

## THE STORY OF KING CHASHTANA IN OLD UIGHUR FROM THE POINT OF VIEW OF SEMIOTICS\*

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### ABSTRACT

*Signs are marks which stand for abstract and concrete things rationally. They also refer to things or indicate them. For example, smoke is the sign of fire; beetle-browed is the sign of anger. According to linguists, the sign helps find the system of the semiotics of language and discover its elements. Semiotics had an impact on the introduction of linguistics to the scientific milieu and appreciation of it by the sciences to a certain degree. It qualifies to sign each of the words in a language. According to Saussure, the link between signifier and signified is arbitrary. The highest level of language in terms of the relation between signifier and signified is literary texts. In these sort of text, the writer tries to express what s/he wants to mention as concrete, abstract, and emotional elements using signifiers. Recently, the studies using linguistic movements in reading literary texts have risen. Every approach allows readers and researchers to look at the issue from a different point of view in discussing in detail the literary texts. In this study, the text named The Story of King Chashtana in Old Uighur is analyzed in terms of semiotics. A narrative about the history of two important cultures for the history of Eurasia culture, which are Saka and Uighur, is studied and it is tried to reach some new information and clues about the history of these two nations. The history of Central Asia and the history of Eurasian has still been mysterious for us in many ways. To solve the mystery, all kinds of hints and documents must be evaluated. The hint can sometimes be a little ornament or a small piece of the saga. These and other clues will lead us to grasp reality more deeply. Because of this, historical works should be to re-examined with the help of new methods and to all kinds of details that obtained from them should be discussed.*

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*Semiotics, sign, Old Uighur, King Chashtana, Çaştana.*

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\* Makalenin geliş tarihi: 22.03.2020 / Kabul tarihi: 17.04.2020

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## Introduction

The English word *semiotics* (Greek *sd̄miōtiké epistémd̄*) designates the science (*epistémd̄*) of signs (*sd̄mē̄ion, sd̄ma*). Signs are objects that convey something – a message<sup>1</sup>; they presuppose someone who understands them – an interpreter. The processes in which signs and interpreters are involved are called *sign processes (semiosis)*<sup>2</sup>. A set of interpreters, together with the signs and the messages interpreted by them, as well as the further circumstances relevant to the interpretation<sup>3</sup>, is called a *sign system*. Thus, semiotics studies sign concerning their functioning in sign processes within sign systems.<sup>4</sup>

Semiotics is concerned with meaning; how *representation*, in the broad sense (language, images, objects) generates meanings or the processes by which we comprehend or attribute meaning. Semiotic analysis, in effect, acknowledges the variable relationship[s] between the representations we construct, which causes the images or objects to be held *dynamic*. That is to say, the significance of the images or objects is not regarded as a one-way process, from image or object to the individual. However, semiotics points out to the complex interrelationship between the individual, the image or the object and other external factors such as culture or society.<sup>5</sup> According to Eco, to introduce the language used in discussions of semiotics; we say that semiotics is the study of signs and signifying practices. A sign can be defined, basically, as any entity (words, images, objects, etc.) that refers to something else. Semiotics studies how this *referring* results from the previously

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<sup>1</sup> Roman Jakobson, *Coup d'œil sur le développement de la sémiotique*, Indiana UP Bloomington 1975, quoted in Roland Posner, "Basic Tasks of Cultural Semiotics", In Gloria Withalm and Josef Wallmannsberger (eds.), *Signs of Power – Power of Signs. Essays in Honor of Jeff Bernard*, INST, Vienna 2004, p. 56.

<sup>2</sup> Charles W. Morris, *Foundations of the Theory of Signs*, The University of Chicago Press, Chicago 1938; John N. Deely, *Basics of Semiotics*, Indiana UP, Bloomington 1990, p. 32; Walter A. Koch, "System and the Human Sciences". In: Gabriel Altmann/W.A. Koch (eds.): *Systems. New Paradigms for the Human Sciences*, Walter de Gruyter, Berlin/New York 1998, p. 707-718, quoted in Roland Posner, *ibid.*, p. 56.

<sup>3</sup> Luis J. Prieto, *Messages et signaux*, Presses Universitaires de France, Paris 1966, p. 47f, quoted in Roland Posner, *ibid.*, p. 56.

<sup>4</sup> Roland Posner, *ibid.*, p. 56.

<sup>5</sup> Brian Curtin, *Semiotics and Visual Representation*, 2009, p. 51, (<http://www.arch.chula.ac.th/journal/files/article/1JjpgMx2iiSun103202.pdf>).

established social convention.<sup>6</sup> That is, semiotics shows the relationship between the sign and the socially-constructed 'something else'. Semiotics is concerned with the fact that the reference is neither inevitable nor necessary. The image of the swastika, for example, can have radically different meanings depending on where and how it is viewed.<sup>7</sup>

Potts says that signifying practices simply refers to *how*, rather than *what*, meaning is produced and, finally, the social convention which links signs with meanings is called a code. For Potts, *the cross is coded in Christian cultures*. Meaning does not, as such, inhere in images and objects. The significance we give images and objects is *other* to what the image or object is. In other words, images and objects can operate like signs and, importantly, the meaning we attribute to the sign relates to cultural ideas that we have learned, and may or may not be aware of. Further, Alex Potts wrote that images and objects are not only mediated by conventions, but the meaning is largely *activated* by cultural convention.<sup>8</sup> How is it possible not to recognize an image or object? When we recognize an image or object, how do we recognize it?<sup>9</sup>

One of the definitions is that of Umberto Eco, who states that 'semiotics is concerned with everything that can be taken as a sign'.<sup>10</sup> Semiotics involves the study not only of what we refer to as 'signs' in everyday speech but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures, and objects. Contemporary semioticians study signs not in isolation but as part of semiotic 'sign-systems' (such as a medium or genre). They study how meanings are made and how reality is represented.<sup>11</sup>

Structuralist methods have been very widely employed in the analysis of many cultural phenomena. However, they are not universally accepted: socially-oriented theorists have criticized their exclusive focus on structure,

<sup>6</sup> Umberto Eco, *A Theory of Semiotics*, IN: Indiana University Press, Bloomington / Macmillan, London 1976, p. 16.

<sup>7</sup> Brian Curtin, *ibid.*, p. 52.

<sup>8</sup> Alex Potts, 'Sign' in Robert S. Nelson and Richard Shiff, eds., *Critical Terms for Art History*, University of Chicago Press, London and Chicago 1996, p. 20, **quoted in** Brian Curtin, *ibid.*, p. 52.

<sup>9</sup> Brian Curtin, *ibid.*, p. 52.

<sup>10</sup> Umberto Eco, *ibid.*, p. 7.

<sup>11</sup> Daniel Chandler, *The Basics Semiotics*, Routledge, London-New York, 2007, p. 2.

and no alternative methodologies have as yet been widely adopted. Semiotics is not widely institutionalized as an academic discipline (although it does have its own associations, conferences, and journals, and it exists as a department in a handful of universities). It is a field of study involving many different theoretical stances and methodological tools. Although there are some self-styled 'semioticians', those involved in semiotics include linguists, philosophers, psychologists, sociologists, anthropologists, literary, aesthetic and media theorists, psychoanalysts and educationalists.<sup>12</sup>

All of us seem as a species to be oriented by a wish to make meanings: all of us are surely *homo significans* – meaning-makers.<sup>13</sup> Distinctively, we make meanings through our creation and interpretation of 'signs'. According to Peirce, 'Symbols grow. They come into being by development out of other signs, particularly from icons, or from mixed signs partaking of the nature of icons and symbols. We think only in signs.'<sup>14</sup> Signs take the form of words, images, sounds, odors, flavors, acts or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning. 'Nothing is a sign unless it is interpreted as a sign', declares Peirce.<sup>15</sup> Anything can be a sign as long as someone interprets it as 'signifying' something – referring to or *standing for* something other than itself. We interpret things as signs largely unconsciously by relating them to familiar systems of conventions. It is this meaningful use of signs which is at the heart of the concerns of semiotics.<sup>16</sup>

On comprehending language and sounds, human beings felt the necessity to describe and make them permanent. In this way, writing, which

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<sup>12</sup> Ibid., p. 4.

<sup>13</sup> Ibid., p. 13.

<sup>14</sup> Charles Sanders Peirce, *Collected Papers* (8 vols: vol. 1, *Principles of Philosophy*, ed. Charles Hartshorne and Paul Weiss, 1931; vol. 2, *Elements of Logic*, ed. Charles Hartshorne and Paul Weiss, 1932; vol. 3, *Exact Logic (Published Papers)*, ed. Charles Hartshorne and Paul Weiss, 1933; vol. 4, *The Simplest Mathematics*; ed. Charles Hartshorne and Paul Weiss, 1933; vol. 5, *Pragmatism and Pragmaticism*, ed. Charles Hartshorne and Paul Weiss, 1934; vol. 6, *Scientific Metaphysics* ed. Charles Hartshorne and Paul Weiss, 1935; vol. 7, *Science and Philosophy*, ed. William A. Burks, 1958; vol. 8, *Reviews, Correspondence and Bibliography*, ed. William A. Burks, 1958), Harvard University Press, Cambridge, MA 1931-58, sec. 2.302.

<sup>15</sup> Charles Sanders Peirce, *ibid.*, sec. 2.172, quoted in Daniel Chandler, *ibid.*, p. 13.

<sup>16</sup> Daniel Chandler, *ibid.*, p. 13.

has the characteristics of a secondary system, was invented. It enables signifiers to become permanent with another signifier system. "Writing" is a system presenting the language visually and in a one-dimensional way and it is used to provide distant communication and to prevent messages from getting lost etc. In a broad sense, it is an intuitional expression, a secondary system.<sup>17</sup>

Saussure identifies language as a system of signs. Every statement we see in the language is a kind of sign. A sign consists of a signifier and signified. According to Saussure, the relations between signifier and signified are connotation relationships and these two constituents connote each other consistently.<sup>18</sup> A sign is a unit that associates a thing although it is not that thing. It enables communication and needs some prior knowledge to be understood. Semiotics assumes that people approach every topic concerning them through signs and investigates this subject.<sup>19</sup>

The semiotic research in literary texts depends on knowing what the symbols in these texts represent. A signifier depends on previous knowledge to be comprehended. In the same way, readers' possessing a high level of knowledge in terms of the signifiers beforehand is of extreme importance in the semiotic analysis. At this point, readers have a big responsibility.

