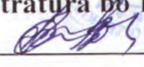
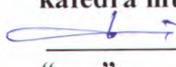


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HISTORICAL DEVELOPMENT OF EARLY TURKIC LITERATURE

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INTRODUCTION

Actuality of theme. Our rapidly developing country is flourishing year by year. As it's known we have tradition of naming coming new year.

The year of 2017 was declared as “The Year of Dialogue with the People and Human Interests”.

This proposal was greeted with thunderous applause from those at the gathering and supported by them.

The ceremonial event concluded with a holiday concert by prominent artistes and young performers.

The tradition to announce the name of the next year and identify priority areas for further development during the celebration of the Constitution Day dates back to 1997¹.

President of Uzbekistan Shavkat Mirziyoyev by his decree has approved the action strategy on priority areas of the country's development for 2017-2021.

In consistent realization of the Law of the Republic of Uzbekistan “On Education”, National Program of Personnel Training, significant place is reserved for construction of new schools, academic lyceums, vocational colleges, higher education institutions, capital reconstruction and strengthening material-technical base of the existing ones, their provision with modern educational equipment.

The resolution of the President of Uzbekistan “On measures to further improve system of foreign languages teaching” dated from 10 December 2012 is being implemented in Tashkent region as well.

This document serves as an important guideline in development of new textbooks for teaching foreign languages, introduction of advanced teaching methods using modern pedagogical and information-communication technologies, education of a new generation to foreign languages, cardinal improvement of the system of training of specialists, fluent in these languages, creation of conditions and opportunities for wide use of information resources by students.

¹ <https://www.uzbekistan.org/named-year/archive/8071/>

Persistent works on raising awareness of the public concerning the essence and significance of the resolution, ensuring its execution are being carried out.

The thousand-year history of the classical Turkic literature begins with a majestic monument of the Turkic culture "«Kutadgu Bilig»"² — the very first and unique Turkic poem of the XI century which penetrated the time thickness and engraved the name of its author, a sagacious wise man and inspired poet Yusuf Khas Hajib, on the constellation of geniuses conveying the world people's spiritual culture — Narekazi, Dante, Montaigne, Milton.

In the history of the mankind, almost without exception, every state, every empire, every social formation is reflected not only in their historical works and scientific treatises but also in great art works of oral and written character, that gives the future generations rather vivid and clear representation of the detailed picture about the life of the society and the people of the previous epoch. Among those is one the first written masterpieces of the Turkic language people “Kutadgu Bilig” by Yusuf Has Hajib appeared in the period of the Karahanid Empire which existed from the middle of the IX up to the beginning of the XIII century in the territory of the Eastern and Western Turkestan.

“Kutadgu Bilig” is a world famous Turkic treatise which was translated into many languages.

Robert Dankoff professor of Chicago University translated “Kutadgu Bilig” into English for the first time and published the book under the name of “Wisdom of Royal Glory” in 1983³.

Second English translation of “Kutadgu Bilig” done by Walter Mey was published under the name of “Yusuf Balasaguni Beneficent knowledge”⁴. in Moscow, 1998. It was translated into Russian by S.Ivanov⁵.

² Yusuf BALASAGUNI. *Beneficent knowledge* / Translated into English by Walter May. – M., 1998. –6 .

³R.Denkoff. Yusuf Khas Hajib, *Wisdom of Royal Glory (Kutadgu Bilig): A Turko-Islamic Mirror for Princes*, translated, with an introduction and notes, by Robert Dankoff. University of Chicago Press, 1983

⁴ Yusuf Balasaguni. *Beneficent knowledge* / Translated into English by Walter May. – M., 1998.

⁵ Юсуф Баласагуни *Благодатное знание.* / перевод С.Н. Иванова М.1990 418 стр

“Kutadgu bilig” by Yusuf Has Hajib is a didactic poem formed in verse. Poetic form based on quatrain has long history itself. As professor R.Orzibekov said: “Many scientists who researched on Turkic literature as F.Kuprulu, T.Kavalevskiy, M.Hamroyev, E.Rustamov, M.Yunusov and others prove that the influence of quatrains played considerable role in appearance and development of poetic form rubai in Turkic literature”⁶

“Kutadgu bilig” was written in poetic form *masnaviy* in meter of *mutaqorib*. We should mention that many research works were done on genre features of “Kutadgu bilig”. For example the works of R.Arat, A.Valitova, I.Stebleva, B.Tukhliyev and others are remarkable. In their articles and monographs they conclude that the poetic form which Yusuf Has Hajib started to use was continued in the works as “Hibat ul haqoyiq” by A.Yugnakiy, “Muhabbatnoma” by Horazmiy, “Yusuf and Zulayho” by Durbek, “Hamsa” by A.Navai⁷. In this case we can mention that Yusuf Has Hajib is one of the founders of Turkic writing art and traditions. A lot of information about this fact were given in many researches as well:

“So, the attitude to social life, learning the life philosophically were deepened in the creative activities of A.Yugnakiy, H.Horazmiy and A.Navai. Of course, in this case the role of Yusuf Has Hajib is considerable”

The basic purpose of dissertation is to study and research the historical development of early Turkic literature in the example of «Kutadgu Bilig»

Object of research. Main object of research is researches done on «Kutadgu Bilig»

Subject of research is comparative analyses of researches done on «Kutadgu Bilig» and its translations into foreign languages.

⁶ Orzibekov R. O‘zbek lirik she‘riyati janrlari. – T.: Fan, 2006. – B. 149.

⁷ To‘hliyev B. Yusuf Xos Hojibning “Qutadg‘u bilig”i va ayrim janrlar takomili (Masnaviy, to‘rtlik, qasida). - T.: Asr-Matbuot, 2004. - B.6.

Aim and tasks of dissertation. We planned to fulfill the following tasks in research:

1. **In introduction** we gave main tasks and actuality of theme.
2. **In chapter one** the role of Karahanid literature in the process world culture was researched. Here the history of old Turkic scripts and language were learned. We made total overview of written monuments of Turkic nations.
3. **In chapter two** we researched the role of «Kutadgu Bilig» and its translations in world literature. In this chapter old we learned Turkic literature and the beginnings of Turco-islamic culture – in the researches of Robert Dankoff.
4. **Chapter three** exposes the features of English translations of «Kutadgu Bilig» done by R.Dankoff and W.May

Methods of dissertation. Research was carried on in the method of historical comparison, observation and comparative analyses.

Scientific novelty of dissertation. Though considerable scientific researches were carried in the field of learning the history of Old Turkic treatises, translation and its history fundamental research on comparative observation of the history of “Kutadgu Bilig” and translations into foreign languages had not been done yet.

Theoretical and practical value of dissertation. The results of research can be useful in lessons in the history of Turkic literature, translation theory and others in higher educational institutions. Practical conclusions can be used in further researches.

Content of dissertation. Work consists of introduction, three chapters, conclusion and bibliography.

CHAPTER I

SCIENTIFIC AND POETIC SIGNIFICANCE OF TURKIC WRITTEN MONUMENTS

1.1. The role of Karahanid literature in the process world culture

The Karahanid Khanate also spelled Karakhanid, also called Ilek Khanidis was a Turkic dynasty that ruled in Transoxania in Central Asia Despite continuity from the first Uyghur Empire and affinity with the Kara-Khojas, the Kara-Khanids claimed descent from the legendary Persian Afrasiab dynasty. The use of the vertical Uyghur script among Muslim Turks extended well into Timurid times in western Turkistan, and well into Manchu times in some enclaves in eastern Turkistan. The Anatolian Turkish beyliks in Ilkhanid times and early Ottoman times still retained scribes trained in the vertical script in order to do transactions with the Timurids⁸. These scribes were called "bakshy", a name possibly of Chinese origin, meaning "great scholar", one of the titles of the Confucian soldier-scholar Yelu Dashi, or of Sanskrit origin. The nomadic elements of the Karahanid and Kara-Khitan states, the Qarluq and Naiman hordes, laid the foundation for the modern Kypchak Turkic-speaking cultures of the Kazakhs, Kyrgyz and Tatars. The Muslim, Persianized, sedentary elements of the Karahanid culture are preserved today among the Tajik, Uzbek, Afghan, Hui and Uyghur nations, two of which speak Chagatay Turkic languages. A branch of the Uyghurs migrated to oasis settlements of Tarim Basin and Gansu, such as Gaochang (Khoja) and Hami (Kumul) and set up a confederation of decentralized Buddhist states called Kara-Khoja. Others, occupying western Tarim Basin, Ferghana Valley, Jugaria and parts of Kazakhstan bordering the Muslim Khwarazm Sultanate, converted to Islam no later than 10th century and built a federation with Muslim institutions called Kara-Khanlik, whose princely dynasties are called Kara-Khanids by historians⁹.

⁸ <http://central Asia. com>

⁹ www.worldliterature.com

In 999 Harun Bughra Khan, grandson of the paramount tribal chief of the Karluk confederation, occupied Bukhara, the Samanid capital. The Samanid domains were split up between the Ghaznavids, who gained Khorasan and Afghanistan, and the Karakhanids, who received Transoxania; the Oxus River thus became the boundary between the two rival empires. During this period the Karakhanids were converted to Islam.

Early in the 11th century the unity of the Karakhanid dynasty was fractured by constant internal warfare. In 1041 Muhammad 'Ayn ad-Dawlah (reigned 1041–52) took over the administration of the western branch of the family, centred at Bukhara. After the rise of the Seljuks at the end of the 11th century in Iran, the Kara-Khanids became nominal vassals of the Seljuks. Later they would serve the dual suzerainty of both the Kara-Khitans to the north and the Seljuks to the south. With a decline in Seljuk power, the Karakhanids in 1140 fell under domination of the rival Turkic Karakitai confederation, centred in northern China. 'Uthman (reigned 1204–11) briefly reestablished the independence of the dynasty, but in 1211 the Karakhanids were defeated by the Khwarezm-Shah 'Ala' ad-Din Muhammad and the dynasty was extinguished.

Historically influential Karahanid rulers include Mahmud Tavghach of Kashgar. After the defeat of the Khitan dynasty by the Jin Dynasty (1115-1234) in Northern China, the great Khitan mandarin Yelu Dashi escaped from China with a small band of Khitan soldiers, recruited warriors from Tangut, Tibetan, Qarluq, Kara-Khoja, Naiman areas and marched westward in search of asylum.

Yelu Dashi was accommodated by the hospitable Tangut Western Xia Kingdom and the Buddhist Kara-Khojas. However, he was shut out by the Muslim Kara-Khanids near Gulja and Kashgar. Enraged, he subjugated Karahanid states one by one and set up the Kara-Khitan suzerainty in Balasaghun on the Irtysh river, modern day Kazakhstan. Several military commanders of Karahanid lineages such as the father of Osman of Khwarezm, escaped from Karahanid lands during the Kara-Khitan invasion. In 1244, upon the invitation of the Egyptian Mamluks,

Osman of Khwarezm marched on Jerusalem and liberated the holy city, on behalf of Islam, from the Crusaders.

The Kara-Khitans, though harsh on the Muslim Karluq-Uyghurs, did not dispossess all of the Karahanid domains. Instead, the "Khitans" (most of them were actually Naimans, Tanguts and Karluqs speaking the same Turkic language as the Kara-Khanids) retreated to the northern steppes and had the Kara-Khanids act as their tax-collectors and administrators on Muslim sedentary populations (the same practice was adopted by the Golden Horde on the Russian Steppes). The Kara-Khitans even incorporated Karahanid Muslim generals such as Muhammad Tai, who surrendered to the Naiman usurper Kushluk at the end of the Kara-Khitans Dynasty. Kushluk, the last ruler of the Kara-Khitans Dynasty, was especially harsh on the Muslim populations under his suzerainty. He went so far as to forcing conversions from Islam to Buddhism, the dominant religion of the ruling Kara-Khitans. The elite Kara-Khitans and their Naiman soldiers, on an interesting note, were very often Nestorian Christians, as suggested by the Syriac names of the Gur-Khans (Emperors), who at the same time had Confucian titles and patronized Buddhist establishments. Kushluk's Naimans were perhaps heavily Nestorian Christian. The reason for force conversions into Buddhism was perhaps due to the underdevelopment of Nestorian institutions, making it unsuitable on sedentary domination.

In the early 13th century Kara Khitan ruler Kushluk, a sworn foe of Genghis Khan, was crushed by the advancing Mongol army along with his Kara-Khitans military state. His vassals, the Kara-Khanids, offered meager resistance to the Mongols¹⁰.

It is perhaps because of the similarities between Karahanid and Kara-Khoja cultures that during the Yuan and Ming periods former Kara-Khoja and Xixia lands were populated by converts to Islam indistinguishable from Chagatay and Timurid lands. These Turkic Muslims under Chinese influence later adopted the

¹⁰ History of Uzbekistan London 1995

Chinese language while still maintaining extensive trade relations with Turkestan. They were designated "Hui" in Chinese, obviously derived from "Huihui" or "Huihu", an archaic transliteration of "Uyghur". The Karahanid culture started as a literate tradition, with a body of Muslim subjects recorded in the vertical Sogdian script of the first Uyghur Empire.

The Islamized Qarluq princely clan, the Balasaghunlu Ashinalar (the Kara-Khanids) gravitated toward the Persian Islamic cultural zone after their political autonomy and suzerainty over Central Asia was secured during the 9-10th century. As they became increasingly Persianized (to the point of adopting "Afrasiab", a Shahnameh mythical figure as the ancestor of their lineage), they settled in the more Indo-Iranian sedentary centers such as Qashgari, and became detached from the nomadic traditions of fellow Qarluqs, many of whom retained the Nestorian-Mahayana-Manichaeian religious mixture of the former Uyghur Khanate.

