



YUSUF KHOS HAJIB'S WORK "KUTADGHU BILIG" IN THE VIEW OF WORLD SCIENTISTS

Submission Date: May 20, 2023, **Accepted Date:** May 25, 2023,

Published Date: May 30, 2023

Crossref doi: <https://doi.org/10.37547/philological-crjps-04-05-10>

Journal Website:
<https://masterjournals.com/index.php/crjps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

Shohruh-Mirzo Temir O'G'Li Jo'Rayev

Senior Teacher, Department of Classical Philology and Literary Sources Tashkent State University of Oriental Studies, 20, Amir Temur, Tashkent, 100000, Uzbekistan

ABSTRACT

"Kutadgu Bilig" has been translated into many languages of the world. In particular, translations into Western European languages are also very important. The work was translated into English for the first time by University of Chicago professor Robert Denkoff in 1983 and for the second time by English poet and translator Walter May in 1998. The history of the study of the work can be a separate object for a number of studies. It is worth noting that so far there have been several attempts in this direction. Through this article, it will be possible to get acquainted with such studies.

KEYWORDS

Criticism, poetics, folklore, Turkology, history, translation.

INTRODUCTION

There are only three copies of "Kutadgu Bilig" in the world - Vienna, Cairo, Namangan. The first information about this work and some examples of it were published in Europe in 1823 by the French orientalist Joabert Amede in "Journal Asiyatique".

A thorough study of this work is a vital necessity for our time. It is natural that the research of Yusuf Khos Hajib's ability to use these possibilities will give many new conclusions for our literary studies. In world Turkology, there is an approach to the work as the first Turkish didactic epic (Iosif Von Hammer, V. Radlov, A. Kononov, I. Stebleva).



Martin Hartman, A. Vamberi, F. Koprulu, Zaki V. Togon, Rashid Rahmati Arat, etc. Published and translated by.

Yusuf Khos Hajib's work is the first large-scale written Turkish art work that has come down to us. In this sense, conducting an in-depth analysis of it is one of the important tasks of today. In this regard, R.R. Arat, A. Fitrat, A. Valitova, J. Amade, E. Bertels, J. Clinton, R. Denkoff, V. May, S. I. Ivanov, Q. Karimov, B. Tokhliev, The scientific researches of Q. Sodikov, Z. Sodikov, H. Homidov, Kh. Abdullaev, Q. Sidikov and others are works carried out on the study of the work in different directions.

"Kutadgu Bilig" has been translated into many languages of the world. In particular, translations into Western European languages are also very important. These translations have been analyzed by many Uzbek and foreign scholars and these works are still ongoing. Despite the fact that the history of the study of the work in Uzbekistan and foreign countries goes back a long way, it is necessary to admit that the work of comparative analysis of its interpretations in foreign languages remains only at the level of some articles and notes. Although the work was translated into English for the first time by the University of Chicago professor Robert Denkoff in 1983 and the second time by the English poet and translator Walter May in 1998, we are not aware of the fact that a comprehensive monographic study has been carried out on the comparative study of these two translations.

R. Denkoff translated the work directly from the original language based on the critical text of R.R.

Arat. This is a prose account of Qutadg'u knowledge in English. And V. May completely turned the work into poetry based on the Russian translation by S. Ivanov. The poetic system in V. May's interpretation is commendable. These two English translations are rare sources that strengthen Uzbek-English-American literary relations. However, in our opinion, the main shortcoming of the first translation is that it is given in prose, while the main shortcoming of the second translation is that it relies on a translation in an auxiliary language rather than the original. Nevertheless, the study of these English translations makes it possible to determine the place of Kutadgu knowledge in world literature and its influence on the literary traditions of other nations. Comparative analysis of them with the original, determining the level of adequacy to the original provides important evidence and conclusions for literary studies and translation studies. Another important aspect of the comparative study is that through it, the methods, ways of adapting the ancient Turkish monument to the modern English language, achievements and shortcomings in this regard are revealed.

The history of the study of the work can be a separate object for a number of studies. It is worth noting that so far there have been several attempts in this direction. In this direction, the name of the great Turkish scientist Rashid Rahmati Arat should be mentioned with pleasure. He published a large article related to the study of the work in the "Encyclopedia of Islam". According to its scientific analysis, the breadth of coverage, the accuracy of its information, this article has not yet



lost its scientific importance. It is notable for the fact that it covers almost all the works of Turkic studies of the world until 1955 in connection with "Kutadgu bilig".

A.K. Zayonchkovskiy is one of the scholars who made a worthy contribution to summarizing the history of the study of the work. He gained attention not only for the work of Yusuf Khos Hajib, but also for the fact that he tried to illuminate the history of the study of written monuments created in the XI-XIV centuries in world Turkic studies.

