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KUTADGU BILIG: HISTORICAL LITERARY TEXT

ABSTRACT

A literary text is a complete entity, internally connected, possessing a unity of ideas. It is intended to store and transmit information, culture, and values of the people, according to linguists. A text can be perceived in various ways. Linguistically, it is structured based on grammar and spelling rules. Subjectively, a text can represent an individual's perception of the objective world around them. Essentially, a text can be viewed from both a technical and personal perspective. A person's view of the world can be shaped by their perspective, which is reflected in their written works. Historical texts serve as a means of preserving social memory and connecting the past with the present. These texts consist of three main components: narrative (the meaning), discourse (the syntax), and social memory (the practical application).

The article aims to examine Kutadgu Bilig, an ancient Turkic work written in the 11th century, in the context of a historical work. Kutadgu Bilig is a didactic poem in the tradition of "mirrors for princes", featuring primarily dialogue within a framed story. The article discusses the historical context in which Kutadgu Bilig was created and considers it a piece of art that reflects the cultural and moral values of the Turkic people of that time. During the study, both the comparative-contrast method and the continuous sampling method were used. The findings of the study reveal that Robert Dankoff, S.N. Ivanov, and K.Karimov relied on their life experience, stereotypes, and norms prevalent in their ethnic society at the time when translating. In some instances, the translators retained the original text's vocabulary but also

“QUTADG‘U BILIG”: TARIXIY-BADIY MATN

ANNOTATSIYA

Badiiy matn tilshunoslar tomonidan to'liq bir butun va ichki bog'langan, g'oya birligiga ega bo'lgan va xalq ma'lumotlari, madaniyati va qadriyatlarini saqlash va yetkazish uchun mo'ljallangan deb hisoblanadi. Matnni turli burchaklardan ko'rish mumkin. Matnni tilshunoslik nuqtayi nazaridan ko'rib chiqishda u grammatik va imlo qoidalariga rioya qilgan holda tuziladi. Matn atrofdagi obyektiv dunyoning subyektiv in'ikosi sifatida qaralganda, dunyoning individual tasviri hisoblanadi. Dunyoning individual yoki poetik rasmi voqelikni muayyan muallifning dunyoqarashining in'ikosi sifatida ko'rib chiqish orqali yaratiladi. Tarixiy matn o'tmish va hozirgi zamon o'rtasida barqaror aloqani shakllantirish bilan birga ijtimoiy xotiraning tashuvchisi hisoblanib, bayon (semantik komponent), nutq (sintaktik komponent) va ijtimoiy xotiradan (pragmatik komponent) iborat.

Ushbu maqoladan maqsad XI asrda yozilgan qadimiy turkiy san'at asari "Qutadg'u bilig"ni tarixiy san'at asari doirasida tadqiq qilishdir. "Qutadg'u bilig" islom adabiyotining eng qadimiy yodgorligi bo'lib, "shahzodalarga ko'zgu" an'anasida didaktik she'r sanaladi. Bu, birinchi navbatda, ramkali hikoya ichida joylashtirilgan dialogdan iborat. Maqolada "Qutadg'u bilig" asari yaratilgan tarixiy sharoitga to'xtalib, uni o'sha davr turkiy xalqlarining madaniy va axloqiy qadriyatlarini aks ettiruvchi san'at asari sifatida baholanadi. Tadqiqot davomida biz qiyosiy kontrast usulidan foydalandik. Tadqiqot natijasida ma'lum bo'ldiki, "Qutadg'u bilig" tarixiy adabiy matnni tarjima qilishda Robert Dankoff,

used modern equivalents in the target language.

Key words: literary text, historical text, linguoculturology, interpretation, subjectivity, history, linguistics, epics.

S.N. Ivanov va K.Karimov o'zlarining hayotiy tajribasiga, o'z etnik jamiyatida o'sha davrda mavjud bo'lgan qolip va me'yorlarga tayanganlar. Ayrim hollarda tarjimonlar asl matnning lug'atini saqlab qolishgan, biroq ayni paytda tildagi zamonaviy ekvivalentlardan ham foydalanganlar.

