

ФИЛОСОФСКИЕ НАУКИ

THE ROLE OF EARLY TURKIC MONUMENTS IN THE WORLD CULTURE

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АННОТАЦИЯ

Статья о ранних письменных тюркских памятниках. Цель этой статьи - изучить роль ранних тюркских памятников в мировой культуре. Статья посвящена изучению научных исследований и сбору научных работ, которые внесли свой вклад в культуру.

ABSTRACT

The purpose of this article, to study the role of early Turkic monuments in the world culture. Especially on contribution to the world culture. The article is involved studying researching and collecting sciences paper works who had contributed skills for the culture.

Ключевые слова: культура, философия, язык, поэзия, литература.

Key words: culture, philosophy, language, poetry, literature.

The first established records of the Turkic languages are the eighth century Orkhon inscriptions by the Göktürks, recording the Old Turkic language, which were discovered in 1889 in the Orkhon Valley in Mongolia. The Compendium of the Turkic Dialects (*Divânü Lügati't-Türk*), written during the 11th century by Kaşgarlı Mahmud of the Kara-Khanid Khanate, constitutes an early linguistic treatment of the family. The Compendium is the first comprehensive dictionary of the Turkic languages and also includes the first known map of the Turkic speakers' geographical distribution. It mainly pertains to the Southwestern branch of the family [1, p. 78]. Early Turkic literature and culture played great role in the development of Eastern culture. The works created in that period are worldwide famous with their literacy and philosophy. Mahmud ibn Husayn ibn Muhammad al-Kashgari was an XI century Turkic scholar and lexicographer of Turkic languages from Kashgar.

His father, Hussayn, was the mayor of Barsgan, a town in eastern-southern part of Issyk Kul lake (nowadays village of Barskoon in Northern Kyrgyzstan's Issyk Kul region) and related to the Qara-Khanid ruling dynasty [6, p. 73].

Al-Kashgari studied the Turkic languages of his time and wrote the first comprehensive dictionary of Turkic languages, the *Divani lugat it Turk* - "Compendium of the languages of the Turks" in 1072-74. It was intended for use by the Caliphs of Baghdad, the new, Arabic allies of the Turks. Mahmud Kashgari's comprehensive dictionary, later edited by the Turkish historian, Ali Amiri, contains specimens of old Turkic poetry in the typical form of quatrains, representing all the principal genres: epic, pastoral, didactic, lyric, and elegiac. His book also included the first known map of the areas inhabited by Turkic peoples. This map is housed at the National Library in Istanbul.

Some researchers think that Mahmud al-Kashgari died in 1102 at the age of 97 in Upal, a small city southwest of Kashgar, and was buried there. There is now a mausoleum erected on his gravesite. But some modern authors reject this assertion, saying that the date of his death is just unknown.

Qarakhanid scholar Mahmud al-Kashgari compiled a "Compendium of the languages of the Turks" in the 11th century. The manuscript is illustrated with a "Turkocentric" world map, oriented with east (or rather, perhaps, the direction of midsummer sunrise) on top, centered on the ancient city of Balasagun in what is now Kyrgyzstan, showing the Caspian Sea to the north, and Iraq, Azerbaijan, Yemen and Egypt to the west, China and Japan to the east, Hindustan, Kashmir, Gog and Magog to the south. Conventional symbols are used throughout- blue lines for rivers, red lines for mountain ranges etc. The world is shown as encircled by the ocean. The map is now kept at the Pera Museum in Istanbul [7, p. 441].

The unique manuscript of the *Diwan Lughat al-Turk* ("Compendium of the Turkic Dialects") is a cultural treasure for the Turks of Turkey as well as for the Uzbeks, Uyghurs and other Turkic peoples. It is the richest source for the language and the ethnography of the Turks at a time (the eleventh century) when they were becoming the dominant military and political force in the Muslim world. And it is a remarkable document of Islamic civilization in the areas of grammar and lexicography, ethnography, and also cartography due to its inclusion of a celebrated "world map" showing the distribution of the Turkic peoples at that time [7, p. 443].

Another written monument of Turkic people is *Kutadgu Bilig* by Yusuf Hass Hadjib the greatest representative of XI century old Turkic literature. *Kutadgu Bilig* proposed Middle Turkic is a Karakhanid work from the 11th century written by Yusuf Has Hadjib 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 has been translated more concisely as "Wisdom Which Brings Good Fortune". 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 more accurately referred to as Turkic literature, the *Kutadgu Bilig* is often considered to belong to the body of Turkish literature [11].