Semiotics studies in literary texts try to put the literary text itself in the center of the research. Literary texts have surface structure and deep structure. It needs to be regarded as how the surface structure of the text is affected by the meaning relations in deep structure.<sup>20</sup>

Lately, in the explanation of literary texts, the number of studies using linguistic movements has increased. Every method reveals different aspects of literary texts. Every approach helps readers and researchers look from a different perspective as regards text explanation. In this study, the old Uighur

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<sup>17</sup> Berke Vardar, *Dilbilimin Temel Kavram ve İlkeleri*, The Turkish Language Association Press, Ankara 1982, p. 59.

<sup>18</sup> Ferdinand de Saussure, *Genel Dilbilim Dersleri/Course in General Linguistics* (trans. Berke Vardar), Multilingual Press, İstanbul 1916/1998, p. 108-109.

<sup>19</sup> Fatma Erkman Akerson, (2005). *Göstergebilime Giriş*, Multilingual Press, İstanbul 2005, p. 16.

<sup>20</sup> Aysu Erden, *Kısa Öykü ve Dilbilimsel Eleştiri*, Gendaş Kültür Press, İstanbul 2202, p. 74.

text named the Story of King Chashtana will be analyzed in terms of semiotics.

This story is one of the best-known stories written in Old Uighur in Turkic history and one of the first examples of the *avadana*<sup>21</sup> literature. This *avadana*, found in *Daṣakarmapathāavadānamālā* (DKPAM) is an *avadana* about *öve üz buz köjül* (Skr. *vyāpā*) “Wrath” or the chapter dedicated to the ninth sin.<sup>22</sup> In this *avadana* *King Chashtana*, is fighting demons that are spreading a plague that is ravaging his country. *King Chashtana* saves his land from the plague and attains the title of Buddha by heroically winning a battle against the demons.

The summary of the Story of King Chashtana is as follows<sup>23</sup>:

Once upon a time, there was a king who ruled over Uccayn. His name was Chashtana. He was as brave as a lion. One day, a plague started to spread in his land. The people did not know what to do about it. This plague was ravaging all parts of the country. King Chashtana set out to find a cure for the plague. He went out of town. He arrived at a crossroads. Each passage was occupied by horrific demons. Chashtana went to the demons. He demanded that the demons stop the plague ravaging his country, or things would not end well for them. The demons were furious that Chashtana was threatening them and they immediately attacked him. The king caught one of the demons by its hair and tried to snap its neck. The demons got scared and asked the king for forgiveness. They begged him. They told the king that they were not the ones spreading the plague, it was a three-eyed demon that lived far away from there. When the king heard this, he let these demons go and continued on. After a long journey, he arrived at the lair of the three-eyed demon. The three-eyed demon attacked the king and tried to kill him. However, the king took the demon down in one hit. Realizing that he was about to die, the three-eyed demon told the king that he was not the one spreading the

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<sup>21</sup> *Avadāna* (Sanskrit: “Noble Deeds”): Legendary material centring on the Buddha’s explanations of events by a person’s worthy deeds in a previous life (<https://www.britannica.com/topic/Avadana>) (06.04.2020)

<sup>22</sup> Murat Elmali, *Daṣakarmapathāavadānamālā*, TDK Press, Ankara 2016, p. 45.

<sup>23</sup> *Ibid.* p. 183-190; 268-272.

plague. He added that the one spreading the plague was a succubus that lived far away. Setting out again, Chashtana arrived at the lair of the succubus. However, when the succubus saw the king coming, she immediately took the guise of his beautiful wife to trick him. Chashtana figured out the succubus's ruse and told her to end the plague, or he would kill her. The succubus realized that there was no way she could trick the king and told him that the plague was being spread by another demon. So, the king traveled all over the country to find out what demon was spreading the plague, going from one demon to another. In the end, King Chashtana encountered a whole army of demons. He prepared for battle. Meanwhile, in the heavens, the son of Indra who lived amongst the gods was also preparing for the battle to aid Chashtana. However, two gods named Yashomite and Maitreya who also lived in the heavens told Indra's son that there was no need for that. They added that "King Chashtana would be a Buddha in the future and there would be no force that could stop him", for he had already accomplished great things and did great service to his country. As he dedicated his whole life for the good of his people, he would be the Buddha of the future. In the meantime, on earth, a battle between Chashtana and the demons ensued. All the gods in the heavens watched this battle. In the end, King Chashtana saved his lands from the plague by defeating the army of demons.

The last plot of the story has been given by Elmalı (2014; 2016)<sup>24</sup> and Wilkens (2016)<sup>25</sup>. According to these studies, the story is consisting of 435 lines. The story will be analyzed from the point of semiotics. The study focuses on the last plot of the story consisting of 435 lines.<sup>26</sup>

<sup>24</sup> Murat Elmalı, 2016, *ibid.*; Murat Elmalı, "Çaştanı Bey Hikayesine Ait Belgeler" *İ.Ü. Edebiyat Fakültesi Türk Dili ve Edebiyatı Dergisi*, Cilt: 48, Sayı: 48 (2013-1), İstanbul 2014, p. 47-62.

<sup>25</sup> Jens Wilkens, *Buddhistische Erzählungen aus dem alten Zentralasien Edition der altuigurischen Daśakarmaphāvadānamālā Teil 1-2-3*, Berliner Turfan Texte XXXVII, Brepols, Turnhout, Belgium 2016.

<sup>26</sup> The Old Uighur transcription of the text can be reached through the Wilken's DKPAM (p. 682-701, lines 08650- 09080) and Elmalı's DKPAM (p. 183-190, lines 3476-3711).

## Why was the Story of King Chashtana chosen?

Asia has always had a special place in the minds of those researching religious history due to the religious diversity it contains. Many different major and minor religions have emerged in the area or came from outside during the long history of the region. Undoubtedly, one of the fundamental reasons for this religious diversity is the cultural exchange between regions. It can be said that Eurasia has played a unique role in this exchange. It is essential to determine the contributions that Eurasia has made to the transmission of beliefs between regions in order to understand the religious wealth of Asia that has stood to this day. Given the religious diversity in Asia, taking into account only the religions that spread to wide areas and drawn masses to themselves, Buddhism, Confucianism, Taoism, Judaism, Manicheism, Zoroastrianism, Islam, and Nestorianism, a branch of Christianity can be counted among major Asian religions. In addition to Silk Road, Eurasia has had a significant influence on the spread of these religions all over the world.<sup>27</sup>

Buddhism has a special place amongst these religions. Buddhism had a lot of influence on the social, political and cultural relationships of Eastern societies in the past. Buddhism had an important part in the process of Eastern renaissance by contributing to views of national unity and development on society. The spread of Buddhism in Central Asia has directed development. In this area, Buddhism rose to prominence as the largest and most influential religion of the East. In the history of Buddhism, how Buddhism spread is also important. Buddhism spread among Asian peoples not by raids and battles, but by proselytism and commercial and cultural interactions. As it spread from one country to another, it brought the new societies the cultural traditions and religious views of the old countries.<sup>28</sup>

<sup>27</sup> Haji Murad Bik, *Tarihte İpek Yolunda Ortaya Çıkan Dinler*, Necmettin Erbakan University Institute of Social Sciences, Department of Philosophy and Religion, Sub-Department of History of Religion, Unpublished Master's Thesis, Konya 2012, p. 4.

<sup>28</sup> Kasımcı Sadıkov, "Eski Türklerin Komşu Doğu Halklarıyla Kültürel İlişkilerinde Budizm'in Yeri", – ICANAS 38th Congress of International Asian and North African studies. 10– 15. September 2007. Ankara – Turkey. *Book of Bulletin Summaries. Abstracts.* (<http://www.ayk.gov.tr/wp-content/uploads/2015/01/SADIKOV-Kasımcı-ESKİ-TÜRKLER'İN-KOMŞU-DOĞU-HALKLARIYLA-KÜLTÜREL-İLİŞKİLERİNDE-BUDİZM'İN-YERİ.pdf>)



Peoples living on the Eurasian Steppe developed their own beliefs as dictated by the creed of Buddhism. In this way, Buddhism connected the peoples along the Steppes and ensured continuity among cultures and consensus on religious views. Buddhism is very important for Asian and Eurasian History. It is very difficult to follow and evaluate the development of civilizations in Eurasia without knowing the past of Buddhism and Eurasia.

It is possible to learn about the past of Asia by knowing the history of the material and spiritual culture elements along with this land. One of these works was DKPAM. DKPAM, one of the rare works that have survived to this day, is an important work of Buddhist literature that has been translated into many languages used along Asia and is known to many civilizations. The stories *Kalmāṣapāda and Sutasoma, Kanchanasara, Brave Bimbāsēna, and Devil Hiḍimbaḥ, King Chashtana, Monkey King and Padmāvati, King Daṇḍāpala, Sacred Rabbit, Udayana, Kāmapriya Story, Sena-Upesena Story, Six-tusked Elephant* are stories that we can encounter in ancient and modern languages alike.<sup>29</sup>

Old Uighur, the Story of *King Chashtana*, is one of the DKPAM stories. There is no tale similar to the story of King Chashtana among Buddhist tales. It is possible that this story was pieced together from the tales of wandering heroes fighting everywhere they go to protect the world from evil spirits and to banish them. Heracles and Theseus in Greece, Krishna and Rama in India, Gilgamesh in Sumeria, Kalewipoeg in Finland, Gesser in Mongolia and most of the heroes of the sagas of the Altaic Turks in Central Asia are such wandering heroes. The plot of the story is the same as those of the tales of Central Asian heroes.<sup>30</sup> It is thus different from the other Buddhist tales. The King Chashtana story is an interesting one for many reasons. That this story was found in Old Uighur, and no other language makes the story important for the history of Buddhism. That the protagonist of the story has the same name as a ruler of historical importance sets this story apart from other Buddhist stories. The hero of the story has the same name as the first ruler of the Saka state founded in Northwestern India: Chashtana (Old Uighur *çaştané*, Skr. *caṣṭana*, Chinese. *qia-xi-ta-na* 恰希塔那).<sup>31</sup>

<sup>29</sup> Murat Elmalı, 2016, *ibid.*, p. 11-13.

<sup>30</sup> Walter Ruben, *Eski Metinlere Göre Budizm*, (ed. Lütfü Bozkurt), Okyanus Press, İstanbul 1995, p. 57-58.

<sup>31</sup> Murat Elmalı, "A Silk Road Hero: King Chashtana", *Acta Via Serica*, Vo. 3, No. 2, 2018, p. 97.

Why is this story analyzed from the point of semiotics?

