



## THE IMAGE OF SAGES IN DIDACTIC WORKS

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### ABSTRACT

*The article analyzes the image of sages in Yusuf Khas Hajib's "Qutadgu bilig", Ahmad Yugnaki's "Hibat ul Haqoyiq", and Kaykovus's "Qobusnoma". The fact that the image of the sages in the three works was able to increase the didactic value of the work is revealed in the example of the images. It is thought that the creators skillfully portrayed the image of the people of the society they dreamed of. The image of the sages is comparatively organized in the example of the three works.*

**KEYWORDS:** didactics, didactic literature, sage, image, intellect, science.

### DISCUSSION

The eleventh-twentieth century was one of the most difficult periods in the life of the peoples of Khorasan and Movorounnahr. After a long civil war, the Samanids state came to an end. The Karakhanids came to power in Movorounnahr and the Ghaznavids in Khorasan. At that time, the state language was Persian in the Ghaznavid. Along with the lifelong ideas about the people, the homeland, and the world, the religion and enlightenment of Islam have played very important role in the development of this literature. Prominent representatives of Turkish literature Yusuf Hos Hadjib, Ahmad Yugnaki and Kaykovus, who wrote in Persian-Tajik at that time, paid special attention to covering various life issues directly related to the realities of religion and mysticism for the future of society and the country.

"Qutadgu bilig" by Yusuf Khas Hajib, "Hibat ul Haqoyiq" by Ahmad Yugnaki are valuable literary treasures of the Turkic peoples, and Qobusnoma by Kaykovus is a valuable literary treasure of Persian-Tajik literature. That's why these didactic works stood the test of history and survived. The moral, enlightening and philosophical views expressed in the three works have educational significance for all periods.

In the ninth and eleventh centuries, the Renaissance in the East manifested itself in various fields Man and his mental and physical maturity were interpreted in detail by the writers of the time. "Hibat ul haqoyiq" was written under the influence of "Qutadgu bilig". This is called the contact connection of works of the same type in literature. The "Qobusnoma", although written in other folk

literature, seems to be similar in subject matter, but the writers' style of narration is unique.

The survival of all three works has a unique history. Although the work of Yusuf Khas Hajib's "Qutadgu bilig" has been studied in several directions, only well-founded opinions have been put forward by researchers on the content of "Hibat ul Haqoyiq". Kaikous's "Qobusnoma" was written in Persian-Tajik literature and was written in the 11th century. During this period, in Turkish literature, Yusuf Hos Hajib's "Qutadgu bilig" and Ahmad Yugnaki's "Hibat ul Haqoyiq" were written at the same time, and the common denominator of these three works is that all three works were written in a didactic spirit. By analyzing the didactic images in the three works, it is possible to see the creation of similar images and less specific images between the works. By comparing the didactic images in the works of the same type, created in the same period, it is possible to understand the interaction of Turkish literature and Persian-Tajik literature. After all, no literature can develop in a small shell without the influence of others.

**The image of the sage** - Anushirvan, Fath, Abdujabbor Khojani in the Kaikovus's "Qobusnoma", Kuntugdi, Anushiravon, Ogdulmish in Yusuf Khas Hajib's "Qutadgu bilig", Anushiravon in Ahmad Yugnaki's Hibat ul Haqiq can be included. Anushiravon in "Qobusnoma" – real name is Khisraf I and his nickname is Anushiravon. In some sources it is also called Noshiravon. The meaning of the word "Anushiravan" is the possessor of an eternal soul, the possessor of an immortal soul. After his father Qubad died (531), Anushiravan took his father's throne (531-



579) and suppressed the Mazdak uprising. That is why he became famous in the stories as a symbol of justice.