The author of the *Kutadgu Bilig* was named Yusuf, and was born in Balasagun, which at the time was the winter capital of the Karakhanid empire, and was located near present-day Тоқмоқ in Kyrgyzstan. He was about 50 years old when he completed the *Kutadgu Bilig*, and upon presenting the completed work to the prince of Kashgar, was awarded the title *Hass Hadjib*, translating as something like "Privy Chamberlain" or "Privy Councilor." He is often referred to as Yusuf Hass Hadjib.

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 text.

Kutadgu Bilig is written in the Uyghur-Karluk language of the Karakhanids, often referred to Middle Turkic or Karakhanid. Its 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. Aside from specific vocabulary from Persian and Arabic, Dankoff mentions a good number of calques in the language of the *Kutadgu Bilig* from Persian. The two major Qarakhanid literary monuments were the product of a unique moment in cultural history. The «*Diwani Lugat it-Turk*» by Mahmud Kashgari, probably completed in 1077, is an encyclopedic lexicon of the Turkic dialects, including citation of proverbs and poetry, with glosses and explanations in Arabic. The «*Kutadgu Bilig*» by Yusuf of Balasagun, written in 1069, is a long didactic poem in the mirror-for-princes genre. The language which Kashgari described and in which Yusuf composed is substantially the same language as that of the Turkic "runic" inscriptions dating from the eighth century; of the vast translation literature in Uighur Turkic, mainly of Buddhist content; and of the later effluence of Eastern Turkic Islamic literature known as *Chaghatay*, with its modern descendants, Uzbek and new Uighur. Taken together, the two monuments can be considered examples of an attempt by the Turks of Central Asia to lay the foundations for a Turco-Islamic literary culture [12].

The Qarakhanid Turks converted to Islam in the middle of the tenth century. Unlike the Seljuks, who began their career as a band of freebooters, and the Ghaznavids, who started out as slaves, the Qarakhanids, led by their Khaqans, preserved much of their Central Asian aristocratic and cultural heritage. They traced their ancestry to the legendary hero Alp Ar Tonga, whom they identified with the arch-enemy of Iran, Afrasiyab. They cultivated Turkic language, and also continued to employ the Uighur script (which they called "Turkic" script)--a rare example of a Muslim people using a non-Arabic script.

By the eleventh century, while the Iranian component of Islamic culture was already well advanced, the Turkic one had yet to be created. The Qarakhanids played a cultural role for the Muslim Turks similar to that of the Samanids for the Muslim Iranians a century before. In this they again differed from the Ghaznavids and Seljuks, who both patronized Iranian and not Turkic culture.

By "culture" here I intend something wider than literature.

I mean specifically what is connoted by the Arabic term *adab*.

Originally the word meant "custom." In early Islam it came to mean "high quality of soul, good upbringing, urbanity and courtesy." It represented an ideal corresponding to "the refining of bedouin ethics and customs as a result of Islam and the contact with foreign cultures during the first two centuries A.H." In intellectual content, *adab* meant "profane culture... based in the first place on poetry, the art of oratory, the historical and tribal traditions of the ancient Arabs, and also on the corresponding sciences: rhetoric, grammar, lexicography, metrics." During the period of high Abbasid culture in the ninth century the concept was broadened to include non-Arab traditions as well, particularly Iranian epic and narrative, and Iranian gnomic wisdom (*andarz*), but also Indian fables and Greek philosophy. Finally, in the narrower sense of literature, *adab* meant *belles-lettres*; thus it became the basis of the term for literature (*adabiyat*) in several modern Islamic languages.

For what concerns us here, which is the creation of a Turkic *adab*, we can see three outstanding elements in the Arab and Iranian *adabs* that served as models for the Turkic. These are, first, the mastery of the language; second, the transmission of profane wisdom, particularly as attached to the royal courts, and third, pride in the national legends, customs and traditions. The Arabic philologists of the first few Islamic centuries, partially for religious reasons, made it their task to collect and record all the linguistic usages of the Arabs, especially as preserved and handed down in the poetry and proverbs of the *Jahiliyya*. The study and mastery of Arabic provided the basis not only of the profane culture, or *adab*, but also of the Religious sciences, or *ilm*. This might be the reason why grammatical and lexicographic scholarship lagged in the Iranian cultural sphere.