Modern literary theories allowed to read texts in many different ways, especially in point of text analysis. These theories are predicated on approaching the text in light of certain theoretical acceptances and data. While a part of criticism and literary theories accepts to handle the text with its external elements as the main approach, the other part makes a push for a reading that puts the text into the center. The semiotic criticism is also an analysis and reading method which is text-centered. The main principle of that theory is to give meaning to the text by evolving out of signs and explain the text according to the context that signs develop. To understand the text truly, completely and accurately by bringing out its meaningful units, it is needed to analyze the signifier and signified relation of the sign.

To understand the Story of King Chashtana, we will analyze the story in terms of semiotic criticism. To do this, all the panorama of the story was set forth and the narrative program was evaluated according to Greimas' expression scheme of "agreement, competence, performance, and sanction." To understand the story, meaning levels of the story needs to be seen. The story is intersected both to see the meaning levels and to reach the deep level. After the intersections are constructed, the viewpoint of the teller is determined by emphasizing the time and the spatial structures of the story. Thus, the overall meaning of the story is shown in the semiotic square at a deep level. In consideration of this viewpoint, we can say that the argument of the whole system in the story is, in fact, made up of an image and beyond the disorder theme, there is a "life" theme that is shown.

We hope that the result of the semiotic analysis helps us to learn about the past of Asia by knowing the history of the material and spiritual culture elements along with this land.

## Old Uighur *King Chashtana* Story from the Point of View of Semiotics

The literary semiotics tries to make narrative grammar. It tries to reveal the structure in the narrative and to show how the meaning is formed.<sup>32</sup> Semiotics aims to analyze these meaningful systems and to reveal the meaning layers of these systems.

Semiotics analyzes a narrative at two levels: Surface level and deep level. The surface level consists of two parts: Narrative structure and discourse structure. The deep level of the text consists of a semantic-logical structure. Firstly, the segments in this story were determined, and then, each segment was analyzed in terms of discourse and narrative levels. There are several techniques for establishing the limits of segments. Verbal clues such as “but,” “then,” “the following day” or “at the next train station . . .” all might signal the beginning of a new segment. Any temporal or spacial shift should be considered, as well as the presence or absence of certain actors.<sup>33</sup> Shape of text, time and space symbols, and the change of these symbols, new actants are seen in the text, transformation related to the case, and act statements are important elements to determine segments.

According to these clues, we can sort the segments as follows:

**1. Segment:** Lines 01-82. The King Chashtana goes for a walk in Ujjain and encounters many demons in his city. The narrative begins in this way. The narrative continues with the demons attacking the king and the king fighting the demons.

**2. Segment:** Lines 83-133. The King Chashtana encounters another demon, and the king defies this demon. The king overcomes this demon and receives information about other demons.

**3. Segment:** Lines 134-167. The demons named *Uru* and *Agnikeṣa*, mentioned in the previous section, ask for forgiveness from the king. These demons tell the king where other demons are.

<sup>32</sup> Hılmı Uçan, *Dilbilim, Göstergebilim ve Edebiyat Eğitimi*. Hece Press, Ankara 2008, p. 115.

<sup>33</sup> John N. Duvall, “Using Greimas’ Narrative Semiotics: Signification in Faulkner’s *The Old People*”, *College Literature The Newest Criticisms*, Vol. 9, No. 3, 1982, p. 192-194.

**4. Segment:** Lines 167–193. The demon named *Duṣṭā* sees the king from afar and changes his image. He tries to deceive the king. The king also defeats this devil.

**5. Segment:** Lines 193–228. The king begins looking for another demon. He finds the devil *Trijaṭā* and attacks it.

**6. Segment:** Lines 229–326. The gods in the sky are talking about Chashtana. They decide to land on earth to help the king.

**7. Segment:** Lines 326–365. A group of horrible demons surrounds the king. The king strives to save his city from the demons. The king finally saves his city from the demons.

**8. Segment:** Lines 365–435. The city of Kapilvastu is invaded by the demons. The king begins to fight with the demons again to save Kapilavastu city.

After segments are shown, we can summarize the general syntactic structure of the text as follows:<sup>34</sup>

Initial state: S U O

Final state: S ∩ O

(U) is the disjunction (lacking the object) between the subject of state and the object, (∩) is the conjunction (with the object), SR is sender, S is subject, O is the object, CO is competence object, H is helper, OP is opponents. S is separated from O at the beginning case. S reaches to O at the ending case.

In each Narrative text, “the actant-subject” and “the actant-object” are in a conjunction and disjunction relationship.<sup>35</sup> The transformation created *per* these three steps can be shown as follows:<sup>36</sup>

<sup>34</sup> Algirdas J. Greimas and Joseph Courtés, *Semiotics and Language: An Analytical Dictionary* (trans. L. Crist, D. Patte et al. ), IN: Indiana Universty Press, Bloomington 1982, p. 167; 311; 363.

<sup>35</sup> Algirdas J. Greimas, *On Meaning: Selected Writings*. Algirdas Julien Greimas. (trans. Paul J. Peron and Frank H. Collins), Universty of Minnesota Press, Minneapolis 1987, p. 95; 123.

<sup>36</sup> Algirdas J. Greimas and Joseph Courtés, *ibid.*, p. 45; 184-185; 195-195; 226-227; 267.

Initial state	ACTION			Final state
	Transformation			
1	2	3	4	5
Lacking: Both S and SR are separated from O SR U O S U O	<b>MANIPULATION</b> SR wants from S to get O. SR stimulates S to reach O. In the first instance, what we have is a <i>causing-to-be</i> , in the second a <i>causing-to-do</i> .	<b>COMPETENCE</b> Competence as the component that concerns changes in <i>knowing-how-to-do and being-able-to-do</i> S is in the modality of <i>being-able-to-do</i> . There are OPs that prevent S not to reach O. Because of this, CO is needed. H guides S to reach O.	<b>PERFORMANCE</b> Performance corresponds to <i>causing-to-be</i> modalities of realization, modalities of <i>being and doing</i> S is in the modality of <i>doing</i> . S reached O despite opponents' troubles.	<b>Sanction</b> Sanction corresponds to the <i>being-of-being</i> In this part, there is no lack of S and SR. O is obtained. S is awarded the O. $S \cap O$ $SR \cap O$

### Surface Level

The surface Level is studied in two stages: the Narrative Structure and the Discourse Structure.

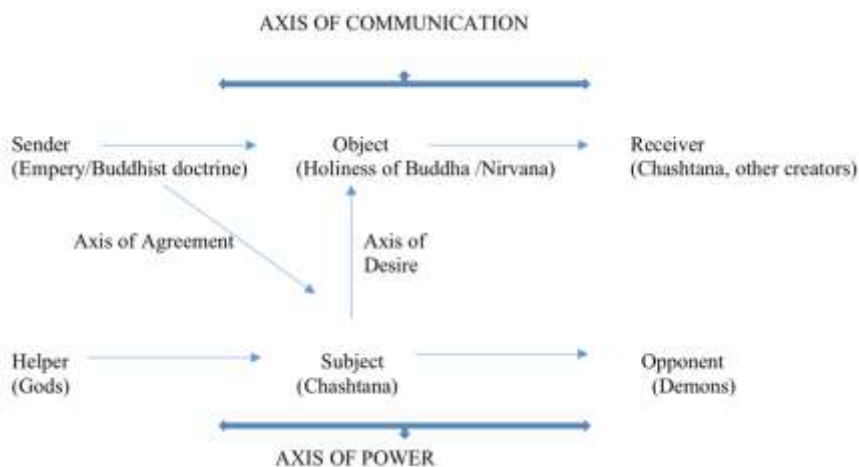
### Narrative Structure

To be able to speak of narration, we need an event and the presentation thereof. In a semiotic analysis, the aim is to study how a text is presented. For semiotics, how a text is said is more important than what is said and who says it. The personality, identity, and mood of the author are not of concern. The meaning of the discourse and how this meaning is presented is what matters. In other words, it is the study of the form of the content. Meaning comes forth from contrasts, and in every narration, there is a structure that constructs the meaning. The aim of the semiotics is thus to reveal this "construction". The

logical serial of narration consists of four stages: manipulation, competence, performance, and sanction. Each of these four stages is matched by a different modality: the manipulation stage uses “to get something done and to declare”, the competence stage uses the modalities of “wishing to perform, knowing, obligation and capability”, the performance stage uses “doing”, and the sanction stage uses the modal value of “knowing” for the subject and the performance.<sup>37</sup>

The surface level of the narrative can be presented with the actantial model. The actants, who are defined as “people who perform an action or are affected by an action”, are evaluated in terms of their relationships. In the narration studied here, the actants are as follows: The sender is empery/Buddhist doctrine, and the subject is King Chashtana. The object that the subject seeks to attain is the Holiness of Buddha or Nirvana. The helpers of the subject are the Gods in *Trāyastriṃṣaḥ*. The opponents are the demons haunting the city, and the receivers are King Chashtana and all other living beings.

In this structure, the Actantial Model can be seen as follows:



The thing that sets the subject in motion is the subject’s want to cleanse his city of demons as is his duty as the king. Empery is also a reflection of Buddhist teaching. This is the Manipulation stage in the narration system. This stage uses the modalities of “causing- to-be” and “causing-to-do”. The

<sup>37</sup> Algirdas J. Greimas and Joseph Courtés, *ibid.*, p. 194-195; Hilmi Uçan, *ibid.*, p. 194.

sender is the source of the power needed to rid the city of its troubles and the main source of motivation for the subject. The sender is also the reason why the helpers are involved in the plot. The sender forms an implicit axis of the contract with the subject and the helpers for saving the city.

The modal utterance of wanting is required for the subject to do what it wants to do.<sup>38</sup> The subject needs the modalities of “knowing-how-to-do” so as to attain the object. The helpers offer the following information on the subject: *“With his efforts, his heart hardened like a diamond and he defeated all of us and then he reached the Holiness of Buddha before us. He succeeded in using magic to focus his thoughts and heightened his soul for good deeds. He longed for the Holiness of Buddha, so he never gave up, never faltered even a single bit and strove for it without stopping. He sacrificed himself; he did what is right and found solutions to others’ problems. He suffered (as if those problems were his own) and strove to set other beings straight all the time. This blessed being is nearly at the door of Nirvāṇa.”* (Lines 297-312). As such, this tells us that the subject is using the **modality of wanting**. *“So King Chashtana leaped with all his strength and pulled at the hair of the demon called Urumukha. He raised his sword, poised to decapitate him. Thus the demons witnessed King Chashtana’s strength, power, light, brightness and luck and they were terrified.”* (Lines 054-061). These lines indicate that the subject is in a state of competence. The subject speaks of itself as follows: *“I am King Chashtana, the master of the world with extraordinary determination and wisdom. I came here to strengthen my heart and bravely fight you.”* (Lines 83-92). This means the subject also has the modality of knowing. There are opponents who will try to prevent the subject from attaining the object. These opponents are the “demons” who fight against the king throughout the whole narrative. The city must be cleansed of demons for the object to be attained. For this purpose, a “competence object” is needed. This “competence object” is “the city”. To reach the Holiness of Buddha (namely the main object) the subject must help living beings. In the narration, he can help living beings the best by wiping out the demons haunting the city. This is the *competence* stage.

