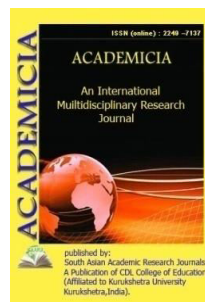




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THE CULTURAL ASPECT OF THE TEXT OF THE WORK "KUTADGU BILIG"

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ABSTRACT

This article examines a cultural perspective on the work of Yusuf khos Hajib "Kutadgu Bilig". We consider a fictional text as an accumulator of information about history, culture, and ethnography. The fictional text reflects the national culture, national mentality, and spiritual wealth of the nation. The classical definition of the text, from a linguistic point of view, is proposed by I.R. Galperin [2, 144], who defines a text as a piece of written speech, as "a message objectified in the form of a written document, literary processed in accordance with the type of this document, consisting of a number of special unities united by different types of lexical, grammatical and logical connections, and having a certain modal character and a pragmatic attitude".

KEYWORDS: *Literary Text, Culture, Work, Picture of the World, Poem, Research.*

INTRODUCTION

In the process of our research, it is extremely important to determine the status of the text, since it becomes the object of attention in a specific case, and the question arises of what a text is and what are its components. Like any object of research, the text is understood and defined in different ways by such researchers as I.V. Arnold, A.A. Brudny, I.R. Halperin, K.A. Dolinin, V.V. Krasnykh, V.A. Kukharenko, Yu.M. Lotman, A.I. Novikov, T. M. Nikolaeva, L.O. Cherneyko [1, 416] and others. The classical definition of the text, from a linguistic point of view, is proposed by I.R. Galperin [2, 144], who defines a text as a piece of written speech, as "a message objectified in the form of a written document, literary processed in accordance with the type of this document, consisting of a number of special unities united by different types of

lexical, grammatical and logical connections, and having a certain modal character and a pragmatic attitude”.

We should emphasize that a literary and artistic text, is intended not only for transmission but also for storing information, is an internally connected, complete whole with ideological and artistic unity [3].

Therefore, we can characterize a literary text in linguistic classifications as a complex or complex text, a work of an artistic style, a prepared, holistic, and coherent text. In connection with the above, let us consider the work "Kutadgu Bilig".

There are three lists of "Kutadgu Bilig" that have come down to us and were named according to their location and storage: Cairo, Namangan (Tashkent), and Vienna (Herat), between which there are some discrepancies in lexical composition, grammar, graphic design, volume. Discrepancies in volume can be explained by the fact that large fragments of the lists were lost or the scribe missed some paragraphs, individual verses, or several verses. The main text of the work was written in Balasagun, and when Yusuf khos Hajib reached Kashgar, he inserted certain fragments, adapting them to local conditions. As noted by A.A. Valitov, the changes in the text were made by the author, since no one else could have altered the poems in such a way in the process of rewriting, since the author's style is preserved and the rhyme and meter are not violated [4, 11].

Turkish scientist R.R. Arat [5, 656] translated the work of Yusuf khos Hajib into Turkish and published it. Based on the critical text of R.R. Arata, S.I. Ivanov [6, 558] translated the work into Russian, titling it as "Graceful Word". In 1971 K. Karimov [7, 956] also based on the text of R.R. Arata published a work "Kutadgu Bilig" entitled "Knowledge that travels to happiness" in transcription based on the phonetics of the Uzbek literary language and translated into Uzbek. As mentioned above, we have taken Karimov's translation as a source in the analysis of universal and nationally marked lexemes in English and Russian translations. R. Dankoff published the Wisdom of Royal Glory in 1983 based on the text of R. R. Arat.

It should be noted that many articles in different languages are devoted to the work "Kutadgu Bilig" by Yusuf khos Hajib, and each researcher analyzes different aspects of this work.

"Kutadgu Bilig" is an epic work of a didactic nature. The ethical and didactic work of Yusuf Balasaguni "Kutadgu Bilig" examines all aspects of the life and work of an ideal ruler and his officials. Didactic teachings and advice expressed in accordance with the teachings of the Muslim religion are accompanied by information from various fields of science: mathematics, astronomy, philosophy, medicine, hygiene. This direction of the work is quite consistent with that time and that ideology, since, being devout Muslims, the Karakhanids could accept such a work that contains thoughts that to some extent idealize the Turkic dynasty and are useful for it, which acted as the ruler of Maverannah.