Kalit so'zlar: badiiy matn, tarixiy matn, lingvokulturologiya, talqin, subyektivlik, tarix, tilshunoslik, doston.

INTRODUCTION

According to several Russian scientists, including M.V. Lomonosov, F.I. Buslaev, A.A. Potebnya, and A.A. Shakhmatov, the text has piqued the interest of researchers from various fields and is subject to diverse interpretations, leading to the recognition of the importance of studying language units larger in both volume and meaning than the sentence. Later, the problems of the text are revealed in the works of V.V. Vinogradova, N.S. Pospelov and other researchers. In the 60-80s, the text attracted the attention of scientists in terms of its semantics, functioning, and the role of the mental aspects in its creation, and speech activity; stylistics and psycholinguistics were actively developing during these years. In the same years, the idea is raised that the main unit of speech is not the sentence itself, but the text, since it is an integral sign system, while the sentence is a part of the whole text. The need is indicated for the development of a separate discipline of the science of language – translanguistics, or text linguistics, the purpose of which is to study the whole text, its structure, methods of its construction, types of texts, text units, and text signs. Our purpose is to analyze the notion of historical literary text through the work *Kutadgu Bilig* by Yusuf Khas Hajib.

Different linguists may have varying approaches and research methodologies when it comes to the concept of literary text. Semioticians view literary text as a system of signs, with each element having its own semantic and syntactic function. Pragmatists, on the other hand, focus on the communicative aspects of the text and delve into how different readers interpret and react to it. Cognitive linguists analyze how literary text reflects cognitive processes and thought structures. They study how authors use language and imagery to express their thoughts and emotions, and how readers interpret and perceive these texts based on their cognitive schemas and ideas. Finally, sociolinguists look at literary text within the context of the social and cultural environment in which it is created and read.

METHODS

During our research, we used both comparative-contrastive and continuous sampling methods.

Comparative-contrastive sampling involves selecting groups or individuals that are similar in some respects and different in others, to compare and contrast their characteristics or behaviours. This method allows researchers to study the differences and similarities between groups or individuals and draw conclusions about the factors

that may affect those differences.

Continuous sampling, on the other hand, involves observing a group or individual continuously over some time to gather data on their behaviour or characteristics. This method allows researchers to capture a comprehensive picture of how the group or individual behaves or changes over time.

RESULTS AND DISCUSSION

S.S. Averintsev [Averintsev, 1987], discusses the importance of philology and considers it as a “service of understanding”, which helps to fulfil one of the main problems of communication – to comprehend the words of another person, to know another culture, to comprehend another era, notes that such understanding can be realized only through a comprehensive study of texts because it is the text as a whole that reflects the primary reality of linguistics. Consequently, the text makes it possible to understand another culture, and from this perspective, the text is significant for our study, we will discuss later the transmission of *Kutadgu Bilig* into English, Russian, and Uzbek that contributes to understanding the culture of the Turkic people.

V.A. Lukin interprets the text as information that exists in the form of a sequence of signs and has a formal relationship, and integrity and appears based on their contact with the formal semantic structure [Lukin, 1999; 58]. M.Halliday defines the concept of text as a unit of language, the text is oral and written, and there is also a literary text as a type of text [Halliday, 2002; 188]. Those who advocate for the linguistic interpretation of the text see it as a cohesive arrangement of sentences linked by different types of lexical, grammatical, and stylistic connections, all of which form a complete message in line with the author's intent.

In general, text can be defined as the result of people's speech and cognitive activity, which occurs both in the process of cognition of the surrounding reality and during speech act, while the text materializes in sound or graphic units through verbal means of a particular language and, having its unique system of language means differs from many other texts. The characteristics of these systems are shaped by a unique blend of factors, both linguistic and extralinguistic, that were present during their creation. This includes the purpose, tasks, and context of the message, as well as the semantic content and structure of the text. Additionally, the use and arrangement of words and grammar related to the same category also play a significant role. It's important to underline that text is not just a static collection of words, but a dynamic product of human speech. Texts created in different periods can be valuable not just for their content and cultural context, but also for their use of language. This includes the way different linguistic resources are combined to convey meaning.