The subject cleanses the city of the demons despite all their troublemaking: *... all the traces of evil in the city faded away completely. The frightening wails of the demons could not be heard anymore. So King Cashtana saw*

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<sup>38</sup> Algirdas J. Greimas and Joseph Courtés, *ibid.*, p. 372-373.

*that the danger of illness is past...*" This stage is the performance stage and the subject is in the modality of *doing* (Lines 360-365).

The last stage is the stage of sanction. This is the stage where the performance of the subject is evaluated and interpreted:.. "*[he] saw and if only a little... to the demons ... like you ... frightened me again ... if you are asking why ... society ... [I] caught ... to his body ... you, to us ... said ... spoke ... hope ... I ... have no riches ... Buddha's ... purified ... spoke to ... again, he... to us ... generously ... five hundred demons ... three other ... [they] took. Thirsty demons ...city named Kapilvastu ... city ... five hundred demons ...*" (Lines 366-392) this part of the narrative is heavily damaged. However, a few clues in this part leave us to believe that King *Chashtana* has attained the Holiness of Buddha. He has attained the Holiness of Buddha and pursued again the demons in another city to continue helping living beings.

### **Discourse Structure**

The discourse structure is a symbolic level. The content of the narrative is studied in depth. In the discourse structure, the first thing to do is to identify the figurative contrasts at the root of structural analysis. From the narrative point of view, the thematic roles in the narrative, time, and space will be put forth at these stages.

Some of the figurative contrasts in the narrative are as follows: *courage X fear, life X death, light X darkness, health X illness, wisdom X ignorance, good X evil, real X unreal, happiness X sadness.*

*courage X fear*: line 022 "King *Chashtana* made bold to attack when he saw the demons. Like the lord of heroes, he rejoiced like someone belonging to the *ksatriya* caste. He walked amongst the demons with no fear whatsoever." line 58. "Thus, the demons witnessed King *Chashtana's* strength, power, light, brightness and luck, and they were terrified."

*life X death*: line 157 "That demon is killing many living things with his sweet, nice words. O, lord of men, now I shall entrust my life to you. I belong to that demon. That demon again says sweet words and takes all sorts of beautiful guises to suddenly kill many living beings. (O), great lord! Strive to defeat him. Your desires shall come true at once."; line 280 "These gods are suffering for nothing. Even if they were as numerous as the atoms under the earth or all the living things in the world, no matter how powerful and



malicious they may be, there is no way they can harm even one hair on the body of a king that descends from the bodhisattvas. If you are asking why, think of what this king has said before, o noble one! All of the five hundred bodhisattvas in this *bhadrakalpa*<sup>39</sup> were ones who had attained the Holiness of Buddha and been freed from *Samsāra*. With his efforts, his heart hardened like a diamond and he defeated all of us and he will reach the Holiness of Buddha before us."

*light X darkness*: line 54 "So King *Chashtana* leaped with all his strength and pulled at the hair of the demon called *Urumukha*. He raised his sword, poised to decapitate him. Thus the demons witnessed King *Chashtana*'s strength, power, light, brightness and luck and they were terrified."; line 11 "They were making frightening faces and wailing with high, harsh voices. They held tridents, played with their bodies like big black mountains, their fiery red, braided hair spread down their shoulders, adorned their bodies with venomous snakes and strolled together in town squares."

*health X illness*: line 360 "... all the traces of evil in the city faded away completely. The frightening wails of the demons could not be heard anymore. So King *Chashtana* saw that the danger of illness was past..."; line 183 "Then a demon named *Duṣṭā* was terrified; he bowed down at the feet of the king in his own demonic guise and spoke: "(O), great ruler! Now I belong to you. I am ready to carry out your commands. A bit further, not very far! There is an evil demon called *Trijaṭā*. He is the cause of the illness and troubles in your lands. I was carrying out his commands against my will and doing a lot of evil in this way."

*wisdom X ignorance*: line 83 "I am King *Chashtana*, the master of the world with extraordinary determination and wisdom. I came here to strengthen my heart and bravely fight you. O, demons, if you are as harsh (and) ruthless as you say, get ready to fight me. Now let us test one another. (Let us see) which one of us is stronger."; line 183 "So the demon named *Duṣṭā* was terrified; he bowed down at the feet of the king in his own demonic guise and spoke: "(O), great ruler! Now I belong to you. I am ready to carry out your commands. A

<sup>39</sup> *Bhadrakalpa*: The present period. A *Bhadrakalpa* has 1,000 Buddhas, hence its name 'the good *kalpa*'. There are varied statements in regard to the thousand Buddhas, and variety as to their names. Śākyamuni is the fourth of the present *kalpa*, Maitreya is to follow and 995 to succeed him. 'It is to last 236 million years, but over 151 millions have already elapsed.' (Soothill-Hodous 1937)

bit further, not very far! There is an evil demon called *Trijaṭā*. He is the cause of the illness and troubles in your lands. I was carrying out his commands against my will and doing a lot of evil in this way."

*good X evil*: line 319 "Bodhisattva *Yaṣomitra* said this: "O, venerable, noble *Maitreya*! Now let us meet King *Chashtana* and bring ourselves joy by laying our eyes upon him. Bodhisattva *Maitreya* said, "Let us do it" and together they went to the King *Chashtana*."; line. 340 "So King *Chashtana* approached the demon with a brave heart. The demons roaming around ... like *Mātār the monster of death* spoke to *Sitani* the demon of ill will: "now I am always on earth..."

*real X unreal*: line 167 "So the King went to find that demon. Then the demon named *Duṣṭā* saw the king coming for her and changed her guise. She took the guise of King *Chashtana*'s beautiful dear wife. She started walking behind the king and called out to him with a sweet voice: "My dear king! Where do you plan on going, leaving me home in our bed? It could be that you are leaving me because you have another lover elsewhere! Tell me right now, my dear king! If you do not tell me, I will die right now."; line. 200 "When he heard that sing-song voice, he remembered the wisdom of the bodhisattvas. He said, "This is the song of lies and deceit that demons sing." So he waited (a little bit) and the called out to the demon *Trijaṭā* I knew (it was you). O, shameless demon! All your deceit and treachery... I will never ... heart."

*happiness X sadness*: line 300 "All of the five hundred bodhisattvas in this *bhadrakalpa* were ones who had attained the Holiness of Buddha and been freed from *Saṃsāra*. With his efforts, his heart hardened like a diamond and he defeated all of us to reach the Holiness of Buddha before us. He succeeded in using magic to focus his thoughts and heightened his soul for good deeds. He longed for the Holiness of Buddha, so he never gave up, never faltered even a single bit, and strove for it without stopping. He sacrificed himself; he did what is right and found solutions to others' problems. He suffered (as if those problems were his own) and strove to set other beings straight all the time. This blessed being is nearly at the door of *Nirvāṇa*. He shall ascend this earth by rising like the divine sun."; line 040 "Hearing King *Chashtana*'s harsh, wrathful words, the demons were greatly annoyed and angered. They (clenched) their fists, playing games, dancing, singing."

### Point of View

The narration is an avadana found in the *Daşakarmapathāvadānamālā* (DKPAM). Avadanas, written for spreading Buddha's teaching to people and helping them spread to even wider areas, have an essential place in the Buddhist Uighur literature. This literary genre, mostly known as "stories about incidents happening to Buddha and beings close to becoming Buddhas (*bodhisattva*), and their sacrifices for saving living beings"<sup>40</sup> is commonly found in early Uighur literature. The Story of King Chashtana is one of the first examples of avadanas. The person who translated the DKPAM into Uighur is known as *Şilazin Praşnikè*. *Şilazin Praşnikè* translated the work to Uighur from Tocharian A. The person who translated the volume from Tocharian B is *Kavi Drrè Sayadas*.<sup>41</sup> The source and the author of the original work are unknown. As such, who produced the text in the first place is unknown.

The producer of the narrative transmits the words of other actants/heroes. The point of view of the narrative is mostly objective. The dialogues included in the narrative give the impression of reported speech. From here, it will be sound to think of the point of view of the narrative as external.<sup>42</sup>

### Thematic Roles

However important it is to examine a person with his role in his actions at the narrative structure; accordingly it is as important to study him with his strategic roles on the semantic structure. Some of the signs that complete the analysis of the actions allow us to understand people in terms of social, personal, psychological perspectives. While only actions are taken into consideration at the narrative structure, the actors and their roles are revealed as a figure at the discourse structure. *Thematic role is meant the representation, in an actantial form, of a theme or thematic trajectory (for example, the trajectory "fishing" may be condensed or summarized by the role of "fisherman"). A thematic role is obtained both by (a) the reduction of a discursive configuration to a single figurative trajectory (either realized or realizable in the discourse) and, beyond that,*

<sup>40</sup> Kemal Eraslan, *Eski Uygur Türkçesi Grameri*, The Turkish Language Association Press, Ankara 2012, p. 47.

<sup>41</sup> Murat Elmalı, 2016, *ibid.* p. IX.

<sup>42</sup> Hilmi Uçan, *ibid.*, p. 164-165.

to a competent agent that subsumes it in a virtual manner; and (b) by the determination of its position in the trajectory of the actor, a position that makes it possible to establish a precise isotopy for the thematic role (an isotopy taken from

among all those on which it may be inscribed). The conjunction of actantial roles and thematic roles defines the actor.<sup>43</sup> Actantial roles and thematic roles converge in the actor, making possible their transformations, operating narrative objects, and taking part in gaining and losing of modal values.<sup>44</sup>

Thematic Roles can be seen as follows:

Actors	Thematic Roles
Caştana/Chashtana	He fights boldly against the demons to save his city from them. He is brave. He is a hero. He is vigorous. His power, light, brilliance, grandeur, and fortune bring fear to the malevolent. He is people's hope. He is a supreme ruler. He is merciful. He is determined. He is wise. He is the ruler of the earth. He has the wisdom of Bodhisattva. He is a symbol of goodness. He desires the holiness of Buddha and Nirvana
Urumukha	He is one of the devils that bring illness to the city of Ujjayin. He has complete confidence in himself with other demons. He is too scared when he is alone and encounters with strong ones. And he wants forgiveness.
Kalaşodara	He is one of the devils that bring illness to the city of Ujjayin. He is malicious. He has three big eyes, a fire-colored hair spreading on his back. His eyes turn glittering like a flame of the torch. He brutally kills many living beings with his molars. He is afraid of power and fulfills all things that stronger one says.
Uru	He is one of the devils that bring illness to the city of Ujjayin.
Agnikeşa	He is one of the devils that bring illness to the city of Ujjayin.