Researchers [8, 13] note that the work "Kutadgu Bilig" is written with a meter (three feet) in the form of couplets, ie verses, each of which consists of two hemistich rhyming with each other (byte). The "Kutadgu Bilig" contains 6645 bytes in the main part and 77 in the verse preface. The composition of the work includes prose and verse prefaces, as well as 85 chapters of various lengths and conclusions. The prosaic foreword ("Bismillahi-R-Rahmani-R-Raqim" - "In the name of Allah, the merciful, the merciful") and the verse foreword include praises of Allah and

the Prophet Muhammad, which is a tradition for medieval Muslim literature and contains references to the author and about the characters in the book. The plot begins with chapter 12. Prior to this, the first four chapters are devoted to religious praises, the fifth chapter provides a description of the signs of the zodiac, the subsequent chapters - from the sixth to the eleventh - are an introduction to the main content of the work, which gives preference to comprehensive knowledge and teachings, good deeds and the ability to correctly express one's own thoughts. In the conclusion of his work, Yusuf khos Hajib regrets the past youth, the deeds done, reflects on the coming old age, the irreversibility of death speaks of the uselessness of wealth, the viciousness of times, and the cruelty of friends and gives wise advice to readers.

We should note that the work "Kutadgu Bilig" has a simple plot, which includes conversations of four main characters - Odgurmysh, Aytolda, Kyuntogdy, Ogdyulmish. Such a compositional construction of the work is traditional for medieval educational, didactic literature, the purpose of which is to educate the younger generation by demonstrating the ideal, "commendable way of behavior" inherited from their ancestors. The culture of morality includes the development of a code of secular standards of conduct for judges, ministers, teachers, and officials. A specific feature of the work "Kutadgu Bilig" is the presence in of a significant number of dialogues and letters to each other.

As A.A. rightly notes Valitova [8, 13], "the dialogical construction of the poem associated with the literary form of verbiage" (a poetic genre of the Middle East, in which there is a disagreement between opponents, where everyone argues about his superiority), but also originates from the folklore Turkic tradition. Yusuf khos Hajib in his work uses such a poetic meter as aruz, and such a poetic form of presentation as mesnevi.

It is necessary to pay attention to the fact that in his work Yusuf khos Hajib uses stylistic devices such as metaphor, personification, epithet, comparison, allegory, antithesis; pun intended to impart imagery, expressiveness, and grace to speech, to convey a picture of the inner world of characters. In this connection, despite the fact that "Kutadgu Bilig" is a didactic work, it is characterized by high aesthetics and imagery. There are prosaic passages in the work, for example, Odgurmysh's story about his dream and 398-404 bytes of the eleventh chapter.

For a full-fledged perception of the idea of a work of art, laid down by the author, it is necessary to understand not only the explicitly expressed information but also implicit, hidden, allowing a deeper understanding of the work, which is typical for the thinking of the Turkic peoples in general. This circumstance acquires great significance when transferring a text into another language when the translator must translate not only some events, actions, phenomena, but also convey the "spirit" of the original, the way of presenting a veiled thought. Here are some examples of translations from the work of Yusuf khos Hajib "Kutadgu Bilig".

Now I have seen you, Full Moon, and am pleased with your appearance and manner. Serve me now with timely loyalty. Be ahead in your service and be near me. Let reward from me and the service from you be forthcoming, for where the service is, there Fortune opens her gate. So begrudge not your services from this day forth: a prince will require his servants their due [9]. Full Moon kissed the ground and said: When the king's eye brightens, Fortune bestows a hand.

Beloved to my soul, - said elik, - / your temper, Aytoldy, and your beautiful face. / be faithful and devoted, and in good service / May, you are a close servant to me. / In your service - and my

kindness: / For the diligent, happiness will open the gates! / From now on, serve me with faith and truth: / Beck is merciful to the servants who do not know lies! "[6, 560]

Elig said: I told you, I saw you, / Your beauty and demeanor fascinated me, / Serve yourself in time and with sincerity, / Be a pioneer at my door, be close to me. / May I be rewarded, may you be my service, / If service is permissible, then the door of happiness will open. / From this day on, do not deviate, serve, / If the service absorbs, the beg fulfills the right of the servant. / Look, Aituldi kissed the ground and said: Elig / If the light shines with his eyes. [7, 956].

In this work, the universal lexeme "baxt", "davlat" is translated into in English, depending on the context, as "happiness", "power", in the English version of the text - fortune, (lit. luck).

Besides the different understanding and translation of the lexemes "baxt", "davlat" - "fortune" - "happiness", "power", pay attention to the translation of other lexemes, in particular, in the construction: And I am pleased with your appearance and your manner (lit.: happy with your appearance and your manners). - Beloved to my soul, - said Elik, - Your temper, Aytoldy, and your beautiful face. - Your beauty and demeanor fascinated me (literally: your beauty and demeanor fascinated me). - Lexemes fascinated - kind - please has different semantic content and emotionally expressive expressiveness. Each translator is Robert Mankoff, S.N. Ivanov, as fragments of the translations of the text of Yusuf khos Hadjib show, put his own life experience and stereotypes existing in his ethnic society under the present, modern time (XX century) into the translation.

Therefore, a text can be viewed from a linguistic point of view, at the same time it is constructed in compliance with all grammatical rules, the text can be considered as a subjective reflection of the objective world, and at the same time, it appears as an individual linguistic picture of the world. The aesthetic assimilation of reality as a reflection of the worldview of an individual writer began to be understood and interpreted as an individual, poetic picture of the world.

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