The history of study of Yusuf Khos Hajib's work attracted the attention of D. M. Nasilov. This scholar paid special attention to two aspects of the study of the work. One of them is related to defining the position of "Kutadgu Bilig" among the ancient Uighur monuments, and the second one is related to showing the special services of certain scholars in studying the work.

In Uzbekistan, two major "Kutadgu Bilig" scholars were interested in the same topic. The first of them was Kayum Karimov. This scientist elaborates on this issue in his article "From the history of the discovery and study of Qutadgu knowledge". In particular, it pays special attention to the details related to the history of the introduction of the Namangan copy of the work into scientific circulation.

The second one is Baqijon Tokhliev. It draws attention to the fact that it strives to illuminate the history of the study of the work by Turkic scholars in general. The scientist devoted two articles to the history of studying the work. The first of them is in Uzbek, the second in Russian.

In these articles, the author summarizes the achievements of world Turkic scholars in the study of "Kutadgu bilig". One of the advantages of this article is that it covers all the research carried out in Uzbekistan (before 1980).

It can be seen that the study of the history of the work itself is forming an independent direction. It's not for nothing. It is natural that Yusuf Khos Hajib's work "Kutadgu Bilig" attracts the attention of world literary experts, historians, ethnographers, philosophers, political scientists and many other specialists.

It is known that there are three manuscript copies of "Kutadgu Bilig". A copy written in Uyghur script was first known to science. Hammer Purgsthal, a great Turkic scholar, has contributed to this. He bought this copy from a bookstore in Istanbul and brought it to the Palace Library in Vienna. Based on this copy, the first scientific researches about the work were done.

The study of "Kutadgu bilig" abroad was initially based on source studies, textual studies, and general philology. This includes A. Vambery, Moritz, V. Radlov, A. Bombachi, N.I. Ilminsky, S.E. Malov, V.V. Bartold, P.M. Melioransky, A. Samoylovich, N.A. Yudakhin, N. .A. A good example is the scientific research of scientists such as Baskakov, A.N. Kononov, E.R. Tenishev, G.F. Blagova, Sherbak, S.G. Klyashtorny.

In general, if the most important scientific research works carried out in foreign countries are summarized as a whole, it will be appropriate to talk about Russian, Turkish and Uyghur (Chinese) schools so far.



At the beginning of the last century, the third - Namangan copy of the work became known to science. The author of this information was orientalist A.Z.Validov. This copy is now known to world Turkic scholars as Namangan (Fergana) or Tashkent copy. This copy became another opportunity for the wider study of the work in the whole world, including in Russia.

The famous scientist E. Bertels made a good initiative in identifying the peculiarities in the poetics of the work, especially Yusuf Khos Hajib. Such a comparative method, in particular, in the direction of literature and folklore, was later implemented by H. Korogli.

O.A. Valitova is the scientist who achieved the greatest success after V.V. Bartold in the study of "Kutadgu Bilig" as a historical source. He also did considerable work on the literary features of the work. In particular, he achieved good results on the connection of the epic with folklore, the illumination of folklore motifs in the work, and made serious observations about the poetics of the work. It should be noted that the first attempt to specify the artistic-aesthetic functions of folk proverbs in the subject we are interested in, "Kutadgu bilig", was also carried out by O.A. Valitova in Russian oriental studies. For the first time, the scientist drew attention to the parallels of the proverbs in the work of some Turkic peoples. Also, the attempt to identify the sources of the poetic text of the work brought good results to the scientist. He practically proved that some motifs can be explained by commonalities in the literature of the peoples of the East.

In the study of the poetics of the work, it is necessary to emphasize the special services of the great orientalist I.V. Stebleva. One of the greatest merits of the scholar is that he created the theoretical and practical basis for studying the work in the context of the literature and art of the whole East and the whole of Turkey. He thoroughly justified the role and importance of Yusuf Khos Hajib in the development of Turkish literature, and showed the scientific and theoretical importance of these foundations.

I.V.Stebleva briefly tried to determine the main characteristics characteristic of the poetics of the work, to show the aspects of the work related to the ancient Turkish traditions, as well as the poetics of Arabic and Persian-Tajik literature. In particular, he significantly enriched the science of Turkic studies with his new conclusions about the weight and rhyme characteristics of the work.

In 1970, on the occasion of the 900th anniversary of "Kutadgu Bilig", the 4th conference of Turkic scholars was devoted to the study of this work. At that time, one issue of the magazine "Sovetskaya Turkology" was named after this date. 130 scientists from Moscow, Leningrad, Alma-Ata, Ashgabat, Baku, Tashkent, Frunze, Abakan, Nukus, Cheboksary, Nalchik, Yakutsk, Kazan, Novosibirsk, Ufa, Fergana, Bukhara, Tartu, as well as Budapest participated in the resolution of this conference. .