<sup>43</sup> Algirdas J. Greimas and Joseph Courtés, *ibid.*, p. 372-373.

<sup>44</sup> Hilmi Uçan, *ibid.*, p. 199.

Duṣṭā	He is one of the devils that bring illness to the city of Ujjayin. He kills many living beings by telling sweet words to them. He changes his face with various and beautiful faces and kills living beings. He is a coward against power.
Trijaṭā	He is one of the devils that bring illness to the city of Ujjayin. To deceive the creatures, he sings songs that have full deception.
Zervan God	One of the Gods at Trāyastriṃṣaḥ. He admires to Chashtana.
Kauṣika	One of the Gods at Trāyastriṃṣaḥ. He admires to Chashtana.
Yaḡomitra	One of the Bodhisattvas at Trāyastriṃṣaḥ. He is happy to see Chashtana. He lands on earth to help Chashtana.
Varuṇaḥ	One of the Gods at Trāyastriṃṣaḥ. He admires to Chashtana.
Kāmarakta	The king of magicians. He lives with the Gods. He admires to Chashtana.
Citravīrya	He is the son of Indra. He has divine clothes. He lands on earth to help Chashtana.
Maitreya	He is a Bodhisattva. He lives with the Gods. He lands on earth to help Chashtana.
Maṇibhadra	He is one of the devils that bring illness to the city of Ujjayin. He has armor.
Pūrṇabhadra	He is one of the devils that bring illness to the city of Ujjayin. He has armor and warriors.
Kapila	He is one of the devils that bring illness to the city of Ujjayin. He has armor and warriors.
Sātāgiri	He is one of the devils that bring illness to the city of Ujjayin. He has armor and warriors.

Haimavatá	He is one of the devils that bring illness to the city of Ujjayin. He has armor and warriors.
Pañcika	He is one of the devils that bring illness to the city of Ujjayin. He has armor and warriors.
Sitani	He is one of the devils that bring illness to the city of Ujjayin. He has bad thoughts like death monster Mātār.
Vāktuṇḍana	He is one of the devils that bring illness to the city of Kapilvastu.

### Time and Space

Every narrative consists of events happening in order from an initial state to a final state. Time in a narrative may go linearly from beginning to the end or use the technique of flashback to remind of previous events.

In the narrative, time goes linearly from the beginning to the end: King Chashtana decides to cleanse his city of demons → King Chashtana cleanses his city of demons.

In this narrative, there are no words about time.

In terms of time, a few points concerning the period when the story was written need to be stated. As stated before, the story that is the subject of this study is included in the DKPAM. This work is a translation. This book was translated from Tocharian B into Tocharian A, then from Tocharian A into Uighur. This makes it possible to state that the Uighur version of the book was edited according to the translation in Tocharian A.<sup>45</sup> However, the parallels of this narrative were not encountered in any other language. This means that we need to take the period in which the DKPAM was translated into account. Studies conducted to determine the period in which the DKPAM was written indicate that the work was written at the latest in the late 11th century to the early 12th century.<sup>46</sup> The text needs to be taken into account to determine the time of the narrative. The tale, regardless of the language of its original, was certainly written for the Old Uighur audience.

<sup>45</sup> Murat Elmali, 2016, *ibid.* p. VII.

<sup>46</sup> Murat Elmali, 2016, *ibid.* p. VIII-IX.

Naturally, the story was rewritten for its target audience, since to translate a text is to rewrite it.

The time of the narrative includes involvement. This is *narration at the time of the incident*; novels in the form of letters and diaries are shown as examples for this sort of narrative; the internal narrator takes the present moment as a reference and returns to the past or addresses the future.<sup>47</sup> The narrative describes events that took place in the past, the present moment where dialogue takes place and situations concerning the future, so the narrative uses the past tense, the present tense and the future tense.

We encounter three different spaces in the narrative. The first is the city of Ujjayini, which has been sieged by demons and afflicted with an illness that King Chashtana strives to protect from demons. The second place is the paradise named Trāyastriṃṣaḥ, where gods watch King Chashtana's fights against demons and cheer for him. The third and final place in the narrative is the city of Kapilvatsu, which has also been sieged by demons and is waiting for King Chashtana to save it.

### Deep Level

According to semiotics, meaning comes from contradictions and contrariety. Saussure says that "meaning comes from contradictions" and L. Hjelmslev says that "Language is a system of connections rather than a system of signs". These views have attracted considerable interest among linguists and semioticians.<sup>48</sup> This case is explained with the semiotic square.

The semiotic square, also known as the Greimas square, is a tool used in structural analysis of the relationships between semiotic signs through the opposition of concepts, such as feminine-masculine or beautiful-ugly, and of extending the relevant ontology.

The semiotic square, derived from Aristotle's logical square of opposition, was developed by Algirdas J. Greimas, a French-Lithuanian linguist and semiotician, who considered the semiotic square to be the elementary structure of meaning.

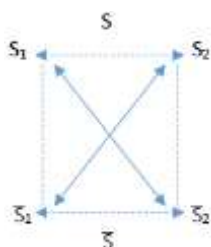
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<sup>47</sup> Zeynel Kıran - Ayşe Eziler Kıran, *Yazınsal Okuma Süreçleri*. Seçkin Press, Ankara 2007, p. 225.

<sup>48</sup> *Ibid.*, p. 329.

One analytical technique that seeks to map oppositions and their intersections in texts and cultural practices involve the application of what is known as “the semiotic square”. This was introduced by Algirdas Julien Greimas as a means of analyzing paired concepts more fully by mapping the logical conjunctions and disjunctions relating to key semantic features in a text.<sup>49</sup> The semiotic square is adapted from the ‘logical square’ of scholastic philosophy and Jakobson’s distinction between *contradiction* and *contrariety*. Fredric Jameson notes that ‘the entire mechanism then is capable of generating at least ten conceivable positions out of a rudimentary binary opposition (which may originally have been no more than a single term, e.g., “white,” which proves to be internally defined by a hidden opposition we articulate by promoting the concealed pole “black” to visibility)’.<sup>50</sup> While this suggests that the possibilities for signification in a semiotic system are richer than the *either/or* of binary logic, they are nevertheless subject to ‘semiotic constraints’ – ‘deep structures’ providing basic axes of signification.<sup>51</sup>

Greimas Semiotic Square:<sup>52</sup>



←-----→ : relation between contraries

←=====→ : relation between contradictories

----- : relation of implication, complementarity

$S_1 - S_2$ : axis of contraries

$\bar{S}_2 - \bar{S}_1$ : axis sub-contraries

<sup>49</sup> Algirdas J. Greimas, *ibid.*, p. XIV; 49.

<sup>50</sup> *Ibid.*, p. XIV.

<sup>51</sup> Daniel Chandler, *ibid.*, p. 106-107.

<sup>52</sup> Algirdas J. Greimas, *ibid.*, p. 49; Algirdas J. Greimas and Joseph Courtés, *ibid.*, p. 308-311.



$S_1 - \overline{S_1}$ : positive schema

$S_2 - \overline{S_2}$ : negative schema

$S_1 - \overline{S_2}$ : positive deixis

$S_2 - \overline{S_1}$ : negative deixis

Semiotic Square is formed by an initial binary relationship between two contrary signs.  $S_1$  is considered to be the assertion/positive element and  $S_2$  is the negation/negative element in the binary pair. The second binary relationship is now created on the  $\overline{S}$  axis.  $\overline{S_1}$  is considered to be the complex term, and  $\overline{S_2}$  is the neutral term. Starting from each of the four terms, by means of the two operations -the *contradictory* and the *contrary*- the others can be obtained. Their definition is formal and prior to any investment.<sup>53</sup>

A hyponymic relation is established between  $S_1$ ,  $S_2$  and  $S$ ; another between  $\overline{S_2} - \overline{S_1}$ ,  $\overline{S}$ . A relation of contradiction is established between  $S$  and  $\overline{S}$ ; and at the hierarchially inferior level, between  $S_1$  and  $\overline{S_1}$ , between  $S_2$  and  $\overline{S_2}$ . A relation of contrariety articulates  $S_1$  and  $S_2$  on the one hand  $\overline{S_1}$  and  $\overline{S_2}$ . A relation of implication is established between  $S_1$  and  $\overline{S_2}$  on the one hand, and  $S_2$  and  $\overline{S_1}$  on the other:  $S_2$  implies  $\overline{S_1}$ ;  $S_1$  implies  $\overline{S_2}$ , or inverse. By their relational definitions, the semic terms are paired and grouped in six systematic dimensions. Two axes ( $S$  and  $\overline{S}$ ), two schemata ( $S_1 + \overline{S_1}$  define schema 1;  $S_2 + \overline{S_2}$  define schema 2), two deixes (the first is defines by  $S_1$  and the relation of implication between  $S_1$  and  $\overline{S_2}$ , the second by the implication between  $S_2$  and  $\overline{S_1}$ ).<sup>54</sup>

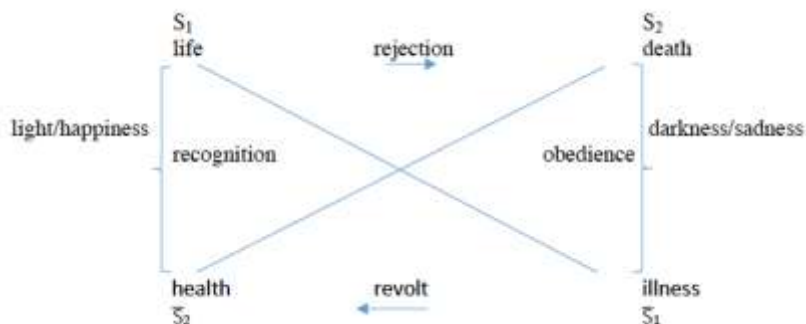
This level which reveals the basic structure of the narrative will be examined with the following semiotic square.

The main theme is the liberation of the city. In addition to this, figurative contradictions mentioned earlier like life/death, disease/health are other themes of the narrative.

<sup>53</sup> Algirdas J. Greimas, *ibid.*, p. 50.

<sup>54</sup> Algirdas J. Greimas, *ibid.*, p. 50-51.