Karahanid legacy is arguably the most enduring cultural heritage among coexisting cultures in Central Asia from the 9th to the 13th century. The Karluq-Uyghur dialect spoken by the nomadic tribes and turkified sedentary populations under Karahanid rule branched out into two major branches of the Turkic linguistic family, the Chagatay and the Kypchak. The Karahanid cultural model that combined nomadic Turkic culture with Islamic, sedentary institutions spread east into former Kara-Khoja and Tangut territories and west and south into the subcontinent, Khorasan (Turkmenistan, Afghanistan and Northern Iran), Golden Horde territories (Tataristan) and Turkey. The Mongol Chagatay, Timurid and Uzbek states and societies inherited most of the cultures of the Kara-Khanids and the Khwarezmians without much interruption¹¹.

¹¹ From the *Book of Travels: The Girl Who Gave Birth to an Elephant*. In: Kemal Silay, ed., *An Anthology of Turkish Literature* (Bloomington, Indiana, 1996), 208-209

1.2. Yusuf Khass Hadjib – author of first written Turkic monument

Now I want to speak about the author of this masterpiece.

Yusuf Khass Hadjib (Uzbek: Yusuf Xos Hojib) was an 11th century Turkic scribe from the city of Balasaghun, the capital of the Karakhanid Empire. He wrote “«Kutadgu Bilig» ” and most of what is known about him comes from his own writings in this work¹².

Balasagun was located near present-day Tokmok in Kyrgyzstan. Balasagun (Balassagun, Balasaghun, Karabalsagun) was an ancient city in modern-day Kyrgyzstan, located in the Chui River valley between Bishkek and Lake Issyk-Kul. It was the capital of the Kara-Khitans Khanate from the 10th Century until the Mongols captured it in 1218. The Mongols called it *Gobalik* = pretty city. It should not be confused with the city of Karabalghasun which was the capital of the Uyghur Khanate. **Tokmok** (Токмок/*Tokmok* in Kyrgyz; Токмак/*Tokmak* in Russian) is a city of about 75,000 (2005) in northern Kyrgyzstan; its geographical location is 42°50'N 75°17'E. It is situated at about 816m above the sea level. From 2004 until 19 April 2006 it served as the administrative capital of Chui Province. About 15 km south of Tokmok is the Burana Tower from the 11th century, located on the grounds of an ancient citadel of which today only a large earthen mound remains. It is believed to be the ancient Balasagun, founded by the Sogdians and later for some time the capital of the Kara-Khanid empire. A large collection of ancient gravestones is nearby. Excavated Scythian artifacts have been moved to museums in St. Petersburg and Bishkek. Balasagun was for many years one of the largest cultural and economic centers of Central Asia, but its prosperity declined after the Mongol conquest.

Yusuf Khass Hadjib was about 50 years old when he completed the «Kutadgu Bilig». After presenting the completed work to the prince of Kashgar he was awarded the title “Has Hajib”, an honorific similar to "Privy Chamberlain" or "Chancellor".

¹² <http://en.wikipedia.org/>

He is often referred to as either Yusuf or Yusuf Khass Hadjib. Some scholars suspect that the prologue to the «Kutadgu Bilig», which is much more overtly Islamic than the rest of the text, was not written by Yūsuf, particularly the first prologue, which is in prose, unlike the rest of the text.

Yusuf Khass Hadjib was outstanding thinker of medieval East, author unique under the contents and social importance of a poem " «Kutadgu Bilig» ". The information on ability to live of the poet is possible, first of all, is to gathered from several fragments scattered in a poem and two forewords to its composition, from which by one - in prose, and another - in verses¹³.

According to the available items of information, Yusuf was born in city Balasagun, known under a name Kuz-orda, which site is not established with a sufficient degree of reliability. Presumably, it is necessary to search for this city in Choo valley, nearby to modern city Tokmak. Nor the exact date of birth of the poet is known. According to sources, the date is in period from 1005 till 1018.

Yusuf Balasaguni has received his education at the recognized cultural centers of that time – Farab, Kashgar and Bukhara. In perfection owning the Arabian and Persian languages, he has worked the philosophical and scientific compositions on various branches of knowledge. The secular people of that time differed varicosity of interests, were fond alongside with philosophy and science, poetry and politics, game in chess. Widely educate, skilled by vital experience, he has arrived in Kashgar here again within eighteen months of hard work has written the large poetic product. Under the items of information of the Turkish philosopher R.R. Arat, author to the moment of end of a poem was about 54 years. If to believe this, Yusuf Balasaguni was born in 1015-1016 years. The knowledge increased by his own supervision, has formed the basis a spelling of a famous poem. Certainly, there is a significant phenomenon not only in life of the peoples of Central Asia and East, but as a whole and world culture in «Kutadgu Bilig». His poem cannot be related only to the category of encyclopedic jobs; in it the set of problems

¹³ http://en.wikipedia.org/wiki/Yusuf_Has_Hajib

concerning natural and humanitarian sciences is covered: social - ethical, philosophic, aesthetic, political, legal questions.

Under influence of East scholars as Al Faraby, Beruni and Ibn Sina there accrued personal opinions on the environmental world in Balasaguni. For, on his deep belief created by the god the world exists and develops independently on the internal laws.

In a political-legal context of «Kutadgu Bilig» represents the exclusive importance as the original code of ethical norms and rules of behavior of a feudal society). Its development contains in its sights on model of the world and number of ideas, where thinker investigates laws of an arrangement both movement of heavenly bodies and planets. Not casually, Y. Has Hajib, studying the star world, describes 12 marks of the zodiac.

The doctrine of Yusuf about a structure of the universe has much in common with system of Aristotle and Ptolemy. However, proceeding from achievement of natural sciences of the time, thinker asserts the concept about ball shape of the Earth, which rotates about the axis. Continuing traditions of the ancient philosophers, he considered, that the environmental validity consists of four material bodies (ground, air, water and fire), which are a basis of the world and life on ground. Under his concept 4 natural elements not only qualitatively differ from each other, but also are closely connected among themselves. From here he believed, that the ground occupies the central place and underlies four elements. Unsophisticated materialism of Yusuf is closely connected to his spontaneous - dialectic views. He approved that all natural phenomena and societies develop and change naturally¹⁴.

In area genealogy, the philosopher has put forward fruitful ideas about an origin and essence of consciousness, about a role of reason and knowledge in life of the people. In the theory of knowledge of the poet are available materialism of the tendency. As well as other representatives of east peripatetizm, he acts as

¹⁴ G. Clauson, "Early Turkish Astronomical Terms," *Urat-Altische Jahrbücher* 35 (1964),

rationalist and considers reason as a creative force, tool of knowledge of essential connections of subjects of the material world. Under his concept reason of illumination of the man by light of knowledge. In that time the poet did not deny a role of sensual perception in knowledge of true. It is important to emphasize, that thinker correctly puts a question on a role of a head brain in intellectual activity of the man, and consequently in " «Kutadgu Bilig» " the poet has reflected aspiration of the advanced representatives of a society to study secular sciences, freely to think. In this connection, the special attention of the contemporaries Yusuf pays that the knowledge is impossible without knowledge: more deeply to learn the world it is necessary regularly to fill up the education and knowledge. Knowledge in activity of the man is health, light of soul, wisdom, happiness etc.

Yusuf Khass Hadjib finely realized, that the won areas to keep by force of the weapon is not possible. For what the well organized state device is necessary: strong enough to resist to constant threat of external intrusions; flexible enough to protect interests of privileged layers of the population; prepared enough to order the taxes and taxes inside the country¹⁵.

Sights of thinker on society and man carries in itself deep humanism and are sated rational with the approach to judgment of processes occurring in a society, recognition of the important role of the material factors. Yusuf has brought the significant contribution to development of traditions of realism in outlooks progressive of thinker of middle Ages.

The outlook of the poet was by synthesis of cultural achievement of East and West XI of century. It has reflected in itself the strong and weak parties of the period, previous to him. Pantheistic doctrine developed by thinkers, sated by realistic ideas, rational approaches to the phenomena social natures comprised the large opportunities for denying blessed ideas of theology and idealism. At the same time it is necessary to notice, that in the decision of many questions of a

¹⁵R.Dankoff. Yusuf Khass Hajib, Wisdom of Royal Glory (Kutadgu Bilig): A Turko-Islamic Mirror for Princes, translated, with an introduction and notes, by Robert Dankoff. University of Chicago Press, 1983

philosophical and sociological idea he changed, supposed many mistakes and not was always free from influence of theology and mysticism. Despite of the limited character of outlook of Yusuf Khass Hadjib, his moral didactics as a whole is rather progressive. His poem carried in itself the basic features of national representations about morals, norms and rules of behavior of the man, characteristic for progressive epoch not only middle ages, but also conformable with modernity.

He is entombed in his mausoleum in Kashgar.

CHAPTER II

“KUTAGU BILIG” – UNIQUE OLD TURKIC TREATISE

2.1. “Kutagu bilig” as a treasury of wisdom

In the history of the mankind, almost without exception, every state, every empire, every social formation is reflected not only in their historical works and scientific treatises but also in great art works of oral and written character, that gives the future generations rather vivid and clear representation of the detailed picture about the life of the society and the people of the previous epoch¹⁶.

Among those is one the first written masterpieces of the Turkic language people «Kutadgu Bilig» appeared in the period when the Samanid empire was in decline and the Karahanid state was emerging which existed from the middle of the IX th up to the beginning of the XIII century on the territory of the Eastern and Western Turkistan.

This wonderful work of Turkic and of world written literature has become the object of investigation by many scholars: Russian, Turkish, German, English, French, Hungarian, Uyghur and others. Noteworthy are the investigations of such scholars of different generations as A.Vambery, R.Radloff, S.E.Malov, V.V.Bartold, E.E.Bertels, F.Kuprilezade, A.Kononov, R.R.Arat, A.Dilachar, A.Valitov, E.K.Tenishev, N.A.Baskakov, S.N.Ivanov, I.V.Steblev, D.Majidenov, U.Asanaliev, K.Ashuraliev, Fitrat, S.Mutalibov, G.Abdurakhmanov, N.Mallallaev, A.Kajumov, K.Karimov should be mentioned.

It should also be emphasized that the dissertations of the young specialists Bakijan Tukhliev and Z. Sadikov dedicated to the investigation of this work, which in its turn gives evidence that the problems of studying the literary heritage of our national cultural traditions takes one of the central positions at the present time.

«Kutadgu Bilig” is a Karakhanid work from the 11th century written by Yusuf Khass Hadjib of Balasagun for the prince of Kashgar. Translated, the title

¹⁶Юсуф Хос Хожиб. Кутадгу билиг. Кириш сўзи ва насрий-назмий таржима муаллифи. Б.Тўхлиев.-Тошкент: Юлдузча, 1989..

means something like "The Wisdom which brings Happiness" or "The Wisdom that Conduces to Royal Glory or Fortune", but is often translated more concisely as "(The) Wisdom of Royal Glory." The text reflects the author's and his society's beliefs, feelings, and practices with regard to quite a few topics, and depicts interesting facets of various aspects of life in the Karakhanid empire. While not produced in Turkey, and perhaps more accurately referred to as Turkic literature, the «Kutadgu Bilig» is often considered by some scholars to belong to the body of Turkish literature but this is not true. «Kutadgu Bilig» is a treasure of world literature

In 740, the Uyghurs revolted against Bilge Qagan. They, the Qarluqs, and the Chigils left the region around the Altay Mountains in what is today Mongolia and moved south to what is today Xinjiang. Some time thereafter, the Uyghurs ousted the Qarluqs and Chigils, who moved west, and there established the Karakhanid empire, with capitals in Kashgar and Balasagun.

In 961, the Karakhanids officially adopted Islam, most likely introduced by Sufis. By that point, the Uyghurs, whose empire shared a border with Karakhanids, were Buddhist. As of 999-1000, The Karakhanids' capital was in Balasagun. Together with the Samanids of Samarkand they considered themselves the defenders of Islam against the Buddhist Uyghur Karakhoja Kingdom of Turpan and Hami and the Buddhist Scythian-Tocharian kingdom of Khotan.

Between the time they left Mongolia and their adoption of Islam, most of the tribes of the Karakhanid empire had become quite a bit more sedentary. Some scholars suspect that the prologue to the «Kutadgu Bilig» , which is much more overtly Islamic than the rest of the text, was written by a different author—particularly the first prologue, which is in prose, unlike the rest of the text¹⁷.

«Kutadgu Bilig» was completed in 462 (1069/1070) and presented to Tavghach Bughra Khan, the prince of Kashgar. It was well-known through the Timurid era (Dankoff, 3), but only three manuscripts—referred to by the name of

¹⁷ http://en.wikipedia.org/wiki/Yusuf_Has_Hajib

the city they were discovered in—survived to give us our modern knowledge of the text.

Today there are three known copies of «Kutadgu Bilig» :

1. The copy in Vienna: (in Uighur alphabet) It was found in Herat in 1439. It was taken to Tokat and then to Istanbul and was donated to National Library of Vienna by Hammer, who bought it from bouqumistes in Istanbul.

2. The copy in Cairo: (in Arabic alphabet) It was found out by the German Director of a library in Cairo, Dr Moritz, in 1896.

3. The copy in Fergana: (in Arabic alphabet) It was found by Zeki Velidi Togan in Namangan, Fergana, Turkistan¹⁸.

Turkish Language Association published all three copies in 1942-1943. It was translated in 1947 by R. Arat within an annexed critical text was published in 1959, and its index was published in 1979. We used in this study the second edition of the translation of Arat and the English translation of Robert Dankoff published under the title of Wisdom of Royal Glory («Kutadgu Bilig») A Turco Islamic mirror for Princes.

The content of the three texts, while generally the same, differs in many finer points, such as word choice. «Kutadgu Bilig» is written in the Uyghur-Qarluq (Khaqaniye) language of the Karakhanids, often referred to Middle Turkic or Karakhanid. It's similar to the language of the Orkhon inscriptions, in Old Turkic, but in addition to the Turkic base, has a large influx of Persian vocabulary.

