

IRSTI 17.09.91

<https://doi.org/10.26577/EJPh2025199315>**N. Berikkyzy*** , **S.A. Kalkabaeva** 

Al-Farabi Kazakh National University, Almaty, Kazakhstan

*e-mail: nursik_141@mail.ru

THE STUDY OF THE ANCIENT LITERARY HERITAGE IN THE SCIENTIFIC RESEARCH OF ASKAR EGEUBAEV

After our country gained independence, the national literary studies began to freely and objectively explore and rewrite the historical origins of our native literature. In this context, the scholar and researcher Askar Egeubayev, who devoted his academic and literary efforts to transforming ancient written monuments that describe the history and literary-cultural life of the ancient Turkic peoples into the spiritual heritage of our nation, played a significant role. In this article, we aim to comprehensively examine the multifaceted scientific research, translation efforts, and unique contributions of Doctor of Philology, Professor, Turkologist, literary critic, and translator A.K. Egeubayev. His work focused on the historical-literary artifacts and the study of ancient Turkic heritage. Despite his significant contributions, Askar Egeubayev's scholarly achievements in literary studies, particularly in connecting the artistic system of Kazakh literature to ancient Turkic heritage and written monuments, have yet to be fully evaluated and recognized at a scientific level. The topical relevance and importance of this research are demonstrated by the need to reevaluate and assess the scholar's studies with a fresh scientific understanding, as he traced the origins of Kazakh literary studies to the Turkic world and its historical-cultural space. Additionally, the novelty of the article lies in the analysis of Egeubayev's scholarly works aimed at studying ancient Turkic heritage and in identifying his unique contributions to the comprehensive study of literary monuments.

Keywords: ancient era literature, ancient Turkic monuments, «Kutadgu Bilig», cultural-historical heritage.

Н. Берікқызы*, С.Ә. Қалқабаева

Әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан

*e-mail: nursik_141@mail.ru

Асқар Егеубаевтың ғылыми ізденістеріндегі көне әдеби мұралардың зерделенуі

Еліміз тәуелсіздік алғаннан кейін ұлттық әдебиеттану ғылымы төл әдебиетіміздің тарихи бастау алған негіздерін еркін әрі объективті ғылыми таныммен зерделеп, жаңаша жазуға бет бұрды. Осы тұста ежелгі түркі халықтарының тарихы мен әдеби-мәдени өмірін баян ететін көне жазба мұраларды халқымыздың рухани игілігіне айналдыру бағытындағы ізденістер жасап, өзінің ғалымдық, қаламгерлік күш-қуатын аянбай жұмсаған зерттеуші-ғалым Асқар Егеубаев болды. Бұл мақаламызда филология ғылымдарының докторы, профессор, түркітанушы ғалым, әдеби сыншы, аудармашы А.Қ. Егеубаевтың әдебиеттанудағы сан-салалы ғылыми ізденістерін, тарихи-әдеби жәдігерлерді тәртіпке келтіріп аудармашылық еңбегін мен ежелгі түркі мұраларын зерттеуге бағытталған ғылыми зерттеулеріндегі даралық қабілетін кешенді қарастыруды мақсат еттік. Ежелден тамыр тартқан қазақ әдебиетінің көркемдік жүйесін ежелгі түркі мұраларымен, көне жазба ескерткіштерімен байланыста зерттеген әдебиеттанушы ғалым Асқар Егеубаевтың әдебиеттану саласындағы еңбегі әлі күнге дейін ғылыми деңгейде зерттеліп, лайықты бағасын ала қойған жоқ. Қазақ әдебиеттануының бастауын түркі әлемінен тартып, тарихи-мәдени кеңістігіне жол нұсқаған ғалым зерттеулерін жаңа ғылыми таныммен саралап, баға берілуі зерттеудің тақырыптық өзектілігі мен маңыздылығын танытады. Сонымен қатар ежелгі түркі мұраларын зерттеуге бағытталған ғылыми еңбектерін саралау, әдеби ескерткіштер мәтінін кешенді зерттеудегі ғалымның дара ізденістерін айқындау мақаланың тың аспектілері мен жаңашылдығы болып табылады.

Түйін сөздер: ежелгі дәуір әдебиеті, көне түркі ескерткіштері, «Құтадғу білік», мәдени-тарихи мұралар.

Н. Бериккызы*, С.А. Калкабаева

Казахский национальный университет имени ал-Фараби, Алматы, Казахстан

*e-mail: nursik_141@mail.ru

Изучение древнего литературного наследия в научных изысканиях Аскара Егеубаева

После обретения независимости национальное литературоведение Казахстана обратилось к переосмыслению и новому изложению истоков отечественной литературы на основе свободного и объективного научного познания. В этот период исследователь-учёный Аскар Егеубаев, приложивший все свои научные и творческие силы, посвятил себя изучению древних письменных памятников, отражающих историю и литературно-культурную жизнь древних тюркских народов, с целью их превращения в духовное достояние нашего народа.

В данной статье мы ставим целью комплексное рассмотрение многосторонних научных поисков доктора филологических наук, профессора, тюрколога, литературного критика и переводчика А.К. Егеубаева в области литературоведения, его переводческой деятельности по интерпретации историко-литературных памятников и индивидуальной исследовательской манеры при изучении древнетюркского наследия.

Литературовед-учёный Аскар Егеубаев, исследовавший художественную систему казахской литературы в её исторической глубине и в связи с древнетюркскими памятниками и письменными источниками, до сих пор не получил должной оценки на научном уровне. Его исследования, выводящие истоки казахского литературоведения из тюркского мира и открывающие путь в его историко-культурное пространство, требуют нового научного анализа и оценки, что подтверждает актуальность и значимость избранной темы.