These themes will shape the semiotic square of the narrative:



There are three main relations in the semiotic square: contradiction, contrariety, and implication.<sup>55</sup>

These relations can be interpreted according to the semiotic square:

Contrary: Axis of  $S_1, S_2$ . "life" rejects "death". The axis of subcontrary is  $S_1, S_2$ . "health" revolts to "illness".

Contradiction: Axis of  $[S_1, \bar{S}_1]$  and  $[S_2, \bar{S}_2]$ . "life" contradicts "illness". "death" contradicts "health".

Implication: Axis of  $[S_1, S_2]$  and  $[S_2, S_1]$ . "life" and "health" complete each other. They implicate each other at Axis of "Recognition" and direct to "light/happiness". "Death" and "illness" are related to each other. They come together at the Axis of "obedience" go to the Axis of "darkness/sadness".

Axis of "light/happiness" is the Holiness of Buddha that Chashtana wants to reach. We understand this from the Gods' conversation: "He never lost his power to reach the holiness. He never rests to reach his aim. This holly living is very near the Nirvana". The main meaning of the narrative gives us this result: The main purpose of Chashtana is to reach the Holiness of Buddha. First, he has to save his city from demons, and then he has to save other cities and last he has to save all the World from Axis of "darkness/sadness" namely demons to reach his aim.

<sup>55</sup> Algirdas J. Greimas, *ibid.*, p. 49; Algirdas J. Greimas and Joseph Courtés, *ibid.*, p. 308-311.

Axis of “darkness/sadness” reveals a “demon” sign. There are many demons in text. But the signifier “demon” signs “enemy”. This signifier is explained in the dictionary as follows: “羅刹 (羅刹婆) *raḥṣasa*, also 羅叉娑; from *raḥṣas*, harm, injuring. Malignant spirits, demons; sometimes considered inferior to *yakṣas*, sometimes similar. Their place of abode was *Lankā* in Ceylon, where they are described as the original inhabitants, anthropophagi, once the terror of shipwrecked mariners; also described as the barbarian races of ancient India. As demons, they are described as terrifying, with black bodies, red hair, green eyes, devourers of men.”.<sup>56</sup>

This signifier is the biggest opponent of Chashtana in the narrative to hinder him to reach Nirvana.

Chashtana has to first overcome his enemies in the city and then the enemies all over the world to reach the holiness of Buddha. We encounter this subject at all mythologies in the world. When the mythologies are examined, there is the struggle of the gods and the snakes in the very first place. The fights between Re and Apophis, Sumerian god Ninurta and Asag, Marduk and Tiamat, Hittite storm God and Illuyankas, Zeus and Typhon, Iranian hero Thraetaona and three-headed dragon Azhi-dahāka are the crucial ones in terms of this theme. At the end of these struggles, gods became victorious. As can be seen, gods’ struggle against the devil or evil is the first myth of mythology.<sup>57</sup> In summary, the absolute blessing of a ruler is his struggle against evil on earth. Anyone who causes evil is a devil; therefore, the enemy is the devil. The definition of the devil, “the barbarian races of ancient India” emphasizes the parallelism between the devil-enemy of ancient India. This point also brings to mind the relationship between Chashtana’s protection of the state of Saka from the barbarian races of ancient India. It is known that the Saka king Chashtana and his descendants, especially Satavahanas, made many battles in their period to capture and protect the city of Ujjayin.

Another study made in the semiological deep structure analyses is the study of the signs in the narrative in detail. There are dozens of signs that need to be considered in the narrative that is the subject of our study. Since

<sup>56</sup> William Edward Soothill - Lewis Hodous, *A Dictionary of Chinese Buddhist Terms*. London 1937.

<sup>57</sup> Hacer Tokyürek, “Eski Uygur Budist Metinlerinde Şeytan, Yılan, Kadın İlişkisi”, *Türkiyat Mecmuası* c. 26/1, İstanbul 2016, p. 303.

the in-depth analyses of all these signs are beyond the scope of this study, only the most important sign in the narrative will be shown as an example. This is the protagonist of the tale, *King Chashtana*.

*King Chashtana*, the subject and main protagonist of the text, is described in the narrative as follows:

(Lines 009-011) He walked like lions, wandered back and forth in the north of the city known as Ujjayin; ( Lines 022-030) King Chashtana, gathered his wits when he saw them. Like the lord of heroes, he rejoiced like someone belonging to the *kṣatriya* caste. He walked amongst the demons with no fear whatsoever; (Lines 040-046) Hearing King Chashtana's harsh, wrathful words, the demons were greatly annoyed and angered; (Lines 054-061) Thus the demons witnessed King Chashtana's strength, power, light, brightness, and luck and they were terrified; (Lines 061-069) they raised their voices and said to the king "O, the lion of the people, the noble God of kings! Be merciful and purify your heart"; (Lines 083-095) I am King Chashtana, the master of the world with extraordinary determination and wisdom. I came here to strengthen my heart and bravely fight you; (Lines 193-207) The King waited for a while, assuming the noise in the dark of the night was the voice (he was looking for). When he heard that sing-song voice, he remembered the wisdom of the bodhisattvas.

Actually, even in these excerpts describing King *Chashtana*, there are many signs. The words describing the King, *lions, courage, the kṣatriya caste, wrathful and harsh words, strength, power, light, brightness, determination, knowledge, wisdom, being the ruler of the world,* and so on. Many of these signs are worth elaborating upon. Studying each one of these will go far beyond the scope of our work. However, there is one thing we can say that all these signs pertaining to Chashtana are all signs of kingship. Chashtana is a king in the narrative. Moreover, the sign of Chashtana leads us to a **real king**.

Historical resources provide us with different information on Chashtana. In some of these sources, Chashtana lived in India around 80 CE and founded the dynasty known as Satrap. Chashtana was presumably mentored by the father of the Great Emperor Kanishka. It is possible that Chashtana came from Central Asia just like the other Sakas. It is also probable

that Chashtana backed up Buddhism and fought against Brahmanism after taking over India, just like Emperor Kanishka.<sup>58</sup>

Chashtana or Tiastanes was a satrap of Malwa under the Great Kushans. Chashtana attempted to found an independent kingdom in Malava but appears to have been defeated either by the Satavahanas or the Kushans. In imitation of the coins of Nahapana, he struck coins on which we find his bust and his name in Greek, Kharoshthi, and Brahmi characters. His father's name was Zamotika. Chashtana was a person of sufficient importance in the Kushan Empire to have his statue placed in the Imperial gallery, where it has been discovered in recent times.<sup>59</sup>

Chashtana ruled a large area of North-Western India. Chashtana, son and successor of Yasomatika was the first great satrap of Ujjayin who can be said to be the founder of Saka rule in Malwa. According to Jain tradition, the Sakas had earlier ruled over Ujjayin for 4 or 14 years and Chashtana was the founder of the second Saka dynasty in Malwa. His copper and silver coins have been discovered on the reverse of coins, the king's head is shown with Greek legend. On the reverse is Moon or Sun or Mountains.<sup>60</sup>

Chashtana reigned for a long period of about 52 years (from 78 to 130). D.C. Sircar and V.V. Mirashi claim that Chashtana was appointed as the governor of Kushan after Nahapana's death (in their explanations about the lost period following the Satavahana period in the Satrap territory). A relief of Chashtana can be found in a tomb belonging to the Kushan dynasty outside Mathura. The spread of Chashtana's dynasty in Ujjayin and other Western Indian territories points out that he was under the command of the Kushan Empire. He rose as an independent ruler around the 2nd century CE after the temporary fall of the Satavahana and the overthrow of Ksaharatas. It is debatable when Chashtana's rule truly began. Some historians claim it began in 78 BCE, and others claim that it began in 78 CE. Some claim it began after he took over Ujjayin. This seems to be a problem stemming from the use

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<sup>58</sup> Walter Ruben, *ibid.*, p. 58.

<sup>59</sup> R. D. Banerji, *A Student's History Of India Prehistoric Ancient and Hindu India*, Bombay, Calcutta, Madras, Blackie and Son (India) Limited Warwick House 1934, p. 151-152.

<sup>60</sup> Krishna Chandra Sagar, *Foreign Influence on Ancient India*, Northern Book Center, New Delhi 1992, p. 134-135.

of different solar and lunar calendars.<sup>61</sup> In conclusion, many historians determine that the Saka period began with Chashtana, the king of Kardamaka.

Considering the role he played along Western India and being a figure of interest for our cultural life of which records have survived to the present day, Chashtana is an extremely important figure. Chashtana was also an crucial figure in the Western Indian Saka State. He became a legend both in his own time and in the era that followed his reign. Basing the research of Saka history on such an important figure will facilitate the works of historians. As such, the King Chashtana story written in Old Uighur is of particular importance. And we can say that King Chashtana in Old Uighur Story and King Chastana as the founder of the Saka Dynasty can be the same personality. Both of them lived at Ujjayin and tried to protect the Ujjayin people.<sup>62</sup>

King Chashtana was a very a mighty and influential ruler in the territory governed by the Saka and the Kushan. It is quite natural that such historical figures become legendary before or after their deaths and sagas are written about them. Thus lots of legends about Kushan Emperor Kanishka, the second great benefactor of Buddhism who lived in the same period as Chashtana were created.<sup>63</sup> Such a tendency towards legends in the territory under the influence of Buddhism could present King Chashtana to us as the hero of a Buddhist story. This case reveals something we need to stress in particular, and it is whether this story was written while Chashtana was alive or after his death. Because while the DKPAM stories were translated into Old Uighur from Tocharian languages, many of these stories were originally in Sanskrit or in Pali, which means they were first written at least 400 years before their translations. Thus, this story which isn't found in any other classical language strengthens the direct relation of this story with the Saka King Chashtana. This is a post-Saka tale that sets it apart from other Buddhist stories. All in all, it is quite possible that the Story of King Chashtana, which has so far been found only in Old Uighur, was created by the Uighur who

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<sup>61</sup> Jason Emmanuel Neelis, *Early Buddhist Transmission and Trade Network Mobility and Exchange within and beyond the Northwestern Borderlands of South Asia*, Leiden, Brill 2011, p. 126-132.

<sup>62</sup> Murat Elmali, 2018, *ibid.*, p. 101-103.

<sup>63</sup> Walter Ruben, *ibid.*, p. 14.

embraced the Saka King Chashtana during the Saka period and in the following centuries (in their oral tradition at least) and never forgot about him. Being accepted as a hero of some sort among the contemporary Uighurs and as the subject of many poems and essays, Chashtana strengthens this possibility. (Wilkins cites Michael Frederich on this subject matter. Frederich bases his interpretation on the poem *Otun Baziri* by Adil Tunjaz).<sup>64</sup>

When King Chashtana's story is read from a semiotic point of view, it seems that the story has a very different meaning from the meaning in the surface structure of the story. Chashtana gains a very different value when the text is re-evaluated in terms of a signifier-signified relationship. Chashtana took place like a Bodhisattva in the narrative, and even in the deep structure of the narrative it is pointed out that he is a Buddha.