The author of the «Kutadgu Bilig» used the Arabo-Persian *mutaqārib* metre, consisting of couplets of two rhyming 11-syllable lines, often broken down further—the first six syllables forming the first group in each line, and the last five syllables forming another group. This is the earliest known application of this metre to a Turkic language.

¹⁸ R.Dankoff Yusuf Khass Hajib, *Wisdom of Royal Glory (Kutadgu Bilig): A Turco-Islamic Mirror for Princes*, translated, with an introduction and notes, by Robert Dankoff. University of Chicago Press, 1983

The «Kutadgu Bilig» is structured around the relations between four main characters, each representing an abstract principle (overtly stated by the author). Dankoff summarises the specifics nicely in the form of a chart:

Name	Translation	Occupation	Principle
küntogdı	"the sun has risen" / Rising Sun	king	Justice
aytoldı	"the moon is full" / Full Moon	vizier	Fortune
ögdülmiş	"praised" / Highly Praised	sage	Intellect (or Wisdom)
ođgurmıř	"awakened" / Wide Awake	ascetic	Man's Last End

The name of each section (*bab*) follows, with the line numbers of the original text in parentheses:

- Verse prologue (1-77)
- Prose prologue
- 1. In praise of God (1-33)
- 2. In praise of the Prophet (34-48)
- 3. In praise of the four companions (49-62)
- 4. Ode to spring and praise of Ulug Bugra Khan (63-123)
- 5. On the seven planets and the twelve constellations (124-147)
- 6. That man's chief glory is wisdom and intellect (148-161)
- 7. On the tongue: Its merit and emerit, its benefit and harm (162-191)
- 8. The author's apology (192-229)
- 9. In praise of doing good [and the benefits thereof] (230-286)
- 10. On the virtue and benefit of wisdom and intellect (287-349)
- 11. On the title of the book and on his own old age (350-397)
- 12. Beginning of the discourse: On King Rising Sun (398-461)
- 13. Full Moon comes to serve King Rising Sun (462-580)
- 14. Full Moon presents himself before King Rising Sun (581-619)
- 15. Full Moon tells the king that he is Fortune (620-656)

16. Full Moon describes Fortune to the king (657-764)
17. King Rising Sun demonstrates Justice to Full Moon (765-791)
18. King Rising Sun describes himself as Justice (792-954)
19. Full Moon explains the virtues of the tongue (955-1044)
20. On the inconstancy of Fortune (1045-1157)
21. Full Moon gives counsel to his son Highly Praised (1158-1277)
22. Full Moon's admonition to his son Highly Praised (1278-1341)
23. Full Moon writes a testamentary letter to King Rising Sun (1342-1547)
24. King Rising Sun summons Highly Praised (1548-1580)
25. Highly Praised presents himself before King Rising Sun (1581-1590)
26. Highly Praised enters the service of King Rising Sun (1591-1849)
27. Highly Praised gives the king a description of Intellect (1850-1920)
28. The qualifications of a prince (1921-2180)
29. The qualifications of a vizier (2181-2268)
30. The qualifications of an army commander (2269-2434)
31. The qualifications of a grand chamberlain (2435-2527)
32. The qualifications of a gatekeeper (2528-2595)
33. The qualifications of an envoy (2596-2671)
34. The qualifications of a royal secretary (2672-2742)
35. The qualifications of a treasurer (2743-2827)
36. The qualifications of a chief cook (2828-2882)
37. The qualifications of a cupbearer (2883-2956)
38. The rights of the servants over the prince (2957-3186)
39. King Rising Sun writes a letter to Wide Awake (3187-3288)
40. Highly Praised goes to see Wide Awake (3289-3317)
41. Wide Awake debates with Highly Praised (3318-3511)
42. Wide Awake recounts the world's faults to Highly Praised (3512-3645)
43. Highly Praised tells Wide Awake that the next world is won through this world (3646-3712)

44. Wide Awake sends a letter to the king (3713-3895)
45. King Rising Sun sends a second letter to Wide Awake (3896-3970)
46. Highly Praised and Wide Awake debate a second time (3971-4030)
47. The proper manner of serving the prince (4031-4164)
48. How to conduct oneself with nobles (4165-4319)
49. How to conduct oneself with commoners (4320-4335)
50. Associating with descendants of the Prophet (4336-4340)
51. Associating with scholars and Ulema (4341-4354)
52. Associating with physicians (4355-4360)
53. Associating with diviners (4361-4365)
54. Associating with dream interpreters (4366-4375)
55. Associating with astrologers (4376-4391)
56. Associating with poets (4392-4399)
57. Associating with cultivators (4400-4418)
58. Associating with merchants (4419-4438)
59. Associating with stockbreeders (4439-4455)
60. Associating with craftsmen (4456-4468)
61. Associating with the poor (4469-4474)
62. How to choose a wife (4475-4503)
63. How to raise children (4504-4526)
64. How to deal with underlings (4527-4572)
65. The etiquette of going to feasts (4573-4643)
66. The etiquette of inviting to feasts (4644-4679)
67. Wide Awake tells Highly Praised that he has renounced the world and accepted his lot (4680-4933)
68. King Rising Sun sends for Wide Awake a third time (4934-5030)
69. Wide Awake comes to Highly Praised (5031-5034)
70. King Rising Sun meets with Wide Awake (5035-5131)
71. Wide Awake gives counsel to the king (5132-5466)

72. Highly Praised tells the king how to govern the realm (5467-5631)
73. Highly Praised regrets his past life and intends to repent (5632-5720)
74. Wide Awake counsels Highly Praised (5721-5761)
75. Justice for justice, humanity for humanity (5762-5952)
76. Wide Awake falls ill and summons Highly Praised (5953-5992)
77. Highly Praised tells Wide Awake how to interpret dreams (5993-6031)
78. Wide Awake tells his dream to Highly Praised (6032-6036)
79. Highly Praised interprets Wide Awake's dream (6037-6046)
80. Wide Awake interprets the dream differently (6047-6086)
81. Wide Awake gives advice to Highly Praised (6087-6285)
82. Testament tells Highly Praised of Wide Awake's death (6286-6292)
83. Testament consoles Highly Praised (6293-6298)
84. Highly Praised mourns for Wide Awake (6299-6303)
85. The king consoles Highly Praised (6304-6520)
 - [Ode I] On old age and the loss of youth (6521-6564)
 - [Ode II] On the corruption of time and the treachery of friends (6565-6604)
 - [Ode III] The author of the book gives counsel to himself (6605-6645)

Dankoff suggests that the author of the «Kutadgu Bilig» was attempting to reconcile the Irano-Islamic and Turkic wisdom traditions present among the Karakhanids, the former with urban roots and the latter with nomadic roots. Certainly the recent move from a more nomadic way of life changed the requirements for a good leader; the «Kutadgu Bilig» 's agenda does appear to include instruction for how to be a good leader. In addition, the author of the «Kutadgu Bilig» states in the text that he was trying to make a Turkic version of something like the *Shāh-nāme*.¹⁹

«Kutadgu Bilig» is often considered to be part of the *Mirror for Princes*, a genre of literature which includes works like the *Qābūs-nāme*, written in 1082,

¹⁹ R.Dankoff. *Yusuf Khass Hajib, Wisdom of Royal Glory (Kutadgu Bilig): A Turko-Islamic Mirror for Princes*, translated, with an introduction and notes, by Robert Dankoff. University of Chicago Press, 1983

and the *Siyāset-nāmeḥ*, written in 1090. Alessio Bombaci argues against considering the «Kutadgu Bilig» part of the *Mirror for Princes*; not only is the first "full-blown" *Mirror for Princes* the *Qābūs-nāmeḥ*, written over ten years after the «Kutadgu Bilig», but there are a couple points on which the «Kutadgu Bilig» and the other *Mirrors for Princes* differ:

- The «Kutadgu Bilig» offers advice to all men, and not just princes.
- The names of the characters in the «Kutadgu Bilig» could be anyone, and aren't the names of any particular historical figures.

While the «Kutadgu Bilig» is stylistically reminiscent of the *Mirror for Princes* in a number of ways, there are a good number of other traditions—many Turkic—which it resembles in style:

- Islamic and pre-Islamic strife poems, found in Arabic and Persian literature,
- *Aytış*, responsive song competition between two opponents found today among the Kazakhs and the Kyrgyz,
- *Askiya*, a similar style of song competition found today among the Uzbeks,
- Songs between boys and girls, such as Uzbek *lapar* and Kazakh *bedil* songs,
- Wedding songs such as Uzbek *yor-yor* and Kazakh *jar-jar*

Aside from the Irano-Islamic and Turkic influences, Dankoff posits some amount of Greek and Buddhist influence on the text.

Acquaintance with the ample literature dedicated to «Kutadgu Bilig» by Yusuf Balasagun shows that the specialists up to the present time addressed mainly the linguistic, literary, philosophical, political, social and didactic aspects of the work. Special investigation from the point of view of aesthetical problems is still missing. If at all, they are touched extremely superficially, while «Kutadgu Bilig» is in its essence one of the first valuable sources of Turkic-language written literature, where the formation of the aesthetic thought of Turkic people is reflected most vividly and deeply. This consideration caused the choice of the subject of the present short communication. This is, of course, a very large theme, requiring efforts of many specialists to solve it. Taking advantage of the case, I would like

all colleagues to pay attention to this problem in their investigations, since the study of the problem is of both scholarly and practical importance in the cause of developing cultural and moral values in our present unique world, the aesthetic values of «Kutadgu Bilig» are considerable from our point of view because having a general humane nature, they can have rather objective and direct influence on the development of moral basis of the nature of the modern personality irrespective of the social structure to which it belongs.

We are convinced that the books like «Kutadgu Bilig» are necessary for us at the present time, since in it we can find answers to the urgent, exciting questions, the answers which our ancestors left as their legacy to us. In our communication we are trying to enlighten the aspects of aesthetic problems, reflected in «Kutadgu Bilig» .

One of the central problems in aesthetics is known to be the problem of beauty. Democritus saw beauty in the order, symmetry and harmony of one part to the other. It must be noted here, that Yusuf Balasagun's views in relation to the beautiful coincide in many aspects with those of Aristotle and Confucius. In order to be beautiful, esteemed in society, a person, in our case the Grand Chamberlain (the post Yusuf Balasagun occupied at the Karakhanid court), according to Yusuf, must possess both inner and outer beauty. Thus, the beauty in the man acts as the whole category in Yusuf's conception. The harmony and symmetry of the mind, physical beauty and moral basis in a man, especially the man influencing the life of the society, is one of the central principles of the aesthetic conception of Yusuf. On this occasion he writes the following: [Pp.119-123]

...He should be handsome in appearance.... He should have a sound mind and a quiet demeanor. The man with a sound mind does not forget his word.... He should have a humble and quiet heart, full of compassion. And he should be skillful and knowledgeable about royal custom. It is skillful men who produce all the beautiful objects in the world... He should have a cheerful face and smiling eyes...

Here to some extent one can not help but notice the nearness of Yusuf's conception to the classical understanding and treatment of the beautiful - known to us from aesthetic views of the ancient philosophers - the harmony of the beautiful in both spirit and mind.

In our opinion, Yusuf's understanding of the beautiful is one of considerable achievements of aesthetic thoughts of Turkic people, expressed in written form. This is simultaneously one of the significant treatments of the conception of man. The understanding of this problem by the author is, of course, in the ideal rather than real attitude to existence, for one can not forget that it matters to the Chamberlain, whose class criteria were on the side of the ruling elite, to whom this highest title was given at that time. It should be emphasized, however, that Yusuf, developing his aesthetic views, states a number of important ideas, applicable to the present day. The beautiful in man, the beautiful man can not exist by himself, isolated from other people, from society; more concretely, these qualities of man can be evaluated positively only in the case when they are useful to other people. That is, as seen from Yusuf's conception, the beautiful acts, on the one hand, inseparably with utility, but on the other hand, it begins to acquire public and social significance. Here, in our opinion, it would be appropriate to make an analogy between these thoughts of Yusuf and those of Socrates who spoke about the usefulness and purposefulness of the beautiful.

Yusuf Balasagun expresses his views in the following: [Pp.219-220]

Do not give a job to someone simply because he happens to be in your service; rather take into your service men who will be of genuine use to you.... Remove useless men from your service. As for those who are of use and benefit, give them appropriate jobs and provide them with honor and reward.

Thus, according to Yusuf, the beautiful in man, the beautiful in his deeds exists not only in manifesting the individual but at the same time is in the social significance of the manifested. Therefore, from our point of view, Yusuf approaches the understanding and treatment of the beautiful as a public and social

phenomenon, which makes it possible to speak about the social purposefulness of his aesthetic views.

However, the author of «Kutadgu Bilig» does not stop here. He goes further. In his work, consisting of about 6500 couplets, written more than nine centuries ago, from the very beginning to the very end there is the leading, main idea about the harmonious beautiful man, and it is not by chance that the author names the main character (the hero) K ntugdi [Rising Sun], personifying Justice. Thus, in Yusuf's opinion, everything, which is connected with social and personal life of man, can become beautiful only if it is associated with justice in its high and ideal meaning. Without justice man's life will be as if the sun is eclipsed.

All this to some extent witnesses the democratic purposefulness of Yusuf's views, though due to the narrowness of his outlook, he sometimes manifests a tendentious attitude toward simple people. In special sections of the book, dedicated to peasants, poor people, craftsmen, stock-breeders, blacksmiths, shoe makers, carpenters, carvers, archers, the author gives tribute to the common people, but nonetheless, the sympathy of Yusuf in the first instance refers to the representative of the ruling classes. In this, one can see, of course, class narrowness of the author of «Kutadgu Bilig» . Nevertheless, this does not diminish the value of the basic, progressive conceptions and thoughts which are presented in the book of Yusuf Balasagun. It is noteworthy, that sometimes Yusuf manifests separate moments of realizing (of course, not in the modern understanding but on the level of thinking of his times) the class difference between people. He states [in P.141] that he who has riches, has *long* hands. It should be emphasized that Yusuf is apt to associate the beauty in human deeds first of all with his attitude to labor, to his skill.