The eighth chapter is called the utterance of memorizing the teachings of Anushiravan and it explains the following teachings:

1. "If a person has knowledge, but does not have a mind worthy of it, this knowledge will harm him"
2. "If you want to be friends, don't be a sergeant."
3. "If you don't want to be embarrassed, don't say I did what you didn't do"
4. "If you do not want to tear your face, do not tear someone's face." [16,57]

These doctrines and teachings are on a variety of topics and are important not only from a literary-aesthetic point of view, but also from a socio-political point of view. In the language of Anushiravan, Kaikovus describes the teachings of an educated person, such as following the science, not holding a grudge against a friend, not giving false testimony, and not committing adultery. Through these wisdoms, Anushiravan is embodied as a didactic image. Kaikovus describes him as an ideal person. This is a way of creating an image in literature. Because in the creation of an image, each image, which belongs to the pen of a real artist, earns the trust of the reader as a completely typical and at the same time real person with his actions, deeds and habits, thoughts, dreams and aspirations. Accordingly, such images are absolutely vital. [2,54] It should be noted that the name **Anishirvon** is also found in "Qutadgu bilig":

286 "Munap butmesa kur bu Nushin ravan,  
 Uqush kuzi birlе yarutte jahan" [3,102]

(Meaning: If you don't believe it, see Nushiravan, he has enlightened the world with his intelligence)

6316 Ya Isa bolub kokke ag'dim taqi men,  
 Ya Nushiravan teg teru tuz yurittim.

(Meaning: I ascended to heaven again like Jesus, or I pursued a fair politics like Nushiravan)

From this verse quoted in "Qutadgu Bilig", we see that Nushiravan was a wise and prudent ruler.

This image is also found in Ahmad Yugnaki's *Hibat ul Haqiq*:

Tetiklikda kendu ayoztin o'zuq,  
 Dod insof tutar chin Anushiravoniy" [1,36]

(Meaning: Its freshness, sensitivity is higher than heaven, it is like Nushiravan in honesty and judgment)

Ahmad Yugnaki described these verses in the hymn of *dod Sipohsolorbek*. The writer likens *Sipohsolorbek* to Anushiravan, who is a man of alertness, sensitivity, honesty and piety. A few of these verses embody the image of a wise didactic in the eyes of the reader.

The image of Fath is one of the woven images. A true generalized-artistic image is formed only when the artistic fabric is combined with the vital fact. Fiction is the result of the writer's active approach to life. With the help of artistic fabric, the writer imagines the positive or negative qualities and opportunities that exist in concrete people that have not yet been realized, developing and changing the fact of life in accordance with the less creative purpose. [2,47]

This image is given in the first story in Chapter 6. The sixth chapter is about attaining a high rank with the Craft, and it is stated that if a person has any high lineage but does not have a craft, he should be deprived of the honor and respect of the people. In addition, this chapter deals with doing good and tells the story of Fath: The Xaliph of Baghdad had a servant named Fath, who was extremely wise, beautiful, and polite and adventurous. Everyone knew science and art. The sailors taught him to swim so that he would not only know how to swim. Fath was a young boy, he still didn't know how to swim well. One day he went to the banks of the Dayla River and threw himself into the water. The water flowed fast. Fath flows. Finally, the wave tossed him to one shore. Meanwhile, the Mutavakkil, the king, swore that if anyone brought Fath alive or dead, he would give him 1,000 dinars and that he would not eat until he saw Fath. The sailors threw themselves into the river and searched for Fath from all sides. One day one of the sailors finds Fath and brings him to the king. When the king told him to bring food, he was hungry, and Fath said: No, every day for 7 days, 20 loaves of bread would flow on the surface of the water in a bowl, and I would take two or three loaves of bread from it. That was the reason I was alive. On each loaf of bread, I am Muhammad bin Husayn as-Askaf, that is, the one who threw these loaves into the river is Muhammad, the son of Husayn Kafshdoz. The trustee searched for the man who had thrown bread into the Tigris River, and when he was asked what the reason was, the man replied: I have been doing this for a year. Throw it in the river as a good deed, so that one day it may benefit you, but I could do no other good, and my strength was this bread, how could they throw it into the river and benefit me? I would keep an eye out," he said. Trust him, whatever you hear and do, whatever you do, you will benefit from it" [16,40]. Fath was extremely wise, beautiful, polite and knowledgeable. Because he was like that, he survived through the coma of the good. In order to complete this didactic image, the writer was able to achieve the didactic goal by including the image of Hussein as-Askof in the story.