From the early period we have only Asadi's *Lughat-i Furs*, written c. 1070, with its limited aim of explaining difficult words used by Firdawsi and the other New Persian poets. We shall see in a moment that Kashgari expresses a rather different orientation to the question of linguistic scholarship, one that harkens back to the Islamic ideology which spurred on the Arabic philologists in their classical period.

The great Iranian contribution to *adab* culture was the translation of the Sasanian Royal traditions into a form suitable for the Islamic context. The works of Ibn al-Muqaffa are pre-eminent here; but we may also mention the *kitab at-Taj* of pseudo-Jahiz, and the *Javidan Khirad* of Miskawaih. This movement added a stock of Iranian *andarz* to the Arab *amthal* (proverbs); also a stock of epical and historical traditions which the chroniclers tried to coordinate with their inherited Arabian and Israilitic materials.

The specific pride in Iranian, versus Arab, civilization, which had given rise to the *Shu'ubiyya* phenomenon, emerged triumphant with the Samanids, and is very clear in the *Shah-nameh*. It is characteristic that when al-Ghazali (d. 1111) set out, toward the end of his

life, to write a mirror for princes, he chose to do so in Persian and not in Arabic. The two major Qarakhanid literary monuments were the product of a unique moment in cultural history. The «*DiwaniLugat it-Turk*» by Mahmud Kashgari, probably completed in 1077, is an encyclopedic lexicon of the Turkic dialects, including citation of proverbs and poetry, with glosses and explanations in Arabic. The «*KutadguBilig*» by Yusuf of Balasaghun, written in 1069, is a long didactic poem in the mirror-for-princes genre. The language which Kashgari described and in which Yusuf composed is substantially the same language as that of the Turkic "runic" inscriptions dating from the eighth century; of the vast translation literature in Uighur Turkic, mainly of Buddhist content; and of the later effluence of Eastern Turkic Islamic literature known as Chaghatay, with its modern descendants, Uzbek and new Uighur. Taken together, the two monuments can be considered examples of an attempt by the Turks of Central Asia to lay the foundations for a Turco-Islamic literary culture.

In «*Divanilugat-it turk*», Kashgari cites isolated verses of poetry as illustrations of usage, in the same manner that he cites example sentences or proverbs. The verses are anonymous; they show features of oral composition; and they are in the syllable-counting meters characteristic of folk poetry. But they are not simply products of the popular culture. They are often worldly and sophisticated, and sometimes exhibit influence from the direction of the Arabic-Persian literary culture. We may assume that they reflect the kind of literature that was popular in Karakhanid court circles in the eleventh century. *Kutadgubilig* is a long didactic poem in the Perso-Islamic "mirror for princes" tradition. It is court literature and reflects the popular culture to a much lesser degree than the verses cited in «*Divanilugat-it turk*». Since it is an ethical tract there is little occasion for overt descriptions of nature. Still, we do find an Ode to Spring, also descriptions of the Creation, and of the Heavens. The understanding of state administration as visualized in *KutadguBilig* is based on imagining the universe as a whole, as was the case in the pre-Islamic state tradition. In the first section of the work, God (Lord, Father, Allah) is located at the center of this imagined universe. The emergence of the state is traced back to the time when the universe was first created and its origin is associated with the Lord and the source of its power is connected to God. The concept of justice in the understanding of the state has always been the desired objective and the target to be achieved. How far the objective is accomplished is open for discussion. On the other hand, it is likely that *KutadguBilig* defines the state in terms of justice.

Yusuf Has Hacib points out the significance of knowledge and reason in state affairs by explaining the state in terms of justice and justice in terms of knowledge and reason. He emphasises the importance

of the emperor and statesmen being knowledgeable and reasonable, but the focus is on wisdom. In the administration of the state, the ethics is another concept underlined in addition to knowledge and reason. Good ethics is listed among the attributes of the emperor, and is also cited as the criteria for the robustness of the social structure, which rests on ethical rules. Thus the state is obliged to embrace justice, reason, knowledge, and ethics as the basis for a powerful and meaningful state. *Kutadgu Bilig* is a treatise based on wisdom. It is not only a work that was relevant to its own era, but it also contains insights that may cast light on contemporary issues. Praising knowledge above all other virtues, followed by kindness and justice, it provides universal truth. Ethical and equitable administration is a universal truth and therefore, should also be considered by contemporary statesmen. This is true because ethical and in particular equitable administration best suits contemporary societies.

As a conclusion we can mention that both two above mentioned monuments played great role in the development of world literature and culture. Those works were translated into many languages as well as English. Our future task is analyze those translations comparing with original.

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