Naturally, one should bear in mind that in relation to the problem of human perfection Yusuf is firmly connected with theological views of his time, that cannot be otherwise. Therefore, much, if not everything in human perfection is treated by Yusuf as the gift of the Most High to his obedient servants. In Yusuf's

opinion, the whole of human nature, all the beautiful in man: his mind, his senses, etc. is the gift of God. However, not all the beautiful, earthly is treated by Yusuf in this manner.

Strange as it may seem, the fact that the praising of the hereafter, its rewards and benefits are almost missing in «Kutadgu Bilig» . Yusuf mainly praises the earthly joy of life and the beauty of the real world, where man lives and works. The most beautiful for the poet seems to be the beauty of nature which is limitless and endless. Therefore, he praises this beauty with great strength.

It is known that under the rubric *word*, is meant the polynomial attribute of the human reason and thought. But the word alone, though very good and correct, is not the very essence of the subject arising from it. Yusuf writes that a good word should become a good deed. [P.47]. Those words appear as if being addressed to us from the remote past. They sound so modern they need no comment. Nevertheless, the unity of the words and the deeds should express the wisdom in the decision of this or that problem. According to Yusuf this is not a result, but a purpose. The real result is not only the display of wisdom, but it is in its realization, in motion. That is why he says definitely:

Any man may don a cloak of honor, but true nobility belongs to the man of wisdom and intellect. [P.49].

Really, these are beautiful, aphoristic lines, which can sound quite sharply today.

Speak knowledgeably, therefore, and your words will be an eye to the blind. - he writes [P.45]. In our opinion it is the word art that is meant here. The word art has to bear a social moral content, which could help a person to get rid of his personal defects and misfortunes. This should become a definite life guide.

Developing his thought in this direction, Yusuf puts forward the following beautiful words, which have not lost their meaning in our days and resound even more sharply:

The criminal is hanged by force of intellect, and civil turmoil is suppressed by means of wisdom. [P.46].

This means that according to Yusuf's study, knowledge, the power of the word and the power of reason are more powerful than weapons. To prevent evil and fault it is necessary to be able to use this great power. Those words of our ancient ancestor impose a deep obligation upon us - inhabitants of the planet at the end of the 20th century to use the power of reason when solving any kind of conflict. Yusuf noted that the words of poets were more sharp than a sword. Like art in Aristotle's works, according to Yusuf, the word is the means of refinement of people's souls from personal negative passions and one of the main sources of the joy of comprehension. The main component of Beauty is kindness. This opinion of Balasagun testifies to the unity of his point of view with that of Confucius's. A person should always be kind in his thoughts and deeds, owing to kindness he can comprehend the source of joy. Yusuf calls every person to be among the people and to present each other joy and happiness²⁰. According to Yusuf Balasagun the most ugly thing in life is violence in any form. The poet compares violence with a burning fire [P.106], which swallows everybody approaching it. Contrary to violence, Yusuf puts forward Justice and compares it to water - the source of life. Because of water everything is alive. It is necessary to point out here, that to prove his aesthetic concepts the author addresses the things and phenomena of the Earth, not the world of paradise or hell. He composes his artistic characters using the natural phenomena surrounding man. This fact emphasizes their nearness to life and their influence on the reader. It is an important element in Yusuf's aesthetics. The traditions of his aesthetics influenced greatly the development of the artistic and aesthetic thought of the Turkic people of the following ages. In his poetry Yusuf addresses the problems of justice, comparing it to a living water and he addresses oppression, comparing it to burning fire. For example [in P.142] Yusuf says to his ruler that he put out the burning fire of oppression by his living water of

²⁰ http://en.wikipedia.org/wiki/Uyghur_language

justice. These opinions of the author were his ideals and somehow exalted the ruler; in the other couplets Yusuf wrote about injustice and ignorance existing in the society of those times. There is no truth in life, there is no justice and understanding -- he says bitterly in his book. There are some lines in «Kutadgu Bilig» where the poet speaks about justice as the most beautiful thing and about oppression as the most ugly thing not only in the Karakhanid's empire but all over the world. He continues:

Speech is descended from blue heaven to brown earth, and it is by means of speech that man ennoble his soul. Man's heart is like a bottomless sea and wisdom is the pearl that lies at the bottom: if he fails to bring the pearl up out of the sea it could just as well be a pebble as a pearl... As long as the wise man does not bring out wisdom upon his tongue, his wisdom may lie hidden for years and shed no light. Fine things indeed are wisdom and intellect: put them to work, if you possess them, and you will soar to heaven. [P.46]²¹

«Kutadgu Bilig» was created in Kashgar and dedicated to Tabgach-Bugra Karakhan, describing the events of the Kagan's life and including his education. In its artistic content and philosophical direction, the work goes beyond the confines of this limited purpose and, in general the work is of universal humanistic and human character. The same can be said about the aesthetic value of the work. From the portions quoted above, one can see, that Yusuf pays special attention to the problems of justice and oppression, prosperity and destruction. Hence, Yusuf's aesthetic opinions have the character of an aesthetic ideal. The progressive people of his time dreamed of this ideal and strove for it. Therefore, Yusuf Balasagun's appeals to justice and oppression represent contrasting forces, manifesting themselves first in beauty, and second, in ugliness. It is necessary to note that the great son of his time calls his rulers to follow the first force and to deny the second one. These ideas of Yusuf are very progressive for his epoch. One can say that they

²¹ Yusuf BALASAGUNI. *Beneficent knowledge* / Translated into English by Walter May. – M., 1998.

had not lost their meaning even in our days. The aesthetic views of Yusuf, keeping in step with every period of human development, are powerful and modern.

During the last years, two poetical translations of «Kutadgu Bilig» were made in Uzbekistan. Sadulla Ahmad and Bakijan Tuhliyev made the translations into modern Uzbek. Fifteen years ago this work was published in transcription with interpretation by K.Karimov. Two years from now, we are going to celebrate the 920th anniversary of this unique masterpiece of Turkic people

2.2. Social-political sights of “«Kutadgu Bilig» ”

The social - political sights of Yusuf Khas Hadjibare characterized with concreteness, realness and aspiration to improve and to strengthen feudal attitude and political adjustment of a society. In the poem t author expresses the reflections about the historically progressive tendencies, changes in Karahanid society, which witness he was itself by. Thinker deeply believed in an opportunity of perfection of public life and governments. Learning education and science. These ideas of Yusuf are conformable to sights of Al Farabi and Ibn Sina. He well knew also "Shahname" by Firdavsi, to what the often references, mention of names of the heroes of Firdavsi in a poem " «Kutadgu Bilig» " etc. But about direct influence of the known Persian-Tajik poet and other thinkers on Yusuf testify to speak difficultly.

The political thinking of Yusuf Khas Hadjib is directed on the analysis of social - classic structures of a feudal society. The deep knowledge of the public relations in Karahanid state has allowed thinker on the basis of two criteria - on a property qualification and on an occupation - to differentiate the population of a society. The poet understood that in modern to him a feudal society there is a property inequality between the people, that the society on socially classic structure is divided on large and average rich, and also into the poor men. On an occupation the population was divided into peasants, handicraftsmen, cattle farmers, dealers and etc.

Thinker considers various social groups from the point of view of their role in public life. In the composition of the poet of each trade the separate chapter is devoted, in which is spoken about its specific features. The farmers, the poet considered necessary people as "those who give food ", cattlefarmers provide a society with dairy products, animal, wool etc., " all the divine of the universe - fruit ... of skill " of the handicraftsmen. He calls all members of a society to be friends and faithfully to concern to the people of these trades, as they feed and dress the people.

Thinker as humanist condemns despot of greedy khans and silly beks , which severely maintain weights, trampling their advantage and right, plunder them. The feudal lords untie bloody war to expand the specific territory, ruin the next peoples, burn their cities and villages, transform the people into the slaves. The poet - philosopher complains about the epoch, regrets, that feudal to know neglects validity and kindness. He calls khans and beks to be magnanimous in relation to poor, "to present them", to feed to concern more softly. Yusuf sees, that in modern to him a society the social inequality and contradictions between property and deprived dominates. But as the representative of a prevailing class he aspired to strengthen the existing orders. In these purposes, as was already spoken, he condemns cruelty of operation of country weights, shepherds and handicraftsmen, calls to reduce petition, to soften an oppression of the workers a little. Thus, thinker tries to reconcile propertying and deprived. He calls the dignitaries to concern to the lowest layers on conscience and fairly, and the workers teaches to be correct, devoted to a prevailing class thus to achieve creation of a fair society. Yusuf as the ideologist well understood, that brutal bends of labor layers of the population will push them on various confusion, undermining the existing order.

In opinion of the academician A. Kononov, it is possible, that Yusuf Khass Hadjib felt urgent necessity for creation of a new moral - ethical basis for society.

" What so the people fool?

What the law rejects?

That for one century is sent to me,

Where I to live is condemned?

As worthy to ennoble,

And angrily to expel?

Kind and law -

All is lost entirely.

The people are mean, and where you are kind ! "

To order on a new basis life recent nomads in all its spheres, to bring in not in politic-legal organization, such state management, which should give people most important law.

" And, that strengthen the authority year after year,
The law, instead of force put above the people.
Where beks the reliable law is authorized,
The country there in eve of beneficial times.
To the creator praise I should render,
In the laws the people will find grace".

It is necessary to be surprised views of the poet of an antiquity, which correctness is confirmed by time. Due to political-legal idea of Yusuf in Turkic literature already with XI of century the understanding is precisely fixed that one of the main conditions of transformation of the state-legal attitudes is supremacy in him of the law.

«For the boon the law, instead of force useful,
In a pray to God before a door .
The law strengthen - and all disasters disappear,
And by a belt of happiness you will be tightened".

Even in small lines of a poem of " «Kutadgu Bilig» " it is possible to catch a major, essential attribute of a lawful state - domination of the law.

But original ways of overcoming of social antagonisms and creation of the harmonious relations between exploiters and maintained thinker does not see. He believes, that a sole way of an establishment harmony of the relations between social groups and classes, statement of social validity is the development of the humane law of government. The poet wrote:

" Where the law, there безбеден the people is imperous,
And in glory his (its) name lives.
Blossom at the law the country and all world,
At bend - in загоње the country and all world ".

The philosopher considered, that if the state will be headed by(with) the educated khans leaning(basing) in the activity on a science, they will issue the fair laws and to work on the basis of these laws. Validity, emphasizes of Yusuf, this necessary moral quality of the chief of state. And it means it is necessary to work on the lawful basis. In opinion of the poet, the governor should be fair at observance of the laws, in the decision of questions of management of a society, he can not in the actions divide(share) the people on the slaves and бекон, and is obliged to concern to them equally, as the hero of his poem - governor Kuntugdi (symbol of validity

Yusuf makes Kuntugdi also by a symbol of legality. Only when the chief of state works fairly on the basis of the law, then there is an ideal state. Thinker considers, that fair master should be educated, wise, he should have reason, knowledge and mind. In spite of the fact that the theory of the state and culture of the governor Yusuf is idealistic, and his ideas about a fair society) – utopian, some rules of thinker were progressive. So, for example, he, condemning violence, proceeds from rationalistic ideas that the reason of the man active force and called the governors to operate the state, basing on successes of a science and education, etc.

One of the important tasks of the author of a poem consist in display prevailing in the modern author a society of injustice, and he reflected how to ratify validity further to strengthen prevailing feudal relation. Thinker has put before itself a task - to develop ways and methods of management of a society, which would promote transition to the ideal state. To a certain extent these utopia of social - political ideas of the poet expressed feelings, mood and desire of weights, reflected requirement of historical development of a society.

2.3. Common thoughts of Yusuf Khass Hadjib and Sakrates on wisdom and virtue

Sociologist Zimmerman argues that the world witnessed four fundamental changes in the 20th century:

1. The reduction of distances and technological progress facilitated moral cultural imperialism.
2. Social classes and the change in the criteria for evaluating these classes led to attaching more importance to intellectuals and scientists.
3. The change in control and population regions.
4. The emergence of the psychology of admiration for past civilizations.

This admiration was a radical change in mentalities (1,2). As the chef d'oeuvres presented to humanity by the West and the East were better known, the meta-culture identity of Turkish culture was better understood.

This work was influenced by Turkish mythology, Turkish history and culture, ancient Turkish religion and Indian, Iranian and Chinese civilizations. There are four basic concepts in «Kutadgu Bilig» :

Yusuf informs us at the beginning of the work (lines 353-58) that it is based on four abstract principles, each of which is represented by one of the four major characters. Each concept is represented by a person and opinions on such issues as the State, politics, society, professions and ethics are expressed during the dialogues among these people.²²

Not the plot or form of the book but the content of dialogues determine the importance of «Kutadgu Bilig» .

Yusuf Khass Hajib is the first author of Islamic Turkish Literature (whose work reached us). He was born in the early 11th century in Balasaghun, Turkistan. This town was among a few civilized centers of the Karakhanid period. Yusuf

²² Юсуф Хос Хожиб. Кутадғу билиг. Кириш сўзи ва муаллифи ва ҳозирги ўзбек тилига тавсиф муаллифи. Қ.Каримов.-Тошкент: Фан, 1971.