**Abdujabbor Khojani** is one of the woven images. This image is depicted in the third story of the thirty-ninth chapter of the work. This figure was also one of the secretaries before the king and was well versed in



the science of fiqh and etiquette. Ahmad Rofe was the secretary of the Emir of Khorasan, a man of great virtue and greatness. He was a close friend of Khojani. Abu Ali, the minister of the Emir of Khorasan, kill Abdujabbor. Send his head to our door. If you do not send me, I am the Emir of Khorasan, I will attack you, get ready for war. The Emir of Khorasan summoned Ahmad Rofe and told him not to tell Abdujabbor. When Ahmad has finished writing Rofenoma, he writes alif at the end of the letter and nun on the other side. Amir sealed the letter despite the title, unaware of the contents of the letter. The letter reached Abu Ali. He handed the letter to Abdijabbor Khojani. Abdujabbor, seeing the alif and nun in the letter, knew that it was about the execution himself, and, under the pretext of bleeding his nose, left the palace and hid. These events reach the Emir of Khorasan. He is surprised and asks how he knows. Ahmad Rofe asks the Amir for safety and says he has given him little information. The bottom line is that being able to be a calligrapher and know how to read and write all kinds of letters is a great profession. [16,192] This image depicts a person who saved a little life due to his wisdom.

**The image of Kuntugdi** in "Kutadgu bilig" is embodied as the mainstay of the state and power, the guarantor of the country's development, the leader of justice, the owner of intelligence. In this image, the creative reader keeps the people with knowledge, without knowledge he does not understand many things, as a result of which the prince makes a mistake, his nobility weakens, and he needs to be treated. The cure for this dilemma is intellect and knowledge, which must be treated with intelligence:

**399** Bu Kuntug'di erdi ati belgulik,

Ajunda javiqmish quti belgulik

(Meaning: This nobleman was Kuntugdi, his name was famous, he was famous in the world and his state of happiness was stable)

**400** Qilinch keni erdi qilqi onay,

Tili chin butun ham kezi kenli bay.

(Meaning: His deeds were correct and his behavior was true, his language was mature, and his eyes and heart were rich.)

**401** Biliglik beg erdi uqushliq udug',

Esizke ot erdi yag'iqqa yudug'

(Meaning: He was a knowledgeable, intelligent and vigilant nobleman, like fire to the wicked, disaster to the wild)

**402** Yana kur kuvaz erdi qilqi keni,

Kuninge keturdi bu qilqi ani.

(Meaning: He was brave, proud, and his deeds were true, and his deeds elevated him day by day.)

**403** Siyosat qilur erdi himmat bile,

Bu himmat yarashur siyosat ,bile

(Meaning: Politics was driven by generosity, because generosity is very compatible with politics)

**408** Uqushliq kim ersa oqidi ani,

Biliglik kim erse bedutti ani[3,121]

(Meaning: He who is intelligent calls him around, and he who is knowledgeable raises him)

Yusuf Khas Hajib places a great responsibility on this didactic image. First of all, since he is a king, he shows in the image of Kuntugdi that he should be an example to the people as a perfect man. As a symbol of justice, Kuntugdi seeks goodness, justice, and strives to lead a righteous life in society.