The most common is the interpretation of the text as sentences organized by grammatical norms, which are connected by a common communicative goal. This shows the relevance of the concept of a single individual text to pragmatics, which is associated with indirect and direct communication. The text in the broadest sense should be understood as any holistic product of speech activity, verbalized in oral or written form.

According to M.M. Bakhtin [Bakhtin, 1986; 85], a text reflects the subjective experience of the objective world and expresses consciousness. This definition, in our opinion, describes an individual/conceptual linguistic picture of the world, one's exclusive understanding of the surrounding reality, and a unique worldview, which is more characteristic of a literary text, since it excites a reaction of an aesthetic order and reflects the writer's conceptual picture of the world. A literary text is a complete, internally connected structure that transmits information with ideological and artistic unity [Arnold, 1991; 88].

Understanding the text, and its perception requires establishing links of two kinds: "text–reality" and "text–recipient" [Yermolayev & Shakhnarovich, 1975; 78]. Since the addresser and recipient have different life attitudes, standards, ideas, and worldviews, these relationships are created by comparing the semantic content of the text with the worldview of the individual and her own experience, by which the individual selects and evaluates the reality surrounding him. But it should be noted that for a complete understanding of the text, and its perception by the recipient, the correct formulation of the author's thoughts from the grammatical, lexical, and syntactic points of view is necessary. We believe that literary texts are the primary and essential source of a nation's culture. Such texts capture all aspects of a particular ethnic group's culture, showcasing its diversity and richness. This, in turn, contributes to the development and advancement of human culture and civilization. The text can be viewed linguistically and is constructed under all grammatical rules. It reflects an individual's subjective perspective of the objective world around them. By acknowledging that the way we perceive reality is unique to our perspective, we can create a beautiful and poetic image of the world around us. Each person's viewpoint is valid and contributes to the diverse tapestry of human experience.

The discovery of time as a form of change in society during the period of Antiquity is its most important achievement, as it did not exist in its pure form in mythological texts. For the Greeks of the archaic period, time always denotes duration, extension, and process, but not an instant or moment of an event. Homer does not convey a chronological sequence, and events are not bound by time. For Pindar time is activity, change, the future, and for Aeschylus it is both past and future at the same time [Losev, 1977; 61].

In the texts of Ancient Rome, there are many imitations of the Greeks, their poetic form of presentation, and the works themselves are written in Greek. Cato, the first Roman historian in Latin and prose, systematized facts by content, not by simple chronology [Kovalev, 2003; 40]. As in Greece, in Rome, the distinction between epic, myth, and history gradually increased. First of all, these were the syntactic features of the construction of the narrative. In Greece, the epic theme was given a special status due to its temporal and value distance, as seen in the epic poems of Homer. However, in Rome, where the genre canon was strictly observed, this support was absent [Andreev, 2005; 76].

Thus, as a carrier of social memory, the historical text forms a stable connection between tradition and innovation, between the past and the present, since the process of

the formation of tradition occurs through an increment to its main line of innovations, fixing the meanings of “today’s” day in sign-symbolic formations, which will later become a necessary element of diachronic knowledge.

F.Schelling [Shelling, 1991; 451] notes that the object of a historical text can only be an explanation of a particular event or phenomenon. For each specific person, history exists only because of his “immersion” in it, its direct impact on his origin. The factor of the subject’s belonging to history and its “embedding” into the historical text is its direct connection with elements of the historical past. In other words, the entire past can be attributed to history if it continues to influence the subject, and if it continues to find actualization in the present.