S.N. Ivanov also made a significant contribution to the study of "Kutadgu Bilig" in Russia. He made a full poetic translation of the work into Russian, published his scientific observations about the poetic features of the work.



It should be noted that the works of Turkish scientists were also very important. This idea applies as much to the study and publication of the text of the work as it does to its scientific analysis and research. Turkologists are well aware that M.F. Kuprulizoda, Rashid Rahmati Arat achieved great success in this field. Mehmet Kara studied a lot about the relationship of the work to the verses of the "Qur'an" and hadiths.

The work was translated into German twice in the second half of the 19th century and the beginning of the 20th century, and special studies were created about it. By the middle of the last century, Ottoman Turkish, Russian and Central Asian Turkologists seriously studied this unique work and created a number of critical text, translation and translation publications. In 1983, Qutadgu Bilig was translated into English for the first time across the ocean by Robert Dankoff. Professor Abdizuhur Abduazizov reported about this in a local newspaper. In addition, Z. Sodikov announced the Uzbek translation of the research created by the English scientist in the introduction of this publication.

A comparative analysis of this translation with the original reveals many facets of the translator's skills. In this regard, looking at the translator's life path, scientific and creative activity will clarify the essence of the matter to some extent. Translating a work like "Kutadgu Bilig" directly from the original language into English requires the translator to have long training, high skills, and to be a connoisseur of Turkic studies.

Born and raised in Rochester, New York in 1941, Robert Dankoff graduated from Columbia

University and went to Turkey in 1964 as a volunteer representative of the United States, where he taught English. Dankoff, an orientalist, was fascinated by ancient Turkish monuments. During several years of his work, Dankoff conducted scientific research on the history, culture and textual features of Turkish written monuments in Turkey. In 1971, he defended his candidate's thesis on the research of Turkish and Islamic monuments at Harvard University and received the scientific title of doctor. Then, in 1979, he taught oriental studies, especially Turkic studies, at Brandeis and Arizona Universities until he received the title of professor at the University of Chicago. In his research, he studied the linguistic and artistic features of written monuments in the Ottoman Turkish language. At the same time, he studied Islamic-Turkish written monuments in Central Asia. R. Dankoff worked extensively in the field of Turkic studies and published scientific treatises and articles in the world's most prestigious scientific journals. The Turkic scholar is well-versed in the theory of various religions, in particular, the Qur'an and hadith. He also translated Mahmud Kashgari's work "Devoni lug'otit turk" into English as the author, and then compared the various topics in these two monuments. It is worth noting that R. Dankoff relied on many ancient Turkic sources when translating "Kutadgu Bilig". While starting the translation of the work, the scholar translator deeply studied the history, customs, and religious beliefs of the Turkic peoples, and carefully observed the Persian, Indian, and Greek sources.



While the translator was thinking about the unique aspects of "Kutadgu Bilig", Yusuf Khos Hajib tried to combine two different Iranian-Islamic and Turkish traditions of wisdom in "Kutadgu Bilig" during the Karakhanids. The first of these belongs to the settled and the second to the nomadic peoples. There is no doubt that the transition from a nomadic life to a more settled lifestyle changes the demand for the art of rulership, so the ideas of "Kutadgu Bilig" embody the guidelines for becoming an ideal ruler. Yusuf also notes that there was a desire to create a Turkish example of a work like "Shahnoma". Does R. Dankoff mean by this that "Kutadgu Bilig" is a copy of "Shahnoma"? No, of course. The translator acknowledges the creation of the second "Shahnomai Turki" in Turkish literature.

R. Dankoff includes "Kutadgu Bilig" among the works written in the "Kings' Mirror" genre, such as "Kabusnoma" written in 1082 and "Siyasatnoma" written in 1090. But orientalist Alessio Bombachi points out that "Kutadgu Bilig" differs from the works written in the "Kings' Mirror" genre in some aspects, and shows that they are manifested in the following: the advices in "Kutadgu Bilig" are directed not only to princes, but to all people of society. In most of the works written in this genre, the advice is addressed directly to the kings and courtiers.

The names of the heroes of "Kutadgu Bilig" can be anyone's, and these names are not the names of any specific historical person.

In this regard, it should not be overlooked that Yusuf Khos Hajib mentioned the name Tavgoch Bugrakhan in the work.

It should be noted that "Kutadgu Bilig" reflects the "Mirror of Kings" genre in its stylistic aspects, but it contains many wonderful examples of Turkish folklore that cannot be found in the literature of other nations. According to the analysis of the scholar translator, in addition to Iranian-Islamic and Turkish traditions, the reflections of ancient Greek and Buddhist examples of wisdom are clearly visible in the ideas of the work.