Khasss Hajib was a well-cdu-cated scientist, philosopher and artist who was aware of the importance of wisdom and who thought and wrote well. The center of the government of the Eastern Karakhanid State was Kashgar in 1069-1070. Yusuf stalled writing «Kutadgu Bilig» in Balasaghun and completed it in Kashgar after working for eighteen months on it and presented his work to Karakhanid Sultan, Tavghach Bughra Ebu Ali Hassan bin Soleman Arslan in 1070. «Kutadgu Bilig» is a didactic work written in Hakaniyc Turkish. The intellectual Sultan of the period acclaimed this work and awarded Yusuf with the title of Khasss Hajib (meaning 'top adviser). Like the style of a classical Turkish poem, the work starts with words eulogizing Allah and Mohammed. It consists of 88 chapters and 6645 couplets .

Various opinions are expressed on the literal meaning of the title. According to some researchers, wisdom of happiness and according to some others, wisdom that brings happiness makes people reach happiness in both Earth and Heaven. This wisdom provides human beings with the mentality, knowledge and virtues required for ideally organizing the lives of the individual, community and State which are closely related to each other. "With this work Yusuf created a system of philosophy of life which analyzes the meaning of human life and determines the task of human beings within the community and within the State".

In general wisdom is the product of the relationship between object and subject, resulting from the intentional tendency of the subject. It can be defined as being aware or conscious of something as well as a clear perception of something regarded as accuracy or a task .

«Kutadgu Bilig» includes numerous concepts besides the four basic concepts we mentioned at the beginning of this study. Such concepts included in «Kutadgu Bilig» as Beglik (being wise), Kulluluk (happiness), Konilik (tightness, justice), Erdem (virtue), Edglik (kindness, doing favor), Astug (helpfulness), love, loyalty, generosity, bravery, patience and modesty are classified as ethically positive concepts whereas lying, hastiness, ignorance,

meanness and greed are listed under the title of negative ethical concepts. Yusuf Khass Hajib believes that our primary task for ourselves is seeking wisdom. «Kutadgu Bilig» includes the following statements on this consideration:

"Learn wisdom and earn the seat of honor. " (K.B. line. 6605)

"Wisdom is a mighty fortress. The heart and Tongue are filling for knotting without wisdom; with wisdom they fit everything, like water. (K.B.line.6606)

"However much wisdom you possess, still seek to gain more; for the wise man attains his desire by inquiry." (K. B. Line. 6607)

"Learn wisdom, and become a man by rising your soul aloft: otherwise be called "beast" and remove yourself from mankind. " (K.B.Line.6611)

Yusuf Khass Hadjib's abovementioned statements are of great importance since they reveal the significance of wisdom and wise men.

Since virtue is defined as the tendency to be always ethically good and engage in right actions, it is inevitable to regard virtue as a characteristic specific to human beings.

The statements in Kuladgu Bilig clearly express that wisdom makes individuals closer to perfection and guides the souls to make beneficial. This idea is parallel to Socrates expression: "Virtue is wisdom".

Socrates believes that each virtue is wisdom. An individual who is able to know what is good and right is virtuous, just and brave. The wisdom which makes an individual virtuous is the wisdom of the good. Socrates also employs good as synonymous with beautiful and useful. The acts that render life favorable and painless are beautiful, and every beautiful act is good and useful. Socrates believes that any act which does not serve for reaching a target is useless. Anything is beautiful and good because it is useful. People who are aware that there are better acts than the ones they do will never refrain from engaging in better acts. Philosophers have defined wisdom in various ways throughout the history of philosophy .

Wisdom is defined as follows in «Kutadgu Bilig» ;

"Intellect is like a lamp in a dark night, while wisdom is light itself that has made you bright. (K.B. line, 288)

Wisdom is like alchemy: It Accumulates wealth which is stored in its place, the intellect. (K.B. line. 310)

Musk and Wisdom are of the same sort: Neither can be kept hidden (K.B, line. 311)

If you try to hide musk its scent gives it away, and if you conceal wisdom, it nevertheless continues to regulate your tongue

(K.B. line. 312)

"Wisdom is a type of wealth that can not turn to poverty and can not fall prey to theft or fraud (K.B. line 313)

Besides these definitions, the following statements are also included in Kutadgu Bilig:

"There are numerous differences among men, but the main source of inequality is the degree of wisdom." (K.B. line. 201)

"Since the time that Adam descended to the world it has been men of intellect who instituted law, and in every age the highest positions have always gone to the wise." (K.B. line. 220)

As a criterion, value always distinguishes between what is and what should be, and is always regarded as something positive or negative. In this expression from Kutadgu Bilig (KB. Line 201) wisdom is certainly regarded as a value. The fact that a wise man will always have a special position in the society where he lives highlights the importance attached to a wise person.

The ethical values stated by Socrates are concepts which are universally good, acceptable, permanent, valid for all conditions and times, and which do not change according to particular events. Values such as modesty, helpfulness, lightness and justice, obedience to law are among the examples of universal values which are believed to be existing by Socrates (9-11). These values are also mentioned in «Kutadgu Bilig» and Yusuf Khasse Hajib believes that they exist

potentially in the inner world of human beings. The problem is to get them out to the real world. Thus, one will reach the right, the beautiful and the good. Socrates and Yusuf Khasss Hajib expressed common thoughts on the ethical values mentioned above and how to reach them.

The following statements on wisdom quoted from «Kutadgu Bilig» reflect ancient Turkish tradition and the value attached to wisdom:

"Man's heart is like a bottomless sea and wisdom is the pearl that lies at the bottom. "(K.b;line.2H)

"If fails to bring the pearl up out of the sea it could just as well be a pebble as a pearl" (K.B.line.212)

Turkish people used to compare the mind of wise people with huge seas. It was a custom to say "his mind is like an ocean" while talking about a wise and well-educated person (12).

"As long as the wise man does not bring out wisdom upon his tongue, his wisdom may lie hidden for years and shed light. "(K.B.line.214)

A wise person is expected to use his wisdom for the benefit of the society. The formation of a healthy society is also important in the human model and concepts presented in «Kutadgu Bilig» , This is merely one of the universal values presented to all humanity by «Kutadgu Bilig» .

The below-mentioned statements are an evidence of the relationship between wisdom and the benefit provided by wisdom:

"The profit of wisdom is all good things with wisdom, as the proverb goes "he found the road to heaven". (K.B. line. 208)

"Then speak all your words wisely, and know that wisdom alone makes men great " (K.B.line.209)

Nobody would intentionally do something which is evil or which he knows to be evil. In fact it is against the nature of human beings to consider the evil superior to good.

Socrates is solely concerned with the following question: "How is the right life style?" he seeks for the conceptual truth only because of ethical concerns. Ethical self-development and science are the same. The universal truth to be found after researches will provide clarity and confidence on consciousness of ethics. Ignorance categorized among negative ethical concepts in «Kutadgu Bilig» defined in various ways. Ignorance can be defined as not knowing or being totally or partially deprived of knowledge. As the following statement suggests, ignorance is described as an illness:

"Wisdom proclaims its own meaning this: When a man knows wisdom, the illness is not treated the patient dies. "(K.B.line.156)

"An ignorant person is always ill. If the illness is not cured, the patient will die soon. "K.B.line. 157)This statement also reveals the concern stemming from ignorance.

"Go then, fool, seek remedy for your ills, and you, glorious sage, prescribe the fool's remedy "(K. B. line. 158)²³

Socrates suggests that wisdom orientates people to right actions whereas ignorance orientates them to the wrong. Thus a person who knows himself will engage in acts which are beneficial for him while a person who does not know himself will engage in harmful acts (13,14). Wisdom is the source of our ethical actions and ignorance is at the basis of all wrong actions (15). Wisdom is considered the source of ethical actions in «Kutadgu Bilig» , as well.

The following selection from «Kutadgu Bilig» shows the similarity between the thought of Socrates and Yusuf Khass Hajib on wisdom:

"Know that wisdom and intellect are noble things and they ennoble the chosen servant (i.e.) man. "(K.B.line .152)

"Intellect is leading rein : If a man leads by it, he achieves his goal and enjoys countless desires. " (K.B. line. 160)

²³ R.Dankoff. Yusuf Khass Hajib, Wisdom of Royal Glory (Kutadgu Bilig): A Turko-Islamic Mirror for Princes, translated, with an introduction and notes, by Robert Dankoff. University of Chicago Press, 1983

"Through intellect a man rises in esteem, and "wisdom he grows great".
(K.B. line. 289)

Having placed himself at the centre of philosophy, man who seeks how is and how should be his relationship with himself, universe and society, and who highlight the personal, social and ethical dimension of human life is involved in a world where many other people lead a life and social values prevail.

People adopt the ideals and values of society in which they live. During this social conditioning and socialization process nearly all people are voluntarily involved in the ideals of society and lead a life striving to meet the expectations of the society. This life is qualified as an unquestioned life by Socrates and "an unreal life" by existentialists in the 20th century.

While people are leading such a life, the life is not under their own control. It is led by an external control, which makes them unhappy. Providing the soul with the necessary care means knowing or being aware of what makes us a human being, the spirit itself and what completes and realizes the nature of a human being.

At this point we have to remember another well-known aphorism of Socrates philosophy: "Know yourself". When a person is aware of his own nature, the motifs that motivate him, his capacity and abilities and the real objective of life, he will be able to reach the final objective - which is happiness - acting wisely and reasonably in accordance with this awareness.

Socrates draws an analogy between leading an ethical and happy life and various arts and crafts in order to express more clearly the relationship between happiness and wisdom. As mentioned in many resources, Socrates believes that living is also an art. If we want to lead a good and right life, we have to regard life as an art whose final objective is happiness. The ways suggested for reaching happiness -which is the objective of life- are virtues defined as perfection which makes up the personality of human beings.

Virtue is a value or a qualification which guides human beings to reach eudemonia where they fully realize their own nature, apply all their potentials to life and reach their perfection. Socrates believes that virtue - with its abovementioned definition - is equal to wisdom. "Virtue is wisdom" is an expression which he never gave up repeating.

If virtue is wisdom, what kind of wisdom is it?

It is clear that Socrates does not regard all wisdom as virtue. The wisdom which is a virtue leads people to self-realization and happiness. Wisdom which is virtue should be good, render us good and change our life into a good one.

According to Socrates, wisdom which makes people realize their own nature and help them reach happiness is the wisdom related to the good and the evil, and what is good and what is evil.

Wisdom which is virtue belongs to a person himself. The second way of defining virtue is equalizing it to knowledge or knowing.

People cannot know what is good and bad for them unless they know who they are, what they need, which capabilities they have and do not have. The fundamental feature of Socratic ethical philosophy is to find out method or knowledge of how to achieve universal values. Socrates does not suggest universal ethical values as a task. He wants people to find out the good and the right applying this method to their life (19,20).

Sorokin's classification of cultures as materialist, ideational and idealistic (integral) is important. Sorokin states that materialist and ideational cultures are incomplete. Idealistic cultures provide the harmony between material and ideational values. Points of view and insufficiencies of cultures which are either materialist or ideational are not reflected in «Kutadgu Bilig» .

Since mythological ages, Turkish thought has been observed to embrace the reality of life and universe with an "integrating" approach. Matters such as God/sky/earth/humanity/State laid the foundations of our culture in a society without social classes composed of people of great character who were donated

with strong ethical virtues. Thus the reality of "human" and "society" which is of great importance in Turkish culture displayed the need for the existence of a fair social order. The position of the State and people, their relationship and ethical concepts must be clarified in this social order. «Kutadgu Bilig» includes all these functions.

The thoughts of Maturidi, Turkish religious scholar from Samarkand, had great influences on religious and ethical life of Turkish people. The value attached to customs and Imam Maturidi's thoughts on monotheism and ethics influenced Sufists and Turks. Yusuf Khass Hadjib was affected by the system of Maturidi which explained and arranged principles of Islamic religion in a reasonable and scientific way. According to the theory of ethics, the good, the evil and the beautiful are comprehended by-reason.

Ethical values of Maturidi are divided into two as the ones that do not change under any circumstance and the ones that change in accordance with conditions and situations. The way he explains ethical values leads us to think that he distinguishes between absolute and relative ethical values .

The absoluteness and relativity of ethical values is balanced in «Kutadgu Bilig» .

The Socratic understanding of ethics adopted by Maturidites is observed in «Kutadgu Bilig» as well.

Human beings owe much to philosophers; however, the humanity will reach happiness when everybody adopts universally accepted thoughts rather than personal ideas.

CHAPTER III

FEATURES OF ENGLISH TRANSLATIONS OF “KUTAGU BILIG”

3.1 R. Dankoff – first English translator of “Kutagu bilig”

In 1983 there appeared first English translation of «Kutadgu Bilig» by Yusuf Khasse Hadjib. This translation was done by Robert Dankoff professor of Turkish and Islamic Studies in Chicago University the USA. Translation was done straight from Turkish transcription of R. Arat. The translation is fully literary and main part is translated in prose About 200 quatrains were translated in poetic form. He is the biography of R. Dankoff. Was born in 1941 in Rochester USA and grew up in Rochester, N.Y. After receiving his BA from Columbia University (1964) he served in the U.S. Peace Corps in Turkey and then went to Harvard University where he received his PhD (1971). He taught at Brandeis University and the University of Arizona before coming to the University of Chicago (1979), where he is Professor of Turkish and Islamic Studies. His research has concentrated on linguistic and literary topics relating to Ottoman Turkish texts and also to the earliest Islamic Turkish texts in Central Asia. He has published several text editions and translations, including: *Wisdom of Royal Glory («Kutadgu Bilig»): A Turko-Islamic Mirror for Princes* (1983) and *The Intimate Life of an Ottoman Statesman: Melek Ahmed Pasha (1588-1662), as portrayed in Evliya Çelebi's Book of Travels (Seyahat-name) (1991)*²⁴.