L.Feuerbach [Feuerbach, 1967; 58] notes the presence of several levels of existence of socially significant information that preserves the memory of the historical past. One of the levels is tradition as a set of epics, religious, and literary texts in which historical reality is constructed based on the value orientations of the social group, individual imagination, and collective linguistic creativity. The mechanism for updating this level is, according to L.Feuerbach, everyday communication. Another level of historical information is history itself as a science. He notes that tradition exists at an early stage in the development of social groups and is preserved in the folk tradition. History, on the other hand, reflects reality, and acts as the custodian of true knowledge about the past, in contrast to legend. History for Feuerbach is a natural stage in the development of social memory, its role is especially clearly manifested, respectively, in fixing the specific cultural and national aspects of specific historical societies, it ensures the unity and integrity of its information field in time. The reflection of thinking determined by the past, synthesizing reflection with the world is possible in duration only in written history. L.Feuerbach does not point to this directly but brings it up through the recognition of the uniqueness of human history in comparison with natural history. An event or human action that has not been embodied in a historical text is left out of history, and historical memory, and therefore cannot affect subsequent generations. Within the framework of the classical paradigm, the historical text developed as a carrier of absolute knowledge about the past as a storehouse of experience that could and should be required to organize life in the present.

A.Schopenhauer focuses on the fragmentation of historical reconstructions, which resulted from the fact that the absence of the entire set of material monuments, based on which the picture of the past is restored, does not allow us to present the spiritual life of society in integrity and dynamics. The researcher tries to represent the historical reality most completely and accurately when its empirical perception is impossible [Fisher, 2003; 227]. The presence of a large volume of historical texts and other artifacts leads to difficulties in selecting materials for building a new historical text on their basis. This is a problem of choice in terms of psycho-emotional (perception of the subject affects his preferences) and methodological (definition of the topic, structure of work, verification of data) viewpoints. The alignment and order of the entire set of historical events can occur indefinitely: as a result of the work of

researchers or as a result of the “transformation” of the present into the past – each event, when it is detailed, also “crumbles” into an infinite number of components. The result of this is the incompleteness of the story, it remains a fragment from which it is difficult to create something whole.

The scientists are sceptical about the possibility of historical progress, pointing out that nothing new happens in history. A comparative analysis of historical texts shows that a person is driven by the same motives as hundreds and thousands of years ago. Only the form changes, but the essence remains the same. In addition, if some unity can be traced in the life of one person, then in the life of mankind it is not [Fisher, 2003; 358]. Considering the essential content of this process, he does not notice that it is the immutability, and uniformity in the content line of history that constitutes its unity, allowing people of different eras and cultures who do not have common or similar conditions of existence to communicate through those fixed in the symbolic form of messages. The basis of this possibility is the human mind, which performs an integrative function.

Another representative of the philosophy, V.Dilthey, was an active supporter of “empathy”. He sees spiritual life as an unbroken and indivisible flow that can be observed and analyzed, but not created, and thus the sole concentration on causality is unsuitable here [Panarin et al., 1999; 181]. The author calls for reconstructing historical events and external phenomena through self-observation, understanding events by the method of their “empathy”, and “getting used to” them as a fragment of the spiritual whole.

Self-knowledge of the spirit finds completion in historical consciousness, and our roots in history determine the ability to realize the historicity of what is happening. However, “self-consciousness and autobiography cannot serve as the basis for a hermeneutic problem, for they privatize history” [Gadamer, 1988; 59]. When writing an autobiography through self-reflection, a person attaches coherence to his life (while choosing only facts that are significant to him). In reading an autobiography, the person who understands this life path is identical to the one who created this path. Therefore, the narration of writers or historians seeking to reveal and convey this connecting meaning is aimed at empathy.

The founder of ontological hermeneutics G.G. Gadamer strives to create a theory that synthesizes the main aspects of social life and social and humanitarian knowledge. He looks at history as a system connected directly or indirectly and with society through the research of texts: “Not only sources appear before us as texts, but historical reality itself is a text to be understood” [Gadamer, 1988; 158]. The author sets the goal to discover the connection of times, the unity of all moments, reflected in a variety of individual texts. When the letter is deciphered, there is a “transformation of something alien and dead into universal simultaneity and accessibility. In it, space and time appear removed. The ability to decipher written communication allows one to connect with the history and events of the past. Outside the work of historians, individual texts hold little significance in constructing and reconstructing the social memory of the past. “Involvement in the text constitutes a special task of renewed

perception, which has no analogues in listening and looking”. G.G. Gadamer points to the impossibility and absence of the desire for historical knowledge through induction to carry out a pragmatic function, raising individual and concrete phenomena to the level of abstractions for theoretical constructions.

