

## **WEIGHT AND CONTENT BALANCE IN “QUTADGU BILIG”**

**Shahnoza Muhitdinovna Rakhmonova\***

\*Doctoral Student,  
PhD,

Alisher Nava'i Tashkent State University of the Uzbek Language and Literature,

Email id: [shahnoza@navoiy-uni.uz](mailto:shahnoza@navoiy-uni.uz)

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### **ABSTRACT**

*This article identifies the balance of weight and content in the epic "Kutadgu bilig". The weight characteristics of the epic, the possibilities of measurement are studied. It has been found that the weights of the mutaqarib sea are the weight of the pandnoma and the masnaviys about kings and rulers. In the epic, the events of vowel and spelling are also analyzed in detail. His rhyme system has been studied.*

**KEYWORDS:** *Epic, Mutaqarib, Weight, Content, Vasl, Imola.*

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### **INTRODUCTION**

Qutadg'u bilig is the first epic written in the Eastern classical literature. This work by Yusuf Khas Hajib is dedicated to the problem of a centralized state and a just king, which emerged during the rule of the Karakhanids. This play covers the creation of administrative methods of the Karakhanid state, the rights and duties of all classes, categories, behavior, role in society, ways to strengthen the state economically, socially and culturally, the spiritual development of man (Yusuf Khas Hajib, 1971, 9).

In "Kutadg'u bilig" the poet expressed his views with beautiful images, vivid analogies and concise metaphors, impressive fables and miraculous symbols. The poet himself said: "I learned Turkish words like a wild mountain deer. However, I taught them to be careful" (Yusuf Khas Hajib, 2014, 11). In his research, B. Tokhliev informs that the work "Kutadgu bilig" was published in Uzbekistan in 1971 by the candidate of philological sciences Qayumjon Karimov. In this edition, the text of the work is given in transcription and an Uzbek scientific description is attached. We used this publication in our research.

The work is arranged according to the Eastern book structure, first with a title (basmala), then with a short prose introduction, in which praise is given to the god, to the beggar (prophet), and then the value of the book, the name, the khan's gift, the author's reward are explained. After the prose introduction, there is a poetic introduction of 77 bytes. Then the title of the chapter 73 is given. Then the title goes back to the subject, the first eleven of the 73 chapters is a preface, praising, praising Karakhan, the reason talif, seven kavokib and twelve zodiac signs, the benefits of language, the author's excuse, the benefits of kindness, knowledge and intelligence, the name of the book, old age consists of regret. From the twelfth chapter onwards, there is a direct account of events (Tokhliev, 2005, 40). This can be called a peculiar "introduction" to the Eastern epics.

In the introduction to the book, Kutadgu Bilig became very popular and was described by the Chinese as Adab ul-muluk (Rulers' Etiquette), the Mochins as Anis ul-Mamolik (Friend of the Princes), the Iranians as Shahnamayi Turki, and others in the Orient. Ziyat ul-umaro ("The Adornment of the Emirs"), and some call it "Pandnomayi Muluk" ("Admonition of the Rulers"). As in any state, the Karakhanid state needed a system of governance, policies, laws, and legal principles. The work "Kutadgu bilig" was created out of such necessity. When Yusuf Khas Hajib

finished the book in Kashgar, he brought it to Tavgach Bugrakhan. The khan gives the writer the title of Khas Hajib after the book is approved.

The weight of "Kutadgu bilig" is not only in the weight of "Shohnama", but also in the "mutaqorib" sea, which is accepted for the great epic works of the East and is considered to be the most melodic of the Eastern poetry. The word "mutaqarib" is Arabic and means "one who brings one closer to another." This spring is formed from the exact repetition of the original of fauwlun (V - -). But this rukn should not be confused with the fauwlun, a branch of the Hajj sea.