He got his bachelor education in 1964, at Columbia University; Phi Beta Kappa and PhD in 1971 at Harvard University, Near Eastern Languages and Literatures department. While his studies and researches he wrote the following books and monographs

- Yusuf Khasse Hajib, *Wisdom of Royal Glory («Kutadgu Bilig»): A Turko-Islamic Mirror for Princes*, translated, with an introduction and notes, by Robert Dankoff. University of Chicago Press, 1983. Pp. 281

²⁴ http://en.wikipedia.org/wiki/Yusuf_Has_Hajib

- *The Turkic Vocabulary in the Farhang-i Zafan-Guya* . Papers on Inner Asia, No. 4 (Bloomington, Indiana, 1987). Pp. 43
- *Evliya Çelebi in Bitlis* . Leiden: Brill, 1990. Pp. xx + 435
- *The Intimate Life of an Ottoman Statesman: Melek Ahmed Pasha (1588-1662), as portrayed in Evliya Çelebi's Book of Travels (Seyahat-name)* . State University of New York Press, 1991. Pp. 304
- *An Evliya Çelebi Glossary: Unusual, Dialectal and Foreign Words in the Seyahat-name* . Cambridge, Mass. [In: Sources of Oriental Languages and Literatures, ed. Sinasi Tekin & Gönül Alpay Tekin.] 1991. Pp. 131
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- *Armenian Loanwords in Turkish* . Wiesbaden: Harrassowitz, 1995. Pp. 217
- *An Ottoman Mentality: The World of Evliya Çelebi* . Leiden: Brill, 2004.
- [with A. Turgut Kut and J. J. S. Weitenberg] *The Versified Armenian-Turkish Glossary by Kalayi, ca. 1800*. Cleveland State University, 1996. Pp. 61
- [with Robert Elsie] *Evliya Çelebi in Albania and Adjacent Regions (Kosovo, Montenegro, Ohrid)*. Leiden: Brill, 2000. Pp. 299
- [with Yücel Dağlı and Seyit Ali Kahraman] *Evliya Çelebi Seyahatnamesi 7. Kitap*. Istanbul: Yapı Kredi Yayınları, 2003. Pp. xxxvii + 395
- [with Seyit Ali Kahraman and Yücel Dağlı] *Evliya Çelebi Seyahatnamesi 8. Kitap*. Istanbul: Yapı Kredi Yayınları, 2003. Pp. xliii + 417
- [with Semih Tezcan] *Evliya Çelebi Seyahatnamesi Okuma Sözlüğü*. Istanbul,
- [with Yücel Dağlı and Seyit Ali Kahraman] *Evliya Çelebi Seyahatnamesi 9. Kitap*. Istanbul: Yapı Kredi Yayınları, 2005. Pp. xlvi + 498

His scientific articles are followings:

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- Kashgari on the Tribal and Kinship Organization of the Turks. *Archivum Ottomanicum* 4 (1972), 23-43

- The Alexander Romance in the *Diwan Lughat at-Turk*. *Humaniora Islamica* 1
- A note on khutu and chatuq. *Journal of the American Oriental Society* 93.4 (1973), 542-43
- Kashgari on the Beliefs and Superstitions of the Turks. *Journal of the American Oriental Society* 95.1 (1975), 68-80
- Animal Traits in the Army Commander. *Journal of Turkish Studies* 1 (1977), Middle Turkic Vulgarisms. In: *Aspects of Altaic Civilization II* (ed. L. V. Clark and P. A. Draghi, Bloomington, Indiana, 1978), 59-64
- Textual Problems in «*Kutadgu Bilig*» . *Journal of Turkish Studies* 3 (1979), 89-99.
- Three Turkic Verse Cycles Relating to Inner Asian Warfare. *Eucharisterion . . . Omeljan Pritsak (Harvard Ukrainian Studies 3/4, 1979-80)*, Part 1, 151-65
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- The Lyric in the Romance: The Use of Ghazals in Persian and Turkish Masnavis. *Journal of Near Eastern Studies* 43.1 (1984), 9-25
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- Qarakhanid Literature and the Beginnings of Turco-Islamic Culture. In: *Central Asian Monuments* (ed. Hasan B. Paksoy, Istanbul, 1992), 73-80
- Evliya Çelebi's *Book of Travels* as a Source for the Visual Arts. *Turkish Studies Association Bulletin* 16.1 (1992), 39-50
- Marrying a Sultana: The Case of Melek Ahmed Pasha. In: *Decision Making and Change in the Ottoman Empire* (ed. Caesar E. Farah, Kirksville, Missouri, 1993),
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3.2. Peculiarities of “Wisdom of Royal Glory” by Yusuf Khass Hadjib translated by R. Dankoff

Before translation of «Kutadgu Bilig» R.Dankoff researched the textual problems of the work. He analyzed Arat’s critical text and Indexes. He also studied comparatively the description of nature in Karahanid literature.

Kutadgu Bilig is the oldest monument of Islamic Turkish literature. A long didactic poem in the mirror-for-princes tradition, it consists mainly of dialogues set within a frame story. The language of this work is technically referred as Karakhanid, or Middle Turkish. It's substantially the same language as that of the Turkish inscriptions’ or stone, mainly found in the Orkhon region of Mongolia and dating from the eighth century; of the huge translation literature in Uighur Turkish, mainly of Buddhist content; and of the later efflorescence of eastern Turkish Islamic literature known as Chaghatay.²⁵

As the first major literary work in the 900-year-long history of Turkish Islam. «*Kutadgu Bilig*» has a significance analogous to that of the *Divine Comedy* or, closer to our theme, to that of the *Shah-name*. In the latter work, completed in 1010, Firdawsi had managed to fit the Iranian tradition into a New Persian dress that suited-Islamic sensibilities. Yusuf, the author of «*Kutadgu Bilig*», was undoubtedly influenced by Firdawsi in his choice of verse pattern (the Arabo-Persian *mutaqarib* meter) and in his tendency to the epic style. More than this, Yusuf attempted, with some measure of success, to do for the Turkish tradition what Firdawsi had done for the Iranian: that is to establish its place alongside the Arab tradition within the larger frame of Islamic culture. The method and result were different, however. Firdawsi translated the Iranian epic into an Islamic Persian form. Yusuf took as his starting point, not the Turkish traditions of legend and saga, but rather the Irano-Islamic ideals of statecraft which he found in Arabic and Persian literature. His aim was to make a new home for these ideals as part of an Inner Asian Turkish

²⁵R.Dankoff Karahanid Literature and the Beginnings of Turco-Islamic Culture. In: *Central Asian Monuments* (ed. Hasan B. Paksoy, Istanbul, 1992), 73-80

literary heritage. Stated otherwise, he aimed to show that the Turkish traditions of royalty and wisdom were comparable or superior to their Arab and Iranian counterparts, and were equally compatible with Islam. One way to accomplish this was to cite, as authorities for the wisdom sayings scattered through the text, various Turkish princes (Khan of the Turks, Beg of Otuken, Beg of the Ili Valley, etc.) and various Turkish poets (all unnamed)²⁶.

The Turkish word for such wisdom sayings was *bilig*; and the other word *kut* (the title embodies *kut*, the word for "fortune" or "the charisma of rule," Thus the title means "The Wisdom that Conduces to Royal Glory or Fortune." Yusuf's intent was to provide his patron a mirror of court life, in order to guide his conduct in an age full of opportunity and uncertainty, and thus to ensure the success (if his rule. In doing this Yusuf provides for us a mirror of the political and cultural life of the Central Asian Turks at the outset of their Islamic career.

ANALYSIS AND INTERPRETATION OF THE WORK

Yusuf's originality did not consist merely in adapting Turkish language and Turkish royal traditions to the genre of Islamic mirrors for princes. He also made a highly original contribution to that genre, He dramatized the issues in the form of dialogues set within a frame story; he gave the main characters significant allegorical names; and he attempted, quite successfully, to incorporate Sufi asceticism as an opposing, and ultimately complementary, ideal to the prevailing community and statecraft ethics

The work divides naturally into two parts, the fulcrum occurring at line 3120, toward the end of chapter 38. The first part is in the traditional mirror-for-princes mould, and centers on the characters of the king, Rising Sun and the vizier, Full Moon. In the opening chapters, Yusuf sings the praises of God, the Prophet, and the Prophet's companions. Then (chap. 4) there is an ode to spring conjoined with an encomium of the poet's patron—a traditional

²⁶ .R.Arat. *Kutadgu Bilig*. Metin Istanbul, Milli Egitim Basimevi.1947

feature of Islamic eulogistic poetry"—and a discourse on the heavenly bodies (chap. 5). Along with some short sections on the merits of wisdom, intellect, speech, and virtue, the author presents his apology (chap. 8) explains the title of the book (chap. II), and introduces the king Rising Sun (Chap. 12. line 405).

The king longs for a good vizier, and his trusty chamberlain presents to him Full Moon, a young man of many virtues who has come to the court from far away in order to serve the king because of the king's reputation for justice. There now occur (chaps. 15-18) two scenes in the nature of Full Moon demonstrates that he is "Fortune." and the king demonstrates that he is "Justice." Some conversations follow concerning uprightness and virtue, and the benefits of speech. Finally, the king appoints Full Moon as vizier (line 1036). Then (chap. 20) Full Moon himself suffers an unkind turn of fortune. He falls subject to an illness, which cannot be cured, despite all the efforts of the physicians.

We are now (introduced to Highly Praised, Full Moon's young son. The father admonishes the boy and also writes a testamentary letter to the king in the course of which he commends his son to the king's care. After Full Moon's death, the king adopts Highly Praised. Some time later, the king, missing Full Moon, recalls Highly Praised, and summons him into his presence. After sounding him out with tests of his wit. he decides to foster the lad; and Highly Praised soon becomes chief counselor to the king²⁷. He is especially eloquent on the subject of wisdom and intellect, and in his portrayal of Intellect seems to be describing himself.

The remainder of the first part is given over to the standard mirror-for-princes topics in response to the king's queries. Highly Praised describes the qualities and duties of the various courtiers: prince, vizier, commander, chamberlain, gatekeeper,

²⁷ А.Касыева. Метафоры связанные с образами животных в поэме Ю.Баласагуни «Кутадгу билиг» и адекватность их в перевода на английский язык. *Sosial bilimler Dergisi*. Материалы международной конференции, Бишкек 2005.

envoy, secretary, treasurer, cook, and cupbearer. Finally (chap. 38) he explains the obligations of the prince toward his subjects. Since the king follows Highly Praised's counsels, and administers the realm with justice, the country prospers and the people are rich and happy.

The second part of the work introduces a new theme: the conflict between the political ideals of the community and the religious conscience of the individual. This conflict is dramatized in the form of a debate between Highly Praised and his "brother" Wide Awake.

The king, while more than satisfied with Highly Praised, longs for one more excellent counselor, and asks Highly Praised to recommend one of his kinsmen. Highly Praised knows of such a one, "a hundred times more virtuous than himself" (line 3150), named Wide Awake. But the man is a recluse, living alone on a mountain, and Highly Praised is not sure he would come to serve at court. The king sends Highly Praised to fetch him, accompanied by a letter (chap. 39), and makes clear that it is a command .

Highly Praised carries out his mission. But Wide Awake is reluctant to abandon his contemplative life of religious devotion for the active life of state affairs. In the course of the debate, he rails against the world's faults (chap. 42) and insists upon the need for devoting one's life to God and seeking one's bliss in the next world. Highly Praised counters this (chap. 43) with the argument that the other world is won through this world, and that Wide Awake must devote himself to good deeds in order to gain religious merit. After considering the matter, Wide Awake eventually refuses to obey, explaining his position, at the other's insistence in Idler to (he king).

Displeased that his wife has been thwarted and still suffering an inordinate desire to avail himself of the holy man's services, the king sends off Highly Praised a second time, armed with a letter that is couched in stronger language than the first (chap. 45). This time Wide Awake pleads that he is ignorant in the ways of the world, and especially in royal custom and protocol. And so Highly Praised instructs

him at some length (chaps. 47-61) on the proper manner of serving the prince and of conducting oneself with the various classes of society: courtiers and commoners, scholars, physicians, diviners, dream interpreters, astrologers, poets, farmers, merchants, stockbreeders, craftsmen.' and beggars. To this he adds other typically mirror-for-princes topics of Chapters 62-66): choosing a wife and raising children, managing the household, and behaving as host

Wide Awake is still adamant (chap. 67). insisting that he cannot serve both God and the king. At this point (line 4874) Highly Praised has a change of heart; and when he returns to the court and reports the conversation, the king too realizes the superiority of Wide Awake's position and the injustice of his own. But though he has abandoned the plan to make Wide Awake serve him, he still harbors the desire to see the holy man at least once. So Highly Praised goes to him a third time, this time without a letter (chap. 68). When Wide Awake hears the request, he agrees immediately; for "a Muslim is a brother to his Muslim brother, and visiting is proper" (line 4991). He comes to the court, but warily, at night; and assures his own safety by having the king greet him first before he returns the greeting (chap. 70). Though Wide Awake disclaims his own virtue and piety, the king insists that he give him his counsel. This he does (chap. 71), stressing religious matters (though not exclusively), and then returns to his mountain, leaving Highly Praised to reconcile the king's qualms about raising troops and to explain the duties of the prince and the mutual obligations of ruler and subjects (chap. 72).

The king governs well, and the realm prospers. Highly Praised, however, is feeling his age, and conceives the intention to repent his past life and to purify his soul in preparation for death (chap. 73). But, first he goes to Wide Awake to consult with him about it. Though lauding his good intention Wide Awake counsels Highly Praised to resume his station at court, on the grounds of the great benefit to the state that he is providing, and of his obligation to the king who adopted and raised him when his own father died (chaps. 74-75). Highly Praised cheerfully accepts this advice. Returning to court, he devotes himself to state

affairs, while extracting from the king a promise not to heed any slanders against him (lines 5871 .).