The English translation of "Kutadgu Bilig" by R. Dankoff is significant for its modern language. R. Dankoff created the translation based on the critical text of the Ottoman Turkish script published in 1947 by the Turkish scholar Rashid Rahmati Arat. He also referred to three manuscripts of the century and an Ottoman Turkish translation to clarify certain ambiguities in the critical text.

This English translation of "Kutadgu Bilig" structurally consists of a preface, conditional abbreviations, introduction text translation, first appendix (Appendix 1), second appendix (Appendix 2) and notes.

In the introduction, R. Dankoff expresses his opinion about the specific literary and artistic features of the work, its historical significance and the language of the work. Analyzing the work, R. Dankoff "Kutadgu Bilig" is a great work like Ferdavsi's "Shokhnoma" in terms of its meaning. In "Shokhnoma" Firdawsi was able to adapt a new Persian dress to Iranian traditions and they fit Islamic feelings like a ring, Yusuf was undoubtedly inspired by Firdawsi in choosing the genre, weight and epic style. Shox admits that he created a work. R. Dankoff conducted long-term scientific



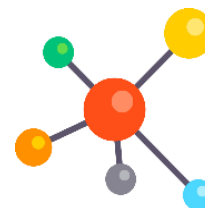
research on "Kutadgu Bilig", studied the history of its creation, the period in which it was written, and the history of the environment, and based on this, translated the work into English. The translator Yusuf Khos Hajib praises the poetic ability and quotes his thoughts: "As much as Firdavsi contributed to the development and traditions of Iranian literature, Yusuf's place in the literary traditions of Turkic peoples is incomparable. This is to be able to elevate their national traditions in harmony with the traditions of Islamic culture. Firdausi turned the Iranian epic into an Islamic-Persian form, and Yusuf took his starting point not only from the existing Turkish traditions, but also from Arabic and Persian literature, in harmony with the Iranian-Islamic examples of statecraft. His goal was to prepare a suitable place for these examples in the Asian-Turkish literary heritage, and at the same time to show that the traditions of Turkish state happiness and wisdom are as strong as those of Arabs and Iranians, if necessary, more excellent and in harmony with Islam. Along with these, R. Dankoff, while doing a comparative analysis of pandnoms, state management instructions and other works created in the X-XI centuries, proves that "Kutadgu Bilig" is a work of the "Mirror of the Horns" genre in all respects. In a word, Yusuf Khos Hajib brought a new genre to Turkish literature. Wide study of the work by world scientists determined its rightful place in world science.

REFERENCES

1. Жўраев О. Юсуф Хос Ҳожибнинг образ яратишдаги маҳорати. – Адабий мерос.

Ўзбек адабиёти тарихидан материал ва тадқиқотлар. Илмий асарлар тўплами, 1982, 1 (21)-сон, 84 б.

2. “Қутадғу билик”, Ғафур Ғулом номидаги бадиий адабиёт нашриёти, Тошкент, 1971 йил. – 965 б.
3. Қаранг: Юсуф Хос Ҳожиб. Қутадғу билиг. Ф.Равшанов шеърӣй табдили. “Академнашр”, Т., 2015. – 512б.
4. “Қутадғу билиг”, АҚД, Ташкент, 1987. – 872 б.
5. Каримов Қ. “Қутадғу билиг”нинг топилиши ва ўрганилиши тарихидан: Адабиётшунослик ва тилшунослик масалалари. 2-китоб. – Тошкент: 1961. – 468 б.
6. Қ.Каримов. “Қудатғу билик”, Сўз боши. – Ўзбекистон “Фан” нашриёти, Т., 1972 йил, 932 бет.
7. Комилов Н. Тасаввуф ёки комил инсон ахлоқи. Биринчи китоб. Тошкент, Ёзувчи, 1996. – 457 б.
8. Содиқов Қ. Туркий ёзма ёдгорликлар тили: адабий тилнинг юзага келиши ва тикланиши. – Тошкент, 2006. 386 б.
9. Қаяум Каримов. Илк бадиий достон. – Тошкент, 1976. 724-бет.
10. “Ўзбекистон адабиёти ва санъати”, 2010 йил, 10 декабрь, 50-сон.
11. А.Алиев “Қутадғу билиг” ва “Девону луғотиттурк” нинг Наманган шеваларига муносабати.-//Ўзбек тили ва адабиёти, 1970, 6-сон. 79 бет.
12. Умаров Э. “Қутадғу билиг”даги бир ибора тарихи.-//Ўзбек тили ва адабиёти, 1970, 6-сон, 82 бет.



13. Халқ мақолларининг «Қутадғу билиг» поэтикасидаги ўрни ва бадиий – эстетик функциялари. Фил. Фан. Номзоди илмий даражаси олиш учун ёзилган дисс... .Тошкент 2004.

