

## ABOUT KUTADGU BILIG AND ITS INTERPRETATION IN FOREIGN LANGUAGES

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### Abstract:

The article discusses the role and translations of Kutadgu Bilig, an example of 11th century Islamic Turkish literature, in the world of literature. It pays special attention to the interpretation of the English translation of the epic.

**Keywords:** Kutadgu bilig epic, manuscripts, translation, translator skills, poetry, prose, form and content, style.

### Introduction

Undoubtedly, one of the most popular works in the history of Uzbek literature is Yusuf Hos Hajib's epic Kutadgu bilig. Thanks to this work, its author was awarded the title of Hos Hajiblik, while the name "Kutadgu bilig" has been shining in the world of literature for almost 10 centuries. Such success of the epic depends, on the one hand, on the artistic skill of the writer, and, on the other hand, on the fact that it raises topical issues of all time.

Created in 1069-1071 and presented to Tavgach Bugrakhan, Kutadgu Bilig is 6520 bytes in size. The epic includes an introduction, introduction, main part, and conclusion, written in prose and poetry. We know from the preface by Yusuf Hos Hajib that the work became famous in its time. It is said that the epic became famous in North, South, East China, Iran and Turan. The following information provided by Doctor of Philology, Professor B. Tokhliyev can also prove our opinion: "In the XIX century, a simple spool was found near the town of Saraychuk on the banks of the Volga River. However, this simple spectacle attracted the attention of

scholars because it contained verses from the epic Kutadgu Bilig. All this evidence shows that the work is very well known among the people. "

### Main part

Kutadgu Bilig, like other works dedicated to kings, is written in the sea of dreams. But it is radically different from other works written about kings. Usually the works included in such a series cover the history of certain kings. Kutadgu Bilig is a kind of regulation in which the deep issues of public administration are written in artistic language. The events of the work revolve around four main characters (Kuntugdi, Aytoldi, Ogdulmish, Ozgurmish). They represent the state-nation; civil-ruler relations, people's views on life, the system of socio-political governance and ways to strengthen it. Three manuscripts of the work have survived. The oldest copy of the Uyghur script in Herat in 1439 is still the oldest. In addition, two more copies of Kutadgu Bilig in Arabic (Cairo and Namangan) are known to science. The translation of Kutadgu Bilig into various languages began at the time of writing. This is confirmed by the following lines in the introduction:

Chiniylar "Adab ul-muluk" deb atar,  
Mochinlar "Anis ul-mamolik" deyar.  
Bu Mashriq elining donishmandlari  
"Ziynat ul-umaro" deyishdi bari.  
Eronlik "Shohnoma" dedi belgilik,  
Turonlik atadi "Kutadg'u bilig".

The treasury of world literature consists of works created by the intellectual labor of the peoples of the world. When a work is translated into another language, it not only makes the name of the author famous, but also the name of the people to whom it belongs. Through the translation bees, the peoples of the world get acquainted with each other's life, history, worldview, national character, culture. After all, every work of art reflects the life of society, the people and their aspirations. From this point of view, translated works can be likened to a bridge that brings peoples closer together. One of the most important figures in Turkish literature, Yusuf Hos Hajib's Kutadg'u Bilig, has been translated worldwide. So far, Kutadgu Bilig has been translated into many languages, including English, German, French, Russian, Czech, Turkish, Uyghur, and Chinese. In 1870, the Hungarian scholar H. Vamberi translated Kutadgu Bilig into German for the first time on the basis of a Viennese copy. In 1910, Radlov published a second German prose translation, comparing the Vienna and Cairo versions. R. Arat (1947) compared all three copies and created one of the perfect translations of the work into modern Turkish. Kutadgu Bilig was translated into Czech in 1961 by Khrebchik.

In 1971, K. Karimov published a prose, and in 1989, B. Tokhliyev published a prose version of the epic in the modern Uzbek literary language. S.Ivanov translated the work into Russian in 1983, and in the same year the American turkologist R.Denkoff translated it into English. R. Denkoff based his work on the Turkish version of R. Arat, and the translation was made in a prose way. Only about 200 quatrains have been translated. R. Denkoff's work is commendable in that it is based on a direct translation, an attempt to correct the mistakes made by his predecessors (hereby referring to the second translation into German). In addition to the above achievements, the translation process has the following shortcomings:

1. In which prose narrative prevails over the features of literary translation;
2. Modernization of reality in relation to reality;
3. There is a tendency to look at Kutadgu Bilig as a copy of the Iranian-Greek tradition. The author seeks to find something specific to this spirit in every situation in the work.

The whole universe is an interconnected reality. Maybe that's why the earth is round. You can't find anything unrelated in it. This idea also applies to works of art. The themes raised in a work written on the other side of the world, the processes covered, can be encountered and interpreted in any other work. But no one has the right to say that they were copied from one another. In our opinion, we can add the epic "Kutadgu bilig" to the list of works written in the form of "Mirror of Kings" only in terms of genre and weight. In terms of subject matter, they are completely different. Perhaps Yusuf Hos Hajib wrote this work in honor of a particular king, so he found it necessary to use this poetic form. Or Yusuf Hos Hajib Firdausi, who was fluent in Arabic and Persian, may have been inspired by the Shahnameh and respected it.

We do not deny that translation is a creative process and does not mean a repetition of the original. After all, a translator not only translates a work into another language, but also creates it from scratch. For this reason, the breath of the author and the translator is felt at the heart of any translated work. In fact, the burden on the translator is heavier than on the author. It is more difficult to translate someone's work, its spirit and style, into a second language and to please another reader than to create a new work. In the process, the translator can make various changes while maintaining the overall composition of the work. Only in these cases do we believe that it should not go beyond the boundaries.

The epic Kutadgu Bilig was translated into English for the second time in 1998 by W. May. In the translation of the work, V. May based the Russian version of S. Ivanov. If the fact that this work is an indirect translation is not considered a shortcoming, then it can be said that a beautiful literary translation of the work into English has been created. The translation is in full poetic form, and V. May tried and succeeded in preserving the spirit and form of the epic. Following the two English translations of Kutadgu Bilig, we praised the fact that this work has been translated into one foreign language many times. This process can be compared to the flowers that make up a large flower garden. Each flower there has its own scent. All the flowers come together to form a perfect flower garden.

The results of the analysis show that any means of artistic expression in Eastern classical poetry can be translated into Western languages. Just not exactly. In a different style. In many ways, this depends on the level of taste of the reader of the translation, his level of understanding of Oriental art. It is no exaggeration to say that the translation of the arts in Kutadgu Bilig into foreign languages brought innovations to that folk literature. And it raises the aesthetic level of students by one step. While the colorful principles used by translators in translating the analogies in a work into European languages yield positive results, the constant verbal translation of the analogies in the original may lead to a more false alternative. The purpose of our study of the interpretation of the work "Kutadgu bilig" in foreign languages is to have a positive impact on future work, to show the achievements in the work done so far, as well as to achieve further correction of some shortcomings.

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