In the final episode of the work, Wide Awake, on his deathbed, sends for his "brother" Highly Praised. The latter says that sickness is atonement for one's sins, and berates the former for expecting death. Hut Wide Awake has had a portentous dream, which he relates (chap. 78) after listening to the wise statesman's disquisition on dream interpretation. While Highly Praised pedantically tries to force an auspicious meaning onto the dream. Wide Awake demurs, insisting that it is a sign from God that he should prepare for death (chaps. 79-80). After returning home. Highly Praised learns of Wide Awake's death from the letter's disciple, named Testament (chap. 82). Wide Awake has left behind his worldly possessions, consisting of a staff and a bowl, Highly Praised offers one of these to the king, as a memorial; and the king chooses the staff (chap. 85, tine 6325).

The book ends with some reflections on the corruption of time (lines 6451 f.). and a final ode in which the author sounds once again the themes of wisdom.

On the allegorical level, the "plot" of the work can be interpreted as follows. Justice, to be exercised properly, requires Fortune, Wisdom, and "the End"—what al-Ghazali calls "knowledge of the last breath"¹ or what we might call "Religion." King Rising Sun, who stands for Justice, first enjoys the services of Full Moon, or Fortune. But it is Fortune's nature to be unreliable; Full Moon dies. Next the king finds Highly Praised. or Wisdom (more strictly: Intellect) who turns out to be his most steadfast servant. Still the king is unsatisfied: he also desires the counsel of Wide Awake, or "the End." But worldly and otherworldly concerns arc not easily reconcilable. And at the end. Wide Awake too goes to his reward, leaving "Justice" with "Wisdom" alone left to help him administer the realm.

Besides the four main characters, there are three minor ones, also provided with significant names. When Full Moon arrives at the capital, he is first helped by a man named Much Desired (Tk. Kusemis: line 502). He seems

to reflect nothing more than Full Moon's desire to serve the king. Much Desired carries out this function by introducing him to the king's chamberlain, whose name is Manly (Tk. Ersig: line 505). The chamberlain performs his duty properly. Recognizing Full Moon's excellent qualities, and knowing that the king is seeking such a man, he arranges an audience, and all goes well.

Far more significant is the third minor character, Wide Awake's disciple, Testament (Tk. Kumaru). "Disciple" translates Ar. *murid* (line 6286), the specific term for the disciple of a Shaikh on the Sufi path. Unfortunately, the text is defective at this point in the work, and there are indications that the author left it incomplete (see note 190 to the translation). But the significance of the name is clear: Wide Awake has left behind as a testament, someone to perpetuate the religious values which he represented.

The Turkish word *kumaru*²⁸ has a broad range of meaning, covering the English terms "legacy, inheritance, testament, memorial"; and it is (lie equivalent of Arabic *wasiyya*. When Full Moon dies he gives alms of gold and silver to the poor, and "many testamentary memorials *kumaru* to his friends (or kinsmen; line 1150, also 1517). His dying discourse of admonition to his son he calls "a testament (*kumaru*" (1341); and he also bequeaths a "testamentary letter" (*kumaru bi'tig*) to the king (chap. 23). Of course he also leaves behind his son Highly Praised, whom he calls "my life's blood" (lit. "my liver's fire." *bagnm on*, line 1482), and whom he commends to God (*bayatka tutuzdum*, 1483) and to the king's care.

What is prized here is the legacy of wisdom and virtue, whether embodied in words or in tangible objects (or. in the case of Highly Praised and of Testament, in persons). The author, similarly, leaves behind «*Kutadgu Bilig*» as an eternal legacy (113. 6506).

²⁸ Древнетюркский словарь. Изд. "Наука". Ленинградское отделение. Ленинград 1969. стр.132

As a high court official, disillusioned in his old age with the world and the times (see the three odes at the end of the work), and leaning toward the solitary life (6570 f.), Yusuf suffered within himself the conflicts which he portrayed in his work, so that in the course of writing a mirror for princes he broke the traditional boundaries of that genre. Especially in the second part, in the confrontation and reconciliation of the statesman Highly Praised and the Sufi ascetic Wide Awake, he achieved a dramatic portrayal quite unique in Islamic literature.

The Sufi and the statesman stand at opposite poles in classical Islam, and their confrontation is rich in dramatic possibilities. It has to be admitted that *Kutadgu Biiig* hardly realizes the category of drama—even less so than a Platonic dialogue. It is too static, too formal. On the other hand, the dramatic tension of the situation, despite the dry allegorical overlay, is clearly there beneath the surface: the imperious demand of the king to be served, against the pious ascetic's wish to serve only God; the brother's longing that his brother rejoin his kin and share his virtues with the community, against the friend of God longing to share his life with God alone; the demands of society to fulfill communal and familial obligations, against the demands of the spiritual self to renounce worldly ties and to concentrate one's being on the afterlife²⁹.

Built upon these opposing human types are opposing world views. To Highly Praised, that God made the good things of this world permissible (*Ar. haldl*) means that we *ought* to enjoy them; that God imposed laws regulating interpersonal affairs means that we *ought* to live a communal life in order to carry out these impositions fully; that God created heaven *and* hell means that He intended man to face the peril of sin and to face up to the duty of right living in the presence of temptation. Also—although this is not made explicit—that men need one another, that man is a political animal, means that living

²⁹ http://en.wikipedia.org/wiki/Yusuf_Has_Hajib

alone is unwise, unhealthy, and ultimately inhuman. To Wide Awake, on the other hand, God made this world the testing-ground for the next, a prison for the sons of Adam: but also the stage on which man has the opportunity to purify himself and thereby to earn a place of honor after he dies—and, possibly, to draw close to his Creator in this life. All else is vanity.

In «*Kutadgu Bilig*» the conflict is resolved in a satisfactory way within the terms of the dialogue. The ascetic urges the statesman not to renounce his obligations to the king and to the people; while the statesman accepts that the ascetic is answering a higher calling. Wide Awake, far from being a danger to the world's governance (as some scholars have interpreted his role in the work), provides a leaven of otherworldly goals and ideals³⁰.

The outstanding characteristic of *Kutadju BHig* is the interweaving of temporal, political, and social themes, drawn mainly from the mirror-for-princes tradition, with spiritual themes connected with the salvation of the individual soul, drawn mainly from the Sufi-ascetic tradition. Even Wide Awake, who insists that religion and the world are irreconcilable, is not averse to mixing worldly wisdom along with his doomsday preaching. And even the king, the "world-conqueror," bemoans the emptiness of mundane existence, and has words of praise for the ascetic life (6379-86).

Although Wide Awake wins the debate," Highly Praised is the hero of the story. The king, while he accepts Wide Awake's counsel, does not thereby abdicate: on the contrary, he continues to rule.

The upshot is that, though there is debate and conflict, neither side disavows the other. Wide Awake recognizes worldly wisdom in its place. just as the king and Highly Praised recognize the religious values that Wide Awake represents. As Yusuf states at the end of the work (6498). Still, the lesson of Wide A wake's death, like that of Full Moon before him, is clear. The

³⁰ Юсуф Хос Хожиб. Кутадғу билиг. Кириш сўзи ва муаллифи ва ҳозирги ўзбек тилига тавсиф муаллифи. Қ.Каримов.-Тошкент: Фан, 1971.

prince cannot depend on Religion to run his realm, any more than he could depend on Fortune. Justice and Wisdom are the pillars of the state.

TEXT AND TRANSLATION

The translation is based on Rahmeti Arat's critical edition of the text. This in turn was based on the three extant manuscripts, which have been published in facsimile. Quite a few verses, which Aral includes in his edition but which must be considered spurious, are translated in the notes to the text.

The Cairo MS (designated C) includes toward the end of the work (6521-6604) two odes not found in the other MSS. These are undoubtedly the work of Yusuf, but they do not relate directly to *Kutudgu Bilig*, and so are consigned in the present translation to Appendix I. A third ode, at the very end (6605-45), is found in the Vienna MS as well (designated A). [The Fergana MS (designated B) unfortunately breaks off at line 6232, well before the end of the poem.] This third ode resumes the wisdom and antiworld themes of the work, as well as referring to its composition so is included in the present translation in the body of the text.

The three odes considered together are distinguished from the rest of the text by several characteristics:

1. Rhyme. They follow the *qasidah* form of monorhyme rather than the *masnavi* form of rhymed couplets.
2. Meter. The first two odes, like not the third, employ the acatalectic variety of *mutaqdrib* rather than the catalectic variety found in the main text.
3. Morphology and lexicon. Certain features are not found in the main text: the cohortative in *-ayi* rather than *-aytn*, most notably in the rhyme position of Ode II: "the phrase *keyik tugf* (6570, 6617), here translated "wild mustangs" (but note *ta&i* at 5375); the word *kopek* for "dog" (6601, translated "cur") rather than *it* (e.g. 5379, 6194, 6364-66, usually a hunting dog).

On the other hand, several features are common to (the odes and to the main text, including the bulk of the vocabulary and other linguistic features,

and the sentiments expressed. A "lament on his old age" (the topic of Ode I) is also found toward the end of the introductory chapters of the work (lines 363-75); A "complaint on the times" (the topic of Ode II) is found at the end of (the main narrative just before the conclusion (6451-94). Thus, there is no reason to doubt that these two odes are by Yusuf himself. It is impossible to state, however, whether he intended them to be included in the text of «*Kutadgu Bilig*», or whether the copyist of the Cairo MS (or of us prototype) was alone responsible for that decision,

Two other additions to the text are definitely by later authors, and so are consigned to Appendix 2. These are the Verse Prologue (77 lines), written perhaps a century after «*Kutadgu Bilig*», and the Prose Prologue, which is a summary of the Verse Prologue. (In the extant MS the Prose Prologue comes first, then the Verse Prologue; then the list of chapter headings; and finally the text of the work.)

The author of the Verse Prologue understood the work to be a mirror for princes in the traditional sense. The principle that Wide Awake represents is said to be Contentment. This must depend on a misreading of line 357 in the text, where Yusuf specifies that Wide Awake stands for Man's Last End *Adkibet*). Even here, one of the MSS (B) has Well-being *afiyet*). Similarly, the author of the Verse Prologue must have read *'dfiyet*, then expanded it to the hendiadys *kanaat ve afifyet* (shortened for the meter). The Prose Prologue retains only *kand'at* (line 30).

Another, less serious, alteration appears in the name of the author's patron, given in the text (line 88) as Tavgac, Ulug Bugra Khan The Verse Prologue (line 60) has Tavgac, kara Bugra Khaniar Kham; the Prose Prologue (line 25) simply Tavgac, Bugra Khan.

The author of the Verse Prologue also added the Arabic or Persian equivalents of Turkish abstract nouns for the three other principles represented by

the other major characters (lines 64 f.). It might be noted, finally, that in two verses (70, 77) of the Verse Prologue there is a weakness in the meter³¹.

"A translator is to be like his author; it is not his business to excel him," said Dr. Johnson.

I have mainly aimed at coherence and readability. The logic of prose is not the same as that of verse; and the virtues of modern English prose are even less those of medieval Turkish verse. Thus, while not omitting anything germane to the meaning that Yusuf was trying to convey, I have not hesitated to omit inconsequential line-fillers, to transpose words and phrases and, occasionally, entire lines; to abbreviate where Yusuf is wordy and to expand where Yusuf is obscure. In doing so, I have eschewed pedantic parentheses and brackets, which would only serve to distract the reader from the sense. The text implies the additional elements, and my judgment was that the reader should have what is implied rather than possibly be left in the dark. Similarly, we read several times that man's final lot of the world is two pieces of cloth; at line 1238, where this comes up first, I add, without apology (i.e. parentheses), "for his shroud."

In rendering the quatrains into verse I mainly aimed to distinguish them from the surrounding text, although in the original they are distinguished only by the rhyme scheme (uniformly *abab*). I have necessarily taken rather greater liberties in the translation of these quatrains, though striving always to remain true to the original.

In cases where the meaning of Yusuf's verse depends on word play, this is indicated in the body of the translation.

³¹ R.Dankoff. Yusuf Khass Hajib, Wisdom of Royal Glory (Kutadgu Bilig): A Turko-Islamic Mirror for Princes, translated, with an introduction and notes, by Robert Dankoff. University of Chicago Press, 1983

3.3. W.May and his translation version of “Kutagu bilig”

The thousand-year history of the classical Turkic literature begins with a majestic monument of the Turkic culture "Beneficent knowledge" - the very first and unique Turkic poem of the XI century which penetrated the time thickness and engraved the name of its author, a sagacious wise man and inspired Uigur poet Yusuf Balasaguni, on the constellation of geniuses conveying the world people's spiritual culture - Narekazi, Dante, Montaigne, Milton.

... There is a land in the Central Asia where, since the early antiquity, came into contact several great cultures of the East: Greek, Arabic, Persian, Hindu and Chinese. A thousand years ago, numerous nomadic Turkic tribes began opening up a new world there, imbibing the best achievements of these cultures and developing their own traditions. The ancient name of that land is Turan, later it was named Turkestan, today we call it the Central Asia. "The Garden of Ruler of true believers" - so enjoyed travelers and geographers of those times spoke of the XI century Central Asia. Indeed, the XI century was the epoch of a surprising cultural renaissance for Turan and Iran closely connected with it. That epoch manifested itself in many different ways; that was the time of scholars of genius, immortal poets, great architects, such as Firdavsi, the author of "Shakhname", the man of encyclopedic learning Biruni, the philosopher, physician and poet Ibn-Sina, the philosopher and poet Omar Hayyam.

At that epoch, a special role in the cultural life of Turan was played by two Turkic metropolitan cities - Balasagun and Kashgar: the former situated in the Chu Valley, the latter in a miraculous oasis in the lifeness desert, at the Great Tian-Shan foot. The Great Silk Road between China and Byzantine ran through those cities. It is through Kashgar that a caravan of Venetian merchants went in the XIII century and Marco Polo, being with them, described what he had seen. In the XI century those cities were eastern outposts of the Muslim world and the main centers of the Turkic literature which was arising.