The main weights of Yusuf Khas Hajib's epic "Kutadgu bilig" are the dimensions of the mutamari musammani mahzuf and mutaqari musammani maksur. These weights are the first measurements used in Uzbek literature. Mutaqoribi musammani mahzuf, mutaqoribi musammani maksur are widely used in Uzbek poetry. This weight is considered the weight of the Masnavis about the kings-rulers of the pandnoma works related to socio-political governance in the East (Yusupova, 2019,76). The epic "Kutadgu bilig" is also written in the masnavi style. Both verses of the epic are rhyming with each other. Professor B. Tokhliev notes that in the epic there are other examples of genres among the masnavi, in particular, there are more than two hundred quatrains, three verses (Tokhliev, 1991, 7). In the chapter "On the preface Kuntugdi alig" the following verse is given about the principality and politics:

Эдиэдгубегликтақыэдгурак,

Тору-уланьтузйурутгукерак (Yusuf Khos Hajib, 1971, 124).

The verse emphasizes that begging is a very noble, more noble policy, and that politics must be conducted correctly. Dividing the given byte into columns gives the following picture:

Эди эд	гу беглик	тақы эд	гурак,
V - -	V - -	V - -	V -
Тору-ул	аны туз	Йурутгу	керак
V - -	V - -	V - -	V -

In one verse of the poem, the first, second, and third pillars are equal to the sound of the original fauwlun (V - -), and the last, that is, the fourth, fauwlun's mahzuf branch is equal to faal (V-). This means that the byte mutation of the quoted byte is written in the size of the musamma mahzuf. When we analyzed the remaining bytes of the epic, it became clear that there were bytes written in the weight of the target. This weight differs from the above measure by the extreme length of the last syllable:

Элигкоз/кулақгут/тиэлдақамуғ,

V - -/ V - -/ V - -/ V ~

Ачилди/анарбар/чабеглик/қапуғ(Yusuf Khos Hajib, 1971, 122).

V - -/ V - - / V - -/ V ~

Purpose: Элиг has eyes and ears all over his hand. All the locked doors opened for him.

The division of the given verse into syllables on the basis of syllables clearly shows that the counterpart is in the weight of the target. If we pay attention to the taqwa of the target dimension of the mutaqaribi musammani, we can see that the fauwlun is written in the fauwlun fauwlun fauwlun rukns. Once we have broken it down into columns, we determine if the words match the

characters in the drawing. As a result, the words in the first, second, and third columns are equal to the original column of the fawl (V - -), and the word in the fourth column is equal to the network column of the fawl (V ~). The letter “ﻯ”(y) in the Arabic-Persian language provides the extreme length of the sound "u" in the words **қамуғ, қапуғ** which appears in the fourth line of both verses of the verse.

The most commonly used in Uzbek poetry is *mutaqoribi musammani solim vazni* pillars and columns in one verse:

fauvlun fauvlun fauvlun fauvlun

V -- /V -- /V -- /V --

According to A. Khodzhiakhmedov, this weight first appears in Yusuf Khos Hajib's epic "Kutadgu bilig" (last chapters). Later it is known that Alisher Navoi created 29 gazelles of this weight (Khodzhiakhmedov, 1998, 96). This weight was not applied by almost any artist after Navoi. It was only in the poetry of the second half of the twentieth century that the old dream poet Habibi tested these possibilities in his ghazal, "Ahdu Wafa". It seems that the possibilities of a healthy weight in *mutaqari musammani solim* are limited in Uzbek poetry. Chapter 71 of the epic "Kutadg'u bilig" is called "Йигитликкэ ачыныб авучқалықны айур (He is saddened by youth and tells about old age)", and Chapter 72 is entitled "Одлэк артақыны достлар жафосыны айтур (tells about the corruption of the time, the suffering of friends)". Below is an example from the chapters. Chapter 71:

6287 Йурығлы булут-тег йигитликни ыдтым,

Туби йэл кэчэр-тег тириглик тугеттим.

6288 Эсизим йигитлик эсизим йигитлик,

Тута билмедиммэн сэни тэрк качыттым.

Meaning:

Кезувчи булутдек йигитликни кетказдим,

Ўткинчи бўрон, елдик тирикликни тугатдим.