The approach to each historical epoch as a unique one leads to the idealization of each period. Only a systematic appraisal-analytical approach to history as a whole allows one to consider change. G.G. Gadamer assumed that to understand one document, a comprehensive study of the historical reality to which it refers is necessary. The use of the so-called “hermeneutic circle”, which meant moving back and forth from the particular to the whole, made it possible to reveal an incomprehensible text, and mastering the author's vocabulary through his texts helps to better understand the texts.

Since hermeneutics is based on the natural historicity of consciousness and the collective historical consciousness of the era, understanding, as one of its methods, appears “not as an action of subjectivity, but as an inclusion in the accomplishment of tradition, in which the past and present are continuously mediated”. A prerequisite for the actualization of hermeneutics in the process of knowing the past through texts should be the rejection of opposing tradition and historical science, history and knowledge about it. Just as only texts that have semantic completeness are accessible to the fullest understanding, it is not a single text that has meaning, but an integral story. A separate text serves only as a source of knowledge of the past, which does not differ from other artefacts. The goal of hermeneutics in this sense is the formation of “awareness of the involvement of a part in a whole, a person of universal history”.

In our viewpoint, the historical text is a system of symbolic elements that represents information about reality in its temporal aspect, acting as a specific information code in a particular society, which is updated in the course of the event of the subjects, their denotative-connotative practices.

After examining different historical depictions from around the world, we discovered that using the past to navigate the present and shape the future has been a common theme for centuries. This has led to a continued interest in historical texts. There is a “timeliness” of social reality and reality constructed by an individual subject, the “timeliness” of time itself, or rather ideas about it. In other words, historical knowledge changes because the attitude towards time as an aspect of social existence changes. Thus, history in Antiquity has a “modus of the past”, history in the Middle Ages has a “modus of the future”, and history from modern times has a “modus of the present”. The purpose of history at present is the synthesis of these three dimensions. The historical text is the result of human activity as a creative activity, the result of which is the transformation of the object and subject of activity. This determines the dynamism, diversity, and fundamental openness of its semantic structure. The historical text is a narrative (as a certain sequence of symbolic elements, which reflects the logic of the duration of the emerging being), capable of establishing an axiological markup of the reality of the past, present, and future. This markup corresponds to the specific historical worldview paradigm within which it is formed and which it

influences, being included in the discursive space of communication.

Artistic and historical texts “came out” of the myth, reflecting explicitly and implicitly the specific historical era that gave rise to them, and in the transfer of reality, they are determined by syntactic forms, and tropes. The emotional and figurative aspects of history naturally become part of historical narration, often beyond the author’s intentions [Gulyga, 2000; 135]. But the images of a historical text differ from artistic images by accentuating the “genuine”, and typical, even though in the process of its evolution, historical knowledge either rose to certain heights of reliability and plausibility, then again descended to the level of legends and vague traditions, in which grains of historical truth are generously mixed with prejudices and fantasies. Thus, at an early stage of its existence, it differed little from knowledge at the level of common sense.

There are three manuscripts of *Kutadgu Bilig*, the names are given according to the location: Namangan (Tashkent), Cairo and Vienna (Herat). These lists have minor discrepancies at the graphic, lexical, and grammatical levels and in the amount of text. The manuscript itself was written in Balasagun. According to A.A. Valitova, the author made some modifications to the work's text while maintaining the verse's size, rhyme, and style. If another author were to copy the work, they would not be able to convey the message in the same way [Valitova, 1960; 11].