The Turan population at that time used three languages: Turkic, Arabic and Persian. In cultured regions of Turan the Turkic language was spoken by newcomers from steppes; they were nomads who were getting accustomed to the settled life and, due to their number, they not only preserved their language, but did spread it within the aboriginal population. It was the process of gradual turkization of the country. Arabic was the language of religion, sciences, jurisprudence, and administration and, in part, poetry. Persian was flourishing in splendid poetic works. The three languages used the common Muslim alphabet - Arabic, However, in the written Turkic another alphabet - Uigur - was used.

Yusuf, who made his name immortal, was born in Balasagun and the poet's second name originates there. Nothing but the name is left from the town of Balasagun which had been situated on the territory of the today's Kyrgyzstan, on both banks of Chu River. All we know about Yusuf Balasaguni are short data contained in his poem, so after relevant corrections we can date his birth's year 1015-1018; as far as the date and location of his death are concerned, we will hardly know them. The poem by Yusuf Balasaguni makes absolutely evident that he was an outstanding poet, highly educated person, wise connoisseur of the human soul, philosopher, scholar of encyclopedic knowledge. As a poet he was master of all nuances of Arabic and Persian poetries and Turkic folklore. Besides, he was expert in astronomy, mathematics, medicine.

"Beneficent knowledge", an original moral code of its time, is an epic work of ethic and didactic character written with the purpose of showing the way to wisdom of ruling, everyday relationship and life. With all its moralistic features, "Beneficent knowledge" cannot be regarded as a collection of bare ethic and didactic directions and admonitions. This is a philosophic work analyzing the purport and importance of human life and establishing duties and standards of human behavior; it is to be noted that Balasaguni was not afraid of the society in which he lived.

Balasaguni's work reflect, in an artistically transfigured form, the characters, events, moral and ethic ideals connected with life, culture and ideology of the Turkic settled state which still keeps in memory its nomadic prehistory. Of course, in his instructive allegories Balasaguni project the ideal images of people into the background consisting of real human beings.

We do not know what caused Yusuf Balasaguni to create "Beneficent knowledge". May be, he felt the burning need for making up a new moral and ethic basis for the society which was the arena of constant and hazardous disputes between power challengers. According to the poet, to ensure life of former nomads in all field on that basis and perfectly organize this life a Ruler - "wise and clever and right" - would be needed who could grant his people the roost Important thing; laws. Thus, thanks to Balasaguni the Turkic literature, since the XI century, real realized that the law supremacy should be one of the main foundations of the human society and its impeccable existence. Since then, the ideals of justice, law, humanity expressed in the poetic form in "Beneficent knowledge" became heritage of the Turkic literature and would be echoed in works of many poets which allows to speak of continuity of "Beneficent knowledge"'s ideas and images in the work of posterior Turkic authors.

The purport of human life. What is it? Since many centuries people have been torturing their mind to answer this question. That was the case of the wise man born in Balasagun. The philosopher, realizing transience of the individual existence, suggests the only adequate - in his opinion - line of behavior: ignoring false everyday values in favor of all that is truly valuable in life. Such timeless moral values, giving a purport to human life, mean good actions which build up the man's good name - the only intransient objective to strive for.

This world outlook formed the main features of a noble and true man according to the centuries-old conception; these features determined his

behavior In the far-off times, they still retain their values - kindness and love of mankind.

Yusuf Balasaguni's works are a memorable description of the whole set of cultural effects and ties. Born at the junction of cultures, "Beneficent knowledge" united the spiritual achievements of several literary traditions: Persian-Tajik, Arabic, Greek-Persian, Hindu -Buddhist. Harmony of the book is a result of the Turkic cultural tradition incarnated in echoes of the steppe-based lyric poetry of nomadic authors, in real Turkic names of characters. In the rich depository of the people's wisdom, verbal poetic works of ancient Turkic peoples, their proverbs and sayings that Balasaguni interspersed into his poem.

"Beneficent knowledge" embodied the world outlook of Yusuf Balasaguni; it is a collection of philosophic thinking, a politic treatise, a code of state administration laws, as well as a code of behavior rules. At last, this great book can be read in English all over the world.

English poet and translator Walter May was born in a working-class family in Brighton, Sussex, on 22nd December, 1912, but more than 30 years he had been living and working in Moscow. Married Russian poetess Lyudmila Serostanova.

Previously he was employed as an advertising artist, an engineer design draughtsman, and as a teacher in a Primary School. In Moscow he worked for several years as style-editor on the weekly journal "Moscow News", and also translated poetry for the Moscow "Progress" and "rainbow" Publishers, and likewise for the publishing houses of Byelorussia, Ukraine, Moldavia, Azerbaijan, Kirghizia.

W.May had translated Anthologies of Russian, Byelorussian, Ukrainian, Kirghizian and Daghestan poetry into English, also collections of verses by many poets of Russia and other republics in the former Soviet Union, and epic poems, such as "The Lay of Prince Igor's Host", Osetian epos "tales of the Narts", Kirghizian heroic epos "Manas", the book of morals of 11th cent. by Yusuf

Balasaguni "Beneficent knowledge", a collection of poems of Kyrghyzstan classic Alykul Osmonov "Waves of the Lake", a book of dialogues between Kirghiz writer Chingiz Aitmatov and Kazakh poet Mukhtar Shahanov "The plaint of the hunter above the Abyss", a narrative by Ch. Aitmatov "Spotty dog running along the shore", a poem-saga by M. Shahanov "The errors of Civilization", a few poetry books by L. Serostanova, and a whole volume of selected works by Alexander Pushkin.

W.May. is the author of poetic books. Knew several languages, including International Esperanto.

CONCLUSION

As I sum up my opinions I should mention that the Karahanid Khanate also was a Turkic dynasty that ruled in Transoxania in Central Asia. Despite continuity from the first Uyghur Empire and affinity with the Kara-Khojas, the Kara-Khanids claimed descent from the legendary Persian Afrasiab dynasty. The use of the vertical Uyghur script among Muslim Turks extended well into Timurid times in western Turkistan, and well into Manchu times in some enclaves in eastern Turkistan. The Anatolian Turkish beyliks in Ilkhanid times and early Ottoman times still retained scribes trained in the vertical script in order to do transactions with the Timurids. These scribes were called "bakshy", a name possibly of Chinese origin, meaning "great scholar", one of the titles of the Confucian soldier-scholar Yelu Dashi, or of Sanskrit origin. The nomadic elements of the Karahanid and Kara-Khitans, the Qarluq and Naiman hordes, laid the foundation for the modern Kypchak Turkic-speaking cultures of the Kazakhs, Kyrgyz and Tatars. The Muslim, Persianized, sedentary elements of the Karahanid culture are preserved today among the Tajik, Uzbek, Afghan, Hui and Uyghur nations, two of which speak Chagatay Turkic languages. A branch of the Uyghurs migrated to oasis settlements of Tarim Basin and Gansu, such as Gaochang (Khoja) and Hami (Kumul) and set up a confederation of decentralized Buddhist states called Kara-Khoja. Others, occupying western Tarim Basin, Ferghana Valley, Jugaria and parts of Kazakhstan bordering the Muslim Khwarazm Sultanate, converted to Islam no later than 10th century and built a federation with Muslim institutions called Kara-Khanlik, whose princely dynasties are called Kara-Khanids by historians.

The thousand-year history of the classical Turkic literature begins with a majestic monument of the Turkic culture "«Kutadgu Bilig»" — the very first and unique Turkic poem of the XI century which penetrated the time thickness and engraved the name of its author, a sagacious wise man and inspired poet Yusuf Khass Hadjib, on the constellation of geniuses conveying the world people's spiritual culture - Narekazi, Dante, Montaigne, Milton.

«Kutadgu Bilig» an original moral code of its time, is an epic work of ethic and didactic character written with the purpose of showing the way to wisdom of ruling, everyday relationship and life. With all its moralistic features, «Kutadgu Bilig» cannot be regarded as a collection of bare ethic and didactic directions and admonitions. This is a philosophic work analyzing the purport and importance of human life and establishing duties and standards of human behavior; it is to be noted that Yusuf was not afraid of the society in which he lived.

Yusuf Khas Hadjib's works are a memorable description of the whole set of cultural effects and ties. Born at the junction of cultures, «Kutadgu Bilig» united the spiritual achievements of several literary traditions: Persian-Tajik, Arabic, Greek-Persian, Hindu -Buddhist. Harmony of the book is a result of the Turkic cultural tradition incarnated in echoes of the steppe-based lyric poetry of nomadic authors, in real Turkic names of characters. In the rich depository of the people's wisdom, verbal poetic works of ancient Turkic peoples, their proverbs and sayings that Yusuf interspersed into his poem. «Kutadgu Bilig» embodied the world outlook of Yusuf Khas Hadjib; it is a collection of philosophic thinking, a politic treatise, a code of state administration laws, as well as a code of behavior rules.

«Kutadgu Bilig» by Yusuf Has Hadjib was translated into English two times. First by R.Denkoff and later by W.May. It was translated into Russian by S.Ivanov.

Yusuf Khas Hadjib was an 11th century Turkic scribe from the city of Balasaghun, the capital of the Karakhanid Empire. He wrote “Kutadgu Bilig ” and most of what is known about him comes from his own writings in this work.

Balasagun was located near present-day Tokmok in Kyrgyzstan. Balasagun (Balassagun, Balasaghun, Karabalsagun) was an ancient city in modern-day Kyrgyzstan, located in the Chui River valley between Bishkek and Lake Issyk-Kul. It was the capital of the Kara-Khitans Khanate from the 10th Century until the

Mongols captured it in 1218. The Mongols called it *Gobalik* = pretty city. It should not be confused with the city of Karabalghasun which was the capital of the Uyghur Khanate. Tokmok is a city of about 75,000 (2005) in northern Kyrgyzstan. It is situated at about 816m above the sea level. From 2004 until 19 April 2006 it served as the administrative capital of Chui Province. About 15 km south of Tokmok is the Burana Tower from the 11th century, located on the grounds of an ancient citadel of which today only a large earthen mound remains. It is believed to be the ancient Balasagun, founded by the Sogdians and later for some time the capital of the Kara-Khanid empire. A large collection of ancient gravestones is nearby. Excavated Scythian artifacts have been moved to museums in St. Petersburg and Bishkek. Balasagun was for many years one of the largest cultural and economic centers of Central Asia, but its prosperity declined after the Mongol conquest.

Yusuf Khas Hajib was about 50 years old when he completed the «Kutadgu Bilig». After presenting the completed work to the prince of Kashgar he was awarded the title “Has Hajib”, an honorific similar to "Privy Chamberlain" or "Chancellor".

In the history of the mankind, almost without exception, every state, every empire, every social formation is reflected not only in their historical works and scientific treatises but also in great art works of oral and written character, that gives the future generations rather vivid and clear representation of the detailed picture about the life of the society and the people of the previous epoch.

Among those is one the first written masterpieces of the Turkic language people «Kutadgu Bilig» appeared in the period when the Samanid empire was in decline and the Karahanid state was emerging which existed from the middle of the IXth up to the beginning of the XIII century on the territory of the Eastern and Western Turkistan.

This wonderful work of Turkic and of world written literature has become the object of investigation by many scholars: Russian, Turkish, German, English,

French, Hungarian, Uyghur and others. Noteworthy are the investigations of such scholars of different generations as A.Vambery, R.Radloff, S.E.Malov, V.V.Bartold, E.E.Bertels, F.Kuprilezade, A.Kononov, R.R.Arat, A.Dilachar, A.Valitov, E.K.Tenishev, N.A.Baskakov, S.N.Ivanov, I.V.Steblev, D.Majidenov, U.Asanaliev, K.Ashuraliev, Fitrat, S.Mutalibov, G.Abdurakhmanov, N.Mallallaev, A.Kajumov, K.Karimov should be mentioned.

It should also be emphasized that the dissertations of the young specialists Bakijan Tuxhiev and Z. Sadikov dedicated to the investigation of this work, which in its turn gives evidence that the problems of studying the literary heritage of our national cultural traditions takes one of the central positions at the present time.

“Kutadgu Bilig” is a Karakhanid work from the 11th century written by Yusuf Khass Hadjib of Balasagun for the prince of Kashgar. Translated, the title means something like "The Wisdom which brings Happiness" or "The Wisdom that Conduces to Royal Glory or Fortune", but is often translated more concisely as "(The) Wisdom of Royal Glory." The text reflects the author's and his society's beliefs, feelings, and practices with regard to quite a few topics, and depicts interesting facets of various aspects of life in the Karakhanid empire. While not produced in Turkey, and perhaps more accurately referred to as Turkic literature, the «Kutadgu Bilig» is often considered by some scholars to belong to the body of Turkish literature but this is not true. «Kutadgu Bilig» is a treasure of world literature.

In 1983 there appeared first English translation of «Kutadgu Bilig» by Yusuf Khass Hadjib. This translation was done by Robert Dankoff professor of Turkish and Islamic Studies in Chicago University the USA. Translation was done straight from Turkish transcription of R. Arat. The translation is fully literary and main part is translated in prose About 200 quatrains were translated in poetic form. He is the biography of R. Dankoff. Was born in 1941 in Rochester USA and grew up in Rochester, N.Y. After receiving his BA from Columbia University (1964) he served in the U.S. Peace Corps in Turkey and then went to Harvard University

where he received his PhD (1971). He taught at Brandeis University and the University of Arizona before coming to the University of Chicago (1979), where he is Professor of Turkish and Islamic Studies. His research has concentrated on linguistic and literary topics relating to Ottoman Turkish texts and also to the earliest Islamic Turkish texts in Central Asia. He has published several text editions and translations, including: *Wisdom of Royal Glory («Kutadgu Bilig»)*: A Turko-Islamic Mirror for Princes (1983) and *The Intimate Life of an Ottoman Statesman: Melek Ahmed Pasha (1588-1662)*, as portrayed in Evliya Çelebi's *Book of Travels (Seyahat-name)* (1991).

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