



## THE ROLE OF FOLK PROVERBS IN YUSUF KHOS HAJIB'S WORK "KUTADGU BILIK"

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**Abstract.** The article explains that Turkish didactic literature, in addition to Islamic sources, also has ancient Turkic roots that express the Turkic worldview by analyzing some old Turkic proverbs used in the work "Kutadgu bilik". Also, the methods of incorporating proverbs and parables into the text used to achieve the poetic goal, and the poetic art of the proverb are described.

**Keywords:** "Kutadgu bilik", Yusuf Khos Hajib, proverb, knowledge, didactics, parable, proverb, pandnama.

The first sources of Turkic literature are considered common and unique for all Turkic peoples, therefore, the literary monuments of that period are called Pan-Turkic literature. The first sources of Pan-Turkic literature date back to very ancient times. Monuments such as "Bilgamish", "Korkut Ota Kiti", "Manas" and "Alpomish", whether they were spread orally or exist in written versions and versions, are living proof of the antiquity of the literature of the Turkic peoples [8: 8].

The fact that Uzbek classical literature is based on Islamic foundations does not deny its national character. The fact that our great poets and writers wrote their works in the national language, reflecting the beliefs, spirituality, and worldview characteristic of the Turkic nation, is proof of this. Yusuf Khos Hajib's masnavi "Kutadgu bilik" and Mahmud Kashgari's "Devonu lugati-t-turk" are the first great works of literature of the Turkic-Islamic period. Khoja Ahmad Yassavi also lived and worked during the Karakhanid period. He gained fame with his "Devonu hikmat" and other advice.

Later, works such as "Hibat-ul-haqoyiq" and "Turkish Tafsir" were created in Turkish literature. Turkish translations of the Holy Quran also appeared for the first time during the Karakhanid period [2:4].

"Kutadgu bilik", which is considered one of the first rare examples of our didactic literature, also expresses the ancient Turkic spirit and worldview along with Islamic philosophy. The fact that Yusuf Khos Hajib turned to Turkish proverbs and parables in some places of the work to prove his ideas substantiates our opinion.

The famous orientalist Shibli Nu'mani writes in his book "She'r ul-Ajam": "The West is also proud of the beauty of its literature, but the representatives of this literature are obliged to create at least three or four lines to fully express their thoughts, while in the history of Ajam poetry it has become customary to imbue one line or couplet with two, three or even more meanings." The reason why Eastern poets achieved such great success in the art of words was, on the one hand, the internal possibilities of language and the multiplicity of words, and on the other hand, their skillful use of figurative means, literary methods and poetic arts [4:100]. As is known, in our classical literature, the use of proverbs or wise sayings in a couplet gives rise to poetic arts



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such as "message parable" and "aqd". In both types of poetic art, proverbs and similes are used to achieve a poetic goal (proving ideas, making comparisons, etc.).

Literary critic Y. Is'haqov noted that in the history of our poetry, the use of proverbs, sayings, and wise expressions for poetic purposes, that is, the ırsoli masal, mainly occurs in three ways in its own way. These are:

1. The proverb or saying being quoted is clearly indicated with the help of the words "masaldur", "aytilur" or "masaldurkim", or the source of the quoted statement or expression is indicated with means such as "derlar", "ayturlar", and it is emphasized that it is known and famous among the people.
2. The proverb or saying is quoted exactly.
3. While preserving the content of the proverb or saying, its form is slightly changed or expressed in a new form according to the requirements of poetic verse [5:20].

During the study of the proverbs and sayings cited in "Kutadgu bilik", we can encounter all three of the above-mentioned features. For example, while discussing knowledge and its benefits, the poet compares the learned and the ignorant:

The sound of the wind is like a dream,

The knowledge is like a dream,

The knowledge of the ignorant is like a sword,

The knowledge of the ignorant is like a sword,

The knowledge of the ignorant is like a sword. [7:311]

The content of the verses is as follows: Intelligence is a good friend for you, and knowledge is a kind relative. For an ignorant person, what he knows and what he does are enemies, and these two enemies are enough for him. Based on the above comparison, he cites the following "Turkish proverb":

The tower has come to you, a Turkish proverb,

Take your son's horse with you.

The ear of a wise man is called a lute,

The tongue of an ignorant man is called a lute. [7:311]

That is: there is a proverb similar to this in Turkish, you should take it to heart: Intelligence is enough for an intelligent person, but the name of an ignorant person is only worthy of contempt.

In the chapter of the work dedicated to Tabgach Bugro Karakhan, one of the old Turkic proverbs is also cited:

And the evening speech comes in that proverb,

The father's place is taken, and the son's name remains. [7:298]

That is: There is a very old proverb that says, "The place of the father and the horse are left to the son." This proverb is currently expressed in the form "The horse is replaced by a foal, and the father is replaced by a son." Mahmud Kashgari cited specific versions of this proverb in his work "Devonu Lug'otit Turk". For example, there is a proverb that says "Uluq yagir ogulqa kalir" (the yagir in the horse's hoof is inherited by his children).

The proverb came in Turkish, mungar mengzatur,

I said it, I will sing it,

The word is blind, this word is blind, this word is blind,

A man is blind, this face is blind, this face is blind. [7:107]



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That is, there is a proverb in Turkish that is similar to this, I have adapted this proverb to it. Intelligence is a blind word, this is the blind word of the language. A man's blind is a face, the blind of the face is an eye.

Knowledge knows the value of knowledge,

A jeweler knows the value of a jewel. [7:29]

Content: The wise know the value of knowledge, and the jeweler knows the value of a jewel. This is an ancient version of today's proverb "The jeweler knows the value of a jewel."

In the work, we sometimes witness the content of proverbs being embedded in entire verses or couplets. In poetry, proverbs are not always used without change. As we have noted above, while the content of a proverb or saying is preserved, its form is slightly changed or expressed in a new form due to the requirements of poetic meter or rhyme:

O'gush so'zlama soz bir sozla az,

O'gush soz nutunin bu ber sozda yaz. [7:169]

That is: Talay sozlama soz, ber az sozla, talay sozni kagalini yaz in suh sozda. This corresponds to the proverb "Oz so'zla, soz sozla" which is widely used in today's Uzbek language.

Didactics has a long history in the literature of the Western and Eastern peoples, including the Turkic peoples. When we get acquainted with the texts of the first major examples of didactics in Uzbek classical literature, Yusuf Khos Hajib's "Kutadgu bilig" and Ahmad Yugnaki's "Hibat ul-haqoyiq", we witness that Turkish didactic literature was formed on the basis of two important sources - elements expressing the Turkic worldview and Islamic ideas. These two main ideas were harmoniously integrated into the content of the didactic text with great skill. This led to the emergence of a number of symbols and types of artistic art or the enrichment of existing ones in content. Poetic arts such as aqd, ishara, iqtibos, talmeh prove our point. The features inherent in didactics were also effectively used by representatives of Sufism such as Ahmad Yassavi, Sulaymon Boqirgoni, Sufi Olloyor, Huvaydo, Hazini.

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