Эсиз йигитлигим, эсиз йигитлигим,

Тута билмадим, мен сени тез қочирдим (Юсуф Хос Ҳожиб, 1971, 934).

72-боб:

6331 Турайы барайы ажунуғ кезэйи,

Вафалығ ким эрки ажунда тилэйи.

6332 Киши қызлығы болды қандан тилэгу,

Тилэб булғу эрсэм тилэйу корэйи

Meaning:

Турайин, борайин, оламини кезайин,

Вафоли ким экан оламда қидирайин.

Одам қиммат(чилиги)и бошланди, (чин одамини) қаердан қидириш мумкин,

Қидириб топадиган бўлсам, қидирайин кўрайин (Yusuf Khos Hajib, 1971, 941).

Let's analyze the first of the given bytes by dividing them into syllables on the basis of division

into syllables:

Йу-рыґ-лы	бу-лут-теґ	йи-гит-лик	-ни ыд-тым,
V - -	V - -	V - -	V - -
Ту-би йэл	кэ-чэр-теґ	ти-риг-лик	ту-геґ-тим.
V - -	V - -	V - -	V - -

Or:

Ту-ра-йы	ба-ра-йы	а-жу-нуґ	ке-зэ-йи,
V - -	V - -	V - -	V - -
Ва-фа-лыґ	ки-м+эр-ки	а-жун-да	ти-лэ-йи.
V - -	V - -	V - -	V - -

If we pay attention to the bytes, it seems that the repetition of 4 short and 8 long syllables created a unique tone. The rukns in the matlas are equal to the solim of the original fauvlun (V - -), and as a result of their successive repetitions, the muta qaribi musammani solim is formed. Poems created in this weight are mainly sung by Shashmaqom's Buzruk.

Another factor that provided the tone in the poem is the vasl event. It is known that the vasl phenomenon is the addition of a consonant sound at the end of some closed syllables to the syllable that follows it and begins with a vowel, as a result of which the super-long syllable becomes a long syllable and the long syllable a short syllable (Hoji Ahmedov, 1998, 44). In verse 1, verse 2 of the verse quoted in Chapter 72, the consonant "м" in the word "ким" combines with the syllable "эр" in the word "эрки" that follows, forming a vowel and is pronounced as "мэр". As a result, the tone is light and playful. Also, most of the bytes in chapter 72 are written in favlun fauvlun fauvlun fauvlun rukns i.e. muta qaribi musammani musabbag.

6359 Бу кун кор/са эрди/ бу онда/ тору қылқ,

V - - / V - - / V - - / V - ~

Улар қод/мы-ш+эрса/ севунчлуг/ болайы (Yusuf Khos Khojib, 1971, 122).

V - - / V - - / V - - / V - -

Meaning: (They) would have seen (s) this habit, rule, and character on this day, (if) they would have left, let me rejoice.

If we pay attention, it becomes clear that the last syllable of verse 1 in the byte is too long (**қылқ**). This is because the word **қылқ**, because it is expressed by a series of consonants, has a very long syllable. In pronunciation, the short, long, and extreme lengths of the syllables are seen in the weight-reading. Usually, according to the rules of aruz science, single verses can be written on an additional (close to the same weight) scale, while a poem and a couplet are written in the main weight. This situation is repeated in this verse. There is also a vasl event in the quoted byte. The consonant "ш" in the syllable "мыш" in verse 2 combines with the syllable "эр" in the word "эрса" that comes after it to form a vowel and is pronounced as "шэр".

Professor B. Tokhliev notes that there are some cautions in the weight of the work "Kutadgu bilig" (Tokhliev, 2005, 120). We also agree with the scientist. We think that this issue is natural, as the epic "Kutadgu bilig" is the first work in Uzbek literature. In Yusuf Khos Hajib's epic "Kutadgu bilig" there are such dimensions as muta qarib musammani solim, muta qaribi

musammani musabbagh, mutaqarib musammani mahzuf, mutaqarib musammani maksur. Chapters 71 and 72 of the work, that is, two verses and one quartet, are written in the weight of a mutaqoribi musammani solim.

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