**Ogdulmish** – Yusuf Khas Hajib creates the image of intellect in this image. He agrees with the king as the son of a minister in the play. Yusuf Khas Hajib emphasized in the 11th century that there should be wise and intelligent people and philosophers with the king. He warns the king that such a state will be great if he is a fair man and decisions are made wisely. The following thoughts of Ogdulmish were able to reveal the didactic image feature. For example, he tells Kuntugdi: If a lion leads a dog, the dogs become a lion, and if the dogs lead a lion, the lions become a dog. [3,123]

Ogdulmish amazes Kuntugdi with his intellect. Writer shows Ogdulmish gradually in his work that from a young age he grew, developed and became mentally exhausted:

**1629** "Yanut berdi O'gdulmish yadi e beg,

Bilig ordusi ey kishilerde eg.

(Meaning: Ogdulmish replied, he said: O nobleman, the land of the learned, O the best of the people)

**1630** Kishike tosulg'u ekegu ajun,

Qilinch edgusi ul ya qilqi tuzun.

(Meaning: What a person needs in two worlds: good deeds and good manners)

**1631** Ekinchi ovut ul uchunchi koni,

Bu uchi bile er bulur qut kuni.

(Meaning: The second is shame, the third is truth, because of this three a person is truly happy)

**1632** Qilinch edgu bolsa qamug' xalq sever,

Qilinch keni bolsa tepke ag'ar.

(Meaning: If the character is good, all the people will love it, if the character is right, that person will be respected)

**1633** Ovut ul tudig'li qamug' tensizig,

Ovutsuzluq erke edi tensiz ug.

(Meaning: Shame refrains from all evil deeds, shamelessness is a very vile evil for a person)

**1634** Konilik ovut ham bu edgu qilinch,

Uchegun birikse bu boldi sevinch.

(Meaning: When truth, shame, and good behavior are combined, it means joy.)

**1635** Taqi bir siliglik qilinch keni,

ekagun ajunda qutadur kuni"[3,290]



(Meaning: Another is purity and truthfulness, which make one happy in two worlds) Khalid Rasul quotes the following thoughts about these images in "Qutadgu Bilig": "The names "Moon" and "Day" in Yusuf Khas Hajib's work are associated with totems. The names of his heroes, such as Aytoldi and Kuntugdi, are connected with the folklore of the Turkic peoples of Central Asia. The widespread use of such names as Oysuluv, Kunbotir, Kuntugmish, Aigul, Barchinoy, Oysanam in Uzbek folk art is an expression of the desire to interpret the dreams and aspirations of the people at a high level, such as the images in Qutadgu Bilig"[4,69]

In fact, the names in the work also serve to reveal the image in detail.

We tried to justify the images of Anushirvan, Fath, Abdujabbor Khodjani in Kaikovus's "Qobusnoma", Kuntugdi, Ogdulmish, Anushiravon in the Yusuf Kos Hajib's "Qutadgu Bilig" and Anushiravon in Ahmad Yugnaki's "Hibat ul Haqoyiq". All three authors were able to achieve their goal. Only among these is Anushiravon mentioned as a historical figure. Anushirvan is portrayed as a wise figure in all three plays. The moving of this image in later didactic works can be attributed to the phenomenon of tradition.

The virtues of "Qobusnoma" are endless: it analyzes all aspects of both physical and mental education with great ingenuity.. Kaikovus also dreams of always having knowledgeable, intelligent and wise people in front of the kings in the play.

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The concept of a work of art is broad. The literature of each period has few artistic criteria and rules, which is undoubtedly the basis for the literature of the next period. Lifelong ideas about the people, the homeland and the world play an important role in the achievement and development of this literature. That is why prominent representatives of Turkish literature paid special attention to the coverage of various vital issues in the way of the future of the people, society and the country. These ideas apply to the works of Yusuf Khos Hajib, Ahmad Yugnaki, Kaykovus, who lived and worked in the XI century. "Qutadgu Bilig" and "Hibat ul Haqoyiq" are invaluable monuments for learning about the history, language, religious, socio-cultural life, literary traditions and worldviews of the Turkic peoples and the "Qobusnoma" for the Tajik peoples.

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