The scribes replaced lexemes in the work with lexemes that function in the dialect, thus carrying out transformations [Gadimova, 2011; 88]. The Cairo and Namangan manuscripts are considered to be similar. Still, there are differences associated mainly with the presence/absence of a graphic representation of vowels in words: *tiliη* (“your language”), *kičik* (“small”) (Cairo manuscript) *jašyl* (“blue”, “green”), *jağyz* (“grey”, “brown”) (Namangan manuscript). Such discrepancies may have appeared as a result of unsettled spelling norms and knowledge of spelling by the scribe and translator.

Researchers note that Hassan Kara Sail Shams completed the rewriting of the Vienna or Herat manuscript (the name is given according to the place of correspondence) in the 1439s. However, this handwritten version was not completely scrupulous, which the scientists drew attention to and explained since the original was full of spelling errors or was in such a state that some letters were not visible. Despite this, the manuscript was considered valuable from a scientific perspective, was found in Istanbul and bought by the scientist I. von Hammer-Purgstahl in the 19th century, after which he donated it to the Vienna Royal Library [Gadimova, 2011; 103].

The Cairo manuscript was found by the German scientist, library director B.Moritz in the Khidiv Library [Valitova, 1951; 11]. A copy ordered by V.V. Radlov in 1898 is currently kept at the Institute of Oriental Manuscripts of the Russian Academy of Sciences in St. Petersburg. The Namangan list was found by the turkologist A.Z. Validov in 1913 in the library owned by Muhammad Khoja Ishan Lolyarish and is currently stored at the Tashkent State Institute of Oriental Studies. In 1934, a copy of this manuscript was donated to the Turkish Linguistic Society [Isaeva, 2021; 183].

The Hungarian turkologist G.Vambery made the first full publication of the work *Kutadgu Bilig*, but he could not reveal in detail the moralizing nature of the poem

[Kononov, 1983; 75]. Then V.V. Radlov published the Viennese manuscript of the work, subsequently, in 1910, transcribed and translated it into German. S.E. Malov, after careful work on the manuscript, published the text “Fragments from *Kutadgu Bilig*” with comments and notes [Malov, 1951].

Three manuscripts of the work of Yusuf Khass Hajib *Kutadgu Bilig* were translated into Turkish and published as a single work by R.R. Arat [Arat, 1979]. The work *Kutadgu Bilig* was translated into Russian by S.I. Ivanov and titled “Blessed Knowledge”. The translation was based on the critical text of R.R. Arat. In 1971, K.Karimov transcribed and translated the same work into Uzbek, using the text of R.R. Arat, and titled it “Saodatga yo‘lovchi bilim”.

Based on the significant number of Persian handicapped individuals mentioned in the *Kutadgu Bilig* language, it appears that the Persian “mirror for princes” was the direct source of inspiration. The earliest Persian “mirror” in its entirety is the *Qabus-nameh*, which was written in 1082 by a Ziyarid prince from northern Iran, shortly before the Seljuks absorbed the Ziyarid kingdom. The prince provides his son with advice on courtly manners as well as other matters like chess, love, polo, purchasing slaves and horses, raising children, being a merchant, doctor, astrologer, poet, courtier, king, farmer, and Sufi. It is primarily secular. The *Siyaset-name*, also known as the *Book of Government* is another classic Persian “mirror” written by Nizam al-Mulk, the renowned vizier of the Seljuk sultans, around 1090. It serves as an administrative manual that provides specific guidelines on how to govern the kingdom. The author’s main objective is to maintain the Seljuk Empire despite its internal divisions and weaknesses, as well as to promote orthodoxy and stability. Al-Ghazali’s *Nasihāt al-Muluk* (Book of Advice for Kings) belongs to the group of books written to advise rulers. Al-Ghazali’s book is more theoretical, focusing on establishing the ethical and religious foundation of the sultanate. The book argues that sovereignty and religion are intertwined and cannot be separated. To support his argument, al-Ghazali cites an array of authorities similar to those cited by politician Nizam al-Mulk.

