operate in phonetic (rhyme, meter, alliteration, assonance), structural (morphological or syntactic construction), or semantic (synonym, antonym) categories while maintaining the text's coherence. There are stylistic methods in wisdom that are similar in phonetic, structural, and semantic characteristics and assist the text's integrity. From a diachronic perspective, the sound combinations in the *Hikmet* verses serve the text's integrity. For instance, some original verses in *Chagatai* version are presented from Yasawi's *Hikmet*:

*«Bismillahi» deb baian ailai hikmat aityb,
Taliblarğa dur ua gauhar sachtim mana.
Riadatni qatiğ tartyb qanlar iutib,
Men «Daftar sani» sozin achtig mana
Sözni aytim har kim bolsa didar talab,
Janni janğa pund qylyb rokni olab.
Ğarib, fakir, ietimlarni başın sylab,
Köñili qatiğ halaiqdin qachtim mana*

Meaning of the Verse

Bismillahi
I'm a fan of talibrak.
Riadat's strict order has swallowed blood,
I mean "Daftar sani" here
I said that anyone who wants to see
Johnny Janga is a pound-for-pound rock.
Pat the stranger, the poor, the fatherless,
I'm here to help you

The cohesion of tense rhymes (abab) in these verses, mostly from verbs, when verses 1, 3 are supplied in an irregular form with a verb preposition and verses 2, 4 in the form of an acute past tense, serve as the unity of the text's narrative structure. Most importantly, the poem's rhyme supports the poet's activities on the path of Tariqat in Sufism. *Diwani Hikmet* contains numerous such examples. Yasawi uses these language codes not only to bring cohesion of verbs and tenses, but also to highlight human qualities such as good and evil, truth and falsehood in his poetry. This adds the didactic dimension or the cultural code to his texts. The following example from *Hikmet* illustrates this phenomenon:

*Harom yegon hokimlar, rishvat olib yegonlar,
O'z barmoqin tishlabon qo'rqub turub qolmishlar.
Totlig'-totlig' yegonlar, turluk-turluk kiygonlar,
Oltun taxt o'lturgonlar tufroq ostida qolmishlar.
Mo'min qullar, sodiqlar, sidqi birla turgonlar,
Dunyolig'in sarf etib, ujmoh hurin quchmishlar.*

Meaning of the Verse

The corrupt rulers, those who are usurers,
They will be stuck (before God) biting their finger.
All those who ate feasts, and dress up (by getting usury),
Those (rulers) who are on the gold throne will be buried under dirt soil.
True believers, trustworthy ones – who keep their faithfulness,
They spend their possessions (for God) and will hug their Houris.

The cultural code is reflected in these verses when Yasawi requires individuals to fight against their egos and adopt a noble life and commit good deeds to save themselves from suffering. These verses build in individuals the cultural perspective of acquiring knowledge of human values, and ignore greed and bad deeds (Juraev & Rajavaliev, 2023). A similar thought is illustrated in another verse from the *Hikmet*:

*Nafs yo'liga kirgan kishi, rasvo bo'lur,
Yo'ldan ozib, toyib to'zib gumroh bo'lur,
Yotsa-qo'psa, shayton bila hamroh bo'lur,
Nafsnı tepgil, tepgil, ey badkindor.*

Meaning of the verse

Whoever enters the path of lust, (he/she) will be shamed,
Then goes astray, slips from the right path,
This means Satan is always with you, no matter if you stand up or lie down,
(So,) Hey villain one, kick your “nafs” (ego), kick it hard (so that you become a good one).

In this verse, Yasawi expresses hatred for lust (nafs), since it corrupts and destroys humanity. Lust is the cause of war, conflict and devastation, innumerable massacres, and cruelty. He emphasizes that a person must ignore physical demands like lust, envy, ego and pride, as these are symbols of negative attributes. When a person loves his ego, which Yasawi calls “nafs,” the person falls into greed materialism, and satanic (evil) desires.

These verses are also the evidence that Yasawi's poetry also reflect the cultural codes or didactic lessons mostly derived from the Quran and the Hadith, though there is also the impact of Sufism. His poetry teaches people not to forget their being human, not to succumb to greed, lust and selfishness. He wants people to remain virtuous, avoid telling lies, and deflate their egos in every situation (Juraev & Rajavaliev, 2023). When Yasawi combines language and cultural codes together, stanzas in his poetry exemplify repetition of one sentence over the other, which is an example of a coupling operation. These stanzas are also examples of blending text from different sources into a single semantics. The phrases that compose stanzas and act as text cohesiveness are examples of such structures.

Conclusion

Decoding Stylistics provide a decent understanding of a literary text by revealing details that are not immediately apparent. Decoding, more exactly, is a creative process in which the reader's point of view is primary. In the theory of aesthetic perception of an artistic word, the reader's understanding with the creator becomes the most essential methodological position of text analysis. Moreover, in decoding process, the text must pass through several barriers of social, historical, temporal, and cultural character before it may reach the reader. The author and reader may come from various historical periods, social groups, religious or political beliefs, and cultural and national traditions. Some works necessitate a broad range of thought, knowledge of history, philosophy, mythology, religion. Such things exist between Yasawi's *Diwani Hikmet* and the reader.

This study revealed what decoding procedures should be used to understand *Hikmet* and to identify linguistic and cultural codes. During the process, stylistics decoding process was adopted and tools such as convergence, inconceivable effect, and coupling enabled the understanding of the language and cultural codes in his poetry. The findings revealed that linguistic units in *Hikmet* are not only language specimens but they also contain cultural significance, as they presented the moral and didactic elements as well. The text thus supported both the artistic and aesthetic functions. The way to determine the symbolic meaning, word meaning, and conceptual meaning are also opened up in *Hikmet*.

The material in *Hikmet* is also factual information that has been expressed and presented in a unique way. It conveys the knowledge as a result of the writer's act of thinking and speaking as well as the content of the reader's act of thinking and speaking. The linguistic interpretation of Yasawi's poetry requires a focus on the context of all these categories and principles, which are derived from multiple sources like the Islamic culture, Sufi movement, Tariqat, and magripat. Last, but not the least, linguistic parsing through stylistic decoding of *Hikmet* necessitates greater foundational research. The current study was just a humble attempt to illustrate this need.

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