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<sup>64</sup> Michael Friederich, "Kein schöner Land in dieser Zeit: Heimat und Vaterland in der neueren uighurischen Lyrik". In: *Roxane Haag-Higuchi-Christian Szyska (ed.), Erzählter Raum in Literaturen der islamischen Welt/narrated Space in the Literature of the Islamic World*. Weisbaden 2011, p. 169; Jens Wilkins, *ibid.*, p. 93.

Surface Structure	Deep Structure
<p>Belonging to <i>kṣatriya</i> caste, like the head of heroes / toṅalar begi teg kṣatrik begler merjin menjiler</p>	<p>尸棄 Śikhin, 式棄; 式詰; 尸棄那 (or 尸棄佛); 鬪那尸棄; crested, or fame; explained by 火 fire; 刺那尸棄 Ratnaśikhin occurs in the Abhidharma. In the 本行經, it is 螺髻 a shell-like tuft of hair. (1) The 999th Buddha of the last kalpa, whom Śākyamuni is said to have met. (2) The second of the seven Buddhas of antiquity, born in Prabhadvaja 光相城 as a <b>Kṣatriya</b>. (3) A Maha-brahma, whose name Śikhin is defined as 頂髻 or 火災頂 having a flaming tuft on his head; connected with the world-destruction by fire. The <i>Fanyimingyi</i> 翻譯名義 describes Śikhin as 火 or 火首 fame, or a flaming head and as the god of fire, styled also 樹提 Suddha, pure; he observed the 火定 Fire Dhyāna, broke the lures of the realm of desire, and followed virtue.<sup>65</sup></p> <p>剎利 (剎帝利); 剎怛利耶 <i>kṣatriya</i>. The second, or warrior and ruling caste; Chinese renders it as 田主 landowners and 王種 royal caste; the caste from which the Buddha came forth and therefore from which all Buddhas (如來) spring.<sup>66</sup></p>

<sup>65</sup> William Edward Soothill - Lewis Hodous, *ibid.*

<sup>66</sup> *Ibid.*



<p>The one with light and brilliance / ç(a)ştané èligniñ küçin küsünin çoğın yalının</p>	<p>力 bala; power, strength, of which there are several categories: 二力 power of choice and practice; 三力 the power of Buddha; of meditation (samādhi) and practice. 五力 pañcabala, the five powers of faith, zeal, memory (or remembering), meditation, and wisdom. 六力 A child's power is in crying; a woman's in resentment; a king's in domineering; an arhat's in zeal (or progress); a Buddha's in mercy; and a bhikṣu's in endurance (of despite). 十力 q.v. The ten powers of Buddhas and bodhisattvas.<sup>67</sup></p>
<p>The lion of the Man / yalañuklarınñ arslanı</p>	<p>人雄師子 A Lion among men, a Buddha.<sup>68</sup></p>
<p>The noble god of the rulers / èligler beglerniñ kut t(e)ñrisi</p>	<p>室利 śrī, fortunate, lucky, prosperous; wealth; beauty; a name applied to Lakṣmī and Śarasvatī, also used as a prefix to names of various deities and men; an abbrev. for Mañjuśrī.<sup>69</sup></p> <p>悉利 idem 室利 q.v. 悉地 siddhi, accomplishment, complete attainment, perfection, proof, truth, final emancipation, supreme felicity, magical or supernatural powers. As supernatural power, it is used to end calamities, subdue demons, etc..<sup>70</sup></p>
<p>Incredibly persevering / ertingü katıglanmakl(ı)g</p>	<p>正精進 samyagvyāyāma, right effort, zeal, or progress, unintermitting perseverance, the sixth of the 八正道; 'right effort, to suppress the rising of evil states, to eradicate those which have arisen, to stimulate good states, and to perfect those which have come into being.<sup>71</sup></p>

<sup>67</sup> Ibid.

Full of knowledge and wisdom/bilge biligke tükellig	無礙智 The omniscience of Buddha. 佛無礙慧 Unhindered, infinite Buddha-wisdom. <sup>72</sup>
Fighting courageously / korkunçsuz ayıncısız köñülin sürüşür	<p>十功德 (十功德論) Ten merits (or powers) commended by the Buddha to his bhikşus—zealous progress, contentment with few desires, courage, learning (so as to teach), fearlessness, perfect observance of the commands and the fraternity, regulations, perfect meditation, perfect wisdom, perfect liberation, and perfect understanding of it.<sup>73</sup></p> <p>四無所畏 (四無畏) The four kinds of fearlessness, or courage, of which there are two groups: Buddha-fearlessness arises from his omniscience; the perfection of character; overcoming opposition, and ending of suffering.<sup>74</sup></p>

## Conclusion

The deep structure of the signifier Chashtana, which is the most important signifier of the narrative, shows that Chashtana is a king who has adopted the service of Buddhism like the Kushan Emperor Kanishka who lived in his time. It is seen that this narrative full of signifiers and many references to the Saka ruler was written to glorify the name of Saka ruler Chashtana. The deep structure of the narrative reveals the clues that confirm this idea. The most important signifier of the narrative is “toğalar begi teg

<sup>68</sup> Ibid.

<sup>69</sup> Ibid.

<sup>70</sup> Ibid.

<sup>71</sup> Ibid.

<sup>72</sup> Ibid.

<sup>73</sup> Ibid.

<sup>74</sup> Ibid.

kşatrik begler menjin menjiler", "ç(a)ştanê èlignij küşin çoğın yalın", "ç(a)ştanê èlignij kutın kıvın", "yalañukların arslanı", "èligler beglernij kut t(e)ñrisi", "ertingü katıgılanmakl(ı)g", "bilge biligke tükellig", "yagız yer erklıgı", "korkunçsuz ayınçsız köjülin süñüşür", "bodis(a)t(a)vlarnañ bilge biligin odgurak bilti" which depict Chashtana in the surface structure. When the deep structure of these signifiers is examined, it is evident that Chashtana is not an ordinary king. He is a Buddha king. This Buddha king is Chashtana, the founder of the North-Western Indian state.

In this study, a narrative about the history of two important cultures for the history of Eurasia culture, which are Saka and Uighur, has been studied, and it is tried to reach some new information and clues about the history of these two nations. The history of Central Asia and the history of Eurasian has still been mysterious for us in many ways. To solve the mystery, all kinds of hints and documents must be evaluated. The hint can sometimes be a little ornament or a small piece of the saga. These and other clues will lead us to grasp reality more deeply. To achieve this, historical works should be re-examined with the help of new methods and to all kinds of details that obtained from them should be discussed.

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## APPENDIX

### THE STORY OF KING CHASHTANA

**Segment 1:** (001-008) that city... filled with his voice... The King Chashtana ... barrier... fear at night... stopped. Sturdy... throwing his lasso and taking his sharp sword in his hand and get down from the sky...

(009-011) Walking with the lions walking, he stopped at the north of the city (named) Ujjain and went back and forth.

(011-022) After that, while the King was walking at the crossroads, he saw so many demons. These devils were eating people's flesh and drinking their blood, wrapping their intestines into their bodies. They made their faces scary and shouted in a bad (and) (a) loud voice. They were holding a trident in their hands, playing with their bodies resembling big black mountains, leaving their fire-colored, braided hair on their shoulders, adorning their bodies with venomous snakes, and wandering around the squares all together.

(022-030) King Chashtana gathered his courage when he saw them. Like a lord of heroes, he was delighted with the manner of someone who belonged to the caste of *kṣatriya*. He got into these demons with courage and without

fear or dread. Then the devils saw The King Chashtana. They were prepared as if to swallow (him). They surrounded (him) and gathered around and said, "Hey, who are you? How did you come to self-destruction in our top and bottom teeth like mountains?"

(030-040) Hearing this word, The King Chashtana kept his heart hard and said to the devils without fear: "Hey devils, tell me quickly! How do you kill people in my city? Who do you get the courage to enter this city? Take a look at my sharp sword, (with this) I cut your body into pieces and let go. It is not possible to endure hearing all the news of the disaster that happened to my people and my city.

(040-046) The devils, who heard such violent (and) harsh words of The King Chashtana, were very bored because of their anger. They quickly clenched by playing their games, dancing, and singing.

(046-054) They hardened their muscles and released their fiery red hair on their backs. They took their tridents like fire, claws, and rammers like lightning in their hands. Preparing to spear and bash The King Chashtana, they talked to each other as follows: "What are you waiting for now? Let's spear and chop it, kill it and send it to another being."

(054-061) Then, The King Chashtana showed all his strength and leaped vigorously, pulling his hair at the top of the devil named *Urumukha*. Raising his sword, he intended to cut his head. Thus, the devils feared by seeing the power, strength, light, brightness, greatness, and luck of The King Chashtana.

(061-069) They raised their voices and said to the King: "O, the lion of the people, the noble God of the rulers! Mercy and purify your heart. Even if you kill us, the disease in your city will never end. Now have good feelings for us and become hopeful."

(069-072) The King said (to them): "O, devils! Say it quickly. Why is the disease in my city not over?"

(072-081) Demons answered as follows: "Great King! There is a large willow (tree) on the south side of your city. There is a malicious devil there. He has three big eyes, the fire-colored hair spread over his back, eyes that spin and glow like flaming torch fire. Always ruthlessly killing many creatures by shattering them with his grinder teeth with craving and without being satisfied.

(082) ...by writing

**Segment 2:** (083-095) If his fear is... if he is robust like a lord of heroes...drawing the bow and all the enemies... No matter who, how can you be able to beat him? I am The King Chashtana, the ruler of the earth who is extraordinarily determined, full of knowledge and insight. Strengthening my heart, I came to fight you with courage. O devils, if you are harsh (and) brutal, be ready to fight me. Now let's test each other. Which of us is strong (let's see).

(096-107) He spoke like this, holding his sharp sword as fire, approaching the devils, leaped into them. He was prepared to cut with the sword by holding the hair on the top of the devil named *Kalaṣodara*, the biggest (of the devils). The hill of devils ... the King ... world might ... ourselves ... life ... said ...

(108-113) ... his bliss, divine light... with respect... said and they grasped their palms and said to the King: "O, khan of the khans! We are ready to fulfill what your command is."

(113-117) The King said: "As I see the danger in my country, I want to drink your blood with my sword."