It is important to mention that the book *Kutadgu Bilig* has a straightforward storyline that revolves around the dialogue between four main characters: Odgurmysh, Aytoldy, Kyuntogdy, and Ogdulmish. This type of composition is typical for medieval adab literature, which aims to educate and instruct younger generations on the proper way to behave. The roots of such ideals are deeply embedded in the past and are passed down through family lines from generation to generation. The culture of adab, i.e., morality, is a code of secular norms of behaviour, which must be followed by officials, and those in power, including judges, viziers, mentors, and teachers [Isaeva, 2021; 182].

The Turkic peoples generally exhibit secretive communication, as seen in *Kutadgu Bilig*. In connection with such a specific feature, for a full-fledged understanding of the author’s intention, it is required to accept not only explicitly expressed information, but to a greater extent – to comprehend the implicit, veiled, and hidden, providing an opportunity to more deeply comprehend both the work itself and the national characteristics of the people.

When translating a text into another language, it's important to convey not only the events and actions but also the underlying "spirit" of the original. This is especially significant in works like Yusuf Khas Hajib's *Kutadgu Bilig*. Below are examples of translations from this work that demonstrate this concept.

Again the king spoke: / "Now tell me this. Is a wise man born thus, or does he learn **wisdom** as he matures?" / Highly Praised answered: / "Glorious king! There are two names for this virtue: **wisdom**, and **intelligence**. Man is born without **wisdom** and learns it gradually; then, once he has acquired it, all his affairs prosper and he rises to the seat of honor. **Intelligence**, on the other hand, is not learned; rather, it is mixed into a man's natural humor when God brings him forth. But all the virtues except **intelligence** are learned, and when they are, then **wisdom** is attained" [Ivanov, 1983; 94].

«Ответь и еще на такой мой вопрос: / С рождения ли **мудр** человек и умен, / Иль учится **мудрости** с возрастом он?» / Ответ Огдюльмиша элику / «Элик достославный, — сказал Огдюльмиш, — / Про **ум** и про **знанья** ответ мой услышь. / Без **знаний** рожденный, весь век свой учась, / **Умом** постигает всех сущностей связь. / Рожденный из чрева еще **несмышлен**, / Одним лишь **ученьем** возвысится он. / И только **уму** человека не учат, / Он **ум** от творца при творенье получит. / А кроме **ума** человеческий род / Всем доблестям **знанием** силу дает!» [Yusuf Khas Khadzhib Balasaguni, 1983; 96].

Yana bir so'zim bor, uni (ham) aytib ber. / Inson ona (si) dan **dono** bo'lib tug'iladimi / Yoki yoshi yetilgach o'rganadimi? / Ugdukmish javob berdi: Baxtiyor elik, / **Bilim**, o'quv va bu san'atlar (haqida gapirsam), / (Kishi) **bilimsiz** tug'iladi, nizomlarni o'rganadi, / U **bilim** bilgach, so'ng barcha (ish)ga yaraydi. / Onadan tug'iluvchilar **bilimsiz** tug'iladi, / **Bilib**, o'rganib, so'ng turga chiqadi. / **O'quv** shuki, inson uni o'rganmaydi, / (Uni) egam mizojga qo'shib yaratadi. / **O'quvdan** o'zga barcha fazilatlarni / Kishi o'rganadi va so'ng qo'li ishga qovushadi [Karimov, 1971; 158].

In English, R.Dankoff makes a clear distinction between "intelligence" and "wisdom" as each word carries its unique meaning. However, when this text is translated into Uzbek, there are inaccuracies. The Uzbek language uses "bilim" and "o'quv" to denote the meaning of "knowledge and intelligence" but "o'quv" is now only used as an adjective in the modern Uzbek language.

CONCLUSION

Kutadgu Bilig is a historical literary text that serves as a didactic work. However, it possesses sublime aesthetics and expressiveness that can be attributed to the author's use of comparison, metaphor, allegory, epithet, antithesis, oxymoron, and pun to create a unique linguistic portrayal of his characters' world. During the translation process, Robert Dankoff, S.N. Ivanov, and K.Karimov drew upon their life experiences, stereotypes and norms prevalent in their ethnic society at the time. They sometimes preserved the original text's vocabulary but also used modern equivalents in their language.

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