(117-123) The demons said: "The supreme King, there are two extremely malignant devils ahead. One is called *Uru*, the other is *Agnikeṣa*. We are... subject to them. If you manage to beat them, whatever desire you have in your heart will satisfy (you) the way your heart desires."

(123-131) Then the King Chashtana said to himself: "...infinite (the earth) ... if there were devils... my fear... when I was... tell... the King...

**Segment 3:** (134-140) ... wild animals... that devil... in his hand... said ...

(142-155) ... like a monster of death... say it quickly... you kill creatures... Thus, that devil, the King's doing so many good deeds for a long time... an idea... his heart trembled... he said to the King: O the king of the kings! Who is your extraordinary power... the devil...

(157-167) there is the devil. That devil kills many creatures by saying nice and sweet words. O, the King of the people, now I entrust my life to you. I belong to that devil. That devil speaks beautiful words and kills many creatures suddenly by wearing beautiful faces that are worth seeing. (O),



almighty King! Strive to beat him. Your desire and purpose immediately fulfill.”

**Segment 4:** (167-180) So, the King immediately went to find that devil. At that moment, when the devil named *Duṣṭā* saw the king from far away, he changed his image. He disguised as the image of the precious (and) beloved queen of Chashtana. He walked behind the king, shouting in a sweet voice and said to him: “My dear king! Where do you plan to go by leaving me in our house, in your bed? I guess you have another lover that you leave me for it! Tell me now, dear king! If you don't, I'll die now. ”

(180-181) The king Chashtana, who heard this word, was hooked (as if tied)...

(183-193) Thereupon, the devil named *Duṣṭā* frightened a lot (and) by his own devil image, he went down on his knees with his chest and said: “(O), the almighty king! Now, I belong to you. I am ready to fulfill whatever you order. Not far from here (a little) ahead! There is a bad (one) devil named *Trijaṭā*. That is the main cause of illness (and) troubles in your country. I do (many) evils in this way by reluctantly (obeying) his orders.”

**Segment 5:** (193-207) After that, the king Chashtana went to look for that devil with his strong and brave heart. Thus, when walking, (one) musical instrument and the singing sound was heard from far away. The king waited there for a moment, assuming the noise (what he was looking for) as the voice in the dark night. When he heard that singing voice, he immediately understood it precisely by the wisdom of the bodhisattva. "This is the singing voice of devils with trick and lie, deception," he said. After waiting (just a little), he immediately approached that devil named *Trijaṭā* and said: “(I immediately realized it was you). O, shameless devil! What you have done with cheating and deception... never me... your heart...

(208-218)... no... getting closer... your heart... on my head... my tooth... has come. ... That devil gathered himself a little... and said: “If we keep separating the brave (and) hard the king Chashtana, there is no other... that has the power to grab the hair on my head.”

(218-228) Just as he was talking in this way, that devil whose throat the tinkling sound coming out in a bad way (somehow)... the noisy fire coming out of his mouth was beyond measure, like the mountain ... many devils,

demons ... attacked by surrounding all around him. ... Meanwhile, the earth shook six times... the earthquake... thus... they hit...

**Segment 6:** (229-242) In *Trāyastriṃṣaḥ*... The gods... colorful... in the sky... the king Chashtana said to the god *Zervan*: "... O, *Zervan*! This king... give the king... holding, like heroes, he stands against too many devils fearlessly that cannot be counted. "

(242-248) The god *Zervan* said: "O, *Kauṣika*! Blessed living being! Even for the supreme Gods; the frightening, hard work (which is hard to accomplish) is... the ore... standing courageously like the lion stopping the deer...

(249-259) Thus the god *Zervan* said to Bodhisattva (named) *Yasomitra*: "Right now... tell me. Now... the warriors... the King Chashtana ... ouch!... who... no... noble...

(260-265) Doesn't he sit by twinkling like a flame? The god *Varuṇaḥ* said: "O, the majesty of wizards, *Kāmarakta*! Now, the king Chashtana is invisible and gone. Lots of devils will turn around him and attack (him). "

(265-277) As he kept talking like this, the horrible (one) voice near the (ear) of the king Chashtana (somewhere) was played like an echo. The noise coming from the devils' hitting the three-headed spear, the wheel (and) spear each other besides the knives, was a greater sound than the sound of thousands of drums (from their playing). Immediately, the son of God *Indra*, named *Citraoṅṅrya*, wrapped his divine clothing around his waist and walked around the king Chashtana by holding the *Indradhanus's* arc in his hand.

(277-319) And then, when Bodhisattva *Maitreya* realized the earth was shaking, he walked from the sky on foot with Bodhisattva *Yaṣomitra*. Upon this, *Maitreya* said "Hey, our noble *Yasomitra*! The Great King Chashtana is certain to scatter the devils all around again. These Gods torment in vain. Even if they are as many as the atoms underneath or all the living creatures, no matter how crowded, strong and dreadful devils they are, they can never even hurt a hair on a king's body who descends from Bodhisattva by no means. If you ask why, think about this King's earlier words dear noble! These five hundred Bodhisattvas in this *bhadrakalpa* were the ones who reached the bliss of Buddha and survived from *Samṣāra*. Thanks to his own efforts, he toughened his heart like a black diamond and could beat us, and

he was about to reach the bliss of Buddha. He succeeded in intensifying his thoughts with the help of magic and raised his heart for good works. On the desire of Buddha's bliss, even without a little rest, he got his duty tirelessly and he never lost his power in this effort. He sacrificed himself, he did the things that suited him better and cured others' problems. He suffered from (these problems) as if it was his and he endeavored to fix the other livings. This sacred creature is standing very close to the gate of *Nirvana*. It is going to raise upon this earth (like) a divine sun. Nobody among gods above the sky, human beings below and all the devils can dare to be (against) him. He stands fearlessly like a hero and never thinks bad about the devils. And now he beats all of them"

**(319-326)** Bodhisattva *Yaşomitra* said: "Oh, honorable, noble *Maitreya!* Let us go closer to benevolent King Chashtana and gladden our eyes just by seeing him. Let's do it, said Bodhisattva *Maitreya* and then they both went to the King Chashtana.

**Segment 7: (326-332)** Meanwhile, a great number of devils were (gathering) around King Chashtana and were clamoring noisily. They were breathing fire all around, gritting their teeth, hitting their muscles each other, squeezing their hands.

**(333-340)** seeing that... other devils apart from *Mañibhadra*, *Pūrṇabhadra*, *Kapila*, *Sātāgiri*, *Haimavatā*, *Pañcika* and (their) fighters wore their armor and walked everywhere in the sky terrifying around.

**(340-346)** And then brave King Chashtana got closer to the devil. Devils all around ... He said to evil-minded *Sitani* like the monster of death, *Mātār*: "Now, I am always on earth...."

**(349-352)** ... The King Chashtana ... said: "Why are you (killing) the creatures in my city? now let's compete...."

**(349-352)** ... all the danger causing from the enemy will sure to go away, disappear. The King said: "Oh, Devil! In my essence, never rude ... they all...."

**(360-365)** ... all the bad signs in the city completely vanished. There are no more terrifying screams of devils. And then the King Chashtana realized that there is no more the danger of sickness...

**Segment 8: (366-392):** ... seeing and just a little ... to the devils... like you ... frighten me again ... if you ask me why ... the community ...

caught... to your body ... you...it is ours .... said... commended ... hope ... me... have no property at all ... Buddha's ... purifying... told to the person... again him to us ... being generous ... five hundred devils... three more...took. Thirsty devils ... the city called *Kapilvastu*.... The city ... five hundred devils...

(393-419) .... feeling ... sinful poor ... tried to reach... *Vāktuṇḍana*, *Setu* ...the devils dropped their braided and fire-colored hair on their backs ... from their eyes ... spat ... their eyes and pupils ... like the great mountain peak ... the one tied up to a tree ... close... his wife .... as if pulled... couldn't reach .... talked about ..his deadly eye ... arrogance... sobering .... with... on his hand .... in fire ... who...

(420-435) ...merciless ... he said ... which name...Oh! devil, how can you kill the creatures in my town? And then the devil replied: ...shape whatever you want... dreadful *Lambodara* ... his mouth ... flashed ...stops... scarlet... gorgeous .... kills the living creatures ... with his thoughts. If ... you...immediately.. others

“GÖSTERGEBİLİMSEL AÇIDAN ESKİ UYGURCA ÇAŞTANÉ BEY HİKAYESİ”

Özet

*Soyut veya somut şeylerin yerine geçebilen, onları işaret eden, gösteren belirti ve tanım-lik öğeler gösterge olarak tanımlanmaktadır. Duman, ateşin; çatık kaşlar, kızgınlığın göstergesi sayılır. Dilbilimci açımdan gösterge ise dilin göstergebilimsel dizgesini bulmak, onun sisteme ait unsurları keşfetmektir. Dilbilimin bilimler arasında belli bir yer almasında göstergebilim önemli rol oynamıştır. Dilde kelimelerin her birisi gösteren niteliği taşır. Saussure göre göstereni gösterilenle birleştiren bağ nedensizdir. Dilin gösteren gösterilen ilişkisinde vardığı en yüksek seviye edebî metinlerdir. Bu metinlerde gösterenler vasıtasıyla yazar ulaşmak istediği bazı somut, soyut, duygusal unsurları dile getirmeye çalışır. Son zamanlarda, edebî metinlerin şerhinde dilbilim akımlarını kullanan çalışmalar artmıştır. Her metot, edebî metinlerin farklı yönlerini ortaya koymaktadır. Her yaklaşım tarzı, metin şerhi hususunda okuyuculara ve araştırmacılara farklı bakış açılarıyla bakma imkânını sunmaktadır. Bu çalışmada Eski Uygurca Çaştané Bey Hikâyesi göstergebilim açımdan incelenmiştir. Avrasya tarihi için çok önemli olan, Saka ve Uygur kültürüne ait bilgiler barındıran bu anlatımın incelenmesiyle bu iki kültür hakkında yeni bilgilere ve ipuçlarına ulaşılmaya çalışılmıştır. Orta Asya tarihi ve Avrasya tarihi birçok açıdan bizim için hâlâ gizemini korumaktadır. Bu gizemi çözmek için her türlü ipucu ve belge değerlendirilmelidir. Bu ipucu bazen küçük bir süs eşyası bazen küçük bir destan olabilir. Bu ve bunun gibi her ipucu, bizi gerçeği daha derinden kavramaya yaklaştıracaktır. Bundan dolayı tarihî metinler yeni yöntemler yardımıyla yeniden incelenmeli ve elde edilen her türlü ayrıntı tartışılmalıdır.*

Anahtar Kelimeler

Göstergebilim, gösterge, Eski Uygurca, Çaştané Bey.