Кроме того, рассмотрение научных трудов, посвящённых исследованию древнетюркского наследия, выявление индивидуальных поисков учёного в комплексном анализе текстов литературных памятников составляют новые аспекты и элементы новизны данной статьи.

Ключевые слова: литература древнего периода, древнетюркские памятники, «Кутадгу билиг», культурно-историческое наследие.

Introduction

By studying and analyzing ancient Turkic monuments, we gain a deeper understanding that Kazakh literature and culture have grown from a rich and fertile foundation. The Kazakh people have a wealth of such valuable heritage. Even during the ancient Turkic era, priceless and enduring legacies were created that shaped the wisdom and worldview of the Kazakh people and revealed their spiritual roots.

As a result of the many achievements and benefits brought to us by independence, we now have the opportunity to reassess and utilize our spiritual, cultural, and historical heritage in line with the demands of the time. During the difficult Soviet era, many obstacles hindered the deep understanding and appreciation of our culture and spirituality. Kazakh literature developed without strong roots. A little earlier, during the thaw period, scholars researching ancient Kazakh literature established the foundation of national literary history by advancing it by three centuries, using the poetry of the zhyrau (bards) as the basis. However, during the Soviet era, there was no opportunity to study and transform the rich heritage, shared by the entire Turkic world, which has common roots, faith, and language, into our spiritual treasure.

Therefore, the study of Turkology lagged behind in the Kazakh spiritual realm. After gaining independence, several significant works of shared Turkic heritage were added to our golden treasury, enriching our collection. Some of these works, which belong to the forefront of human intellectual heritage, were created in ancient Turkic on Kazakh soil during early periods. Scholars like Askar Egeubaev played a key role in making these invaluable treasures accessible in our native language. He was the first to translate two masterpieces of Turkic heritage into Kazakh: Yusuf Balasaguni's *Kutadgu Bilig* and Mahmud Kashgari's *Diwan Lughat al-Turk*.

One of these works is recognized as a philosophical and cognitive epic, while the other is an encyclopedic explanatory dictionary. Both literary masterpieces were written during the same era and have retained their significance to this day, passing from generation to generation. By translating these two great works, Askar Egeubaev filled gaps in our spiritual realm and enriched Kazakh literature. His efforts deepened the roots of our national literature and culture, linking them with global heritage. Introducing these treasures to the Kazakh language is considered an invaluable contribution by the scholar.

Materials and methods

This article is based on Askar Egeubaev's works dedicated to studying ancient Turkic heritage and provides a comprehensive analysis of literary monument texts. The artistic structure within the texts of ancient literary monuments is examined. In the research, the works of domestic scholars such as K.M. Baipakov, A. Kyraubaeva, E. Tursunov, R. Syzdykova, as well as foreign scholars like Z. Gokalp, D.S. Likhachev, A. Korkamaz, and O. Karaev, were referenced and used.

Yusuf Balasaguni's *Kutadgu Bilig* and Mahmud Kashgari's *Diwan Lughat al-Turk* were chosen as the subjects of this research. These literary and cultural artifacts were analyzed through comprehensive methods, highlighting their historical significance and spiritual value. To understand their contribution as the foundation of national artistic tradition, a variety of methods were employed, including comprehensive analysis, synthesis, comparison, historical-comparative, historical-genetic, induction, deduction, and others.

Literature review

Askar Kurmashuly Egeubaev was a prominent figure in Kazakh literature and literary studies, known as a poet, scholar, Turkologist, translator, critic, Doctor of Philology, and professor. Egeubaev distinguished himself in literature through his poetry, literary criticism, and translations of ancient literary heritage common to Turkic peoples. His research and translations of these works demonstrated his versatile creative abilities and established his reputation in the literary community.

Askar Egeubaev's monographic studies, such as "The Book of Humanity" («Кісілік кітабы», 1998), "The Artistic System of Ancient Kazakh Literature" («Ежелгі дәуірдегі қазақ әдебиетінің көркемдік жүйесі», 1999), "Qulabiz" («Құлабыз», 2001), and "The Golden Notebook of Turkic Toponymy" («Түркі топонимикасының алтын дәптері», 2002), as well as his critical works "The System of Words" («Сөз жүйесі») and "Essence and Elegance" («Сыр мен сымбат»), along with his numerous scholarly articles and translations, are significant contributions to Kazakh literary studies.

The works "*Kutadgu Bilig*" by Yusuf Balasaguni and "*Diwan Lughat al-Turk*" by Mahmud Kashgari, translated into Kazakh and published for the first time by Askar Egeubaev, have become spiritual treasures for the Kazakh people.

Results and discussion

The two intellectual treasures shared by the Turkic world were translated into Kazakh for the first time by scholar and translator-poet Askar Egeubaev. The first of these is Yusuf Balasaguni's epic "*Kutadgu Bilig*" and the second is Mahmud al-Kashgari's "*Diwan Lughat al-Turk*". He translated these cultural heritage works, which are common to the entire Turkic people, without diminishing their content or artistic value, providing a scholarly interpretation and giving them high praise.

It is clear that the emergence of such profound and intellectual masterpieces as Yusuf Balasaguni's "*Kutadgu Bilig*", rich in wisdom and scientific thought, and a remarkable example of poetic artistry, was influenced by the fertile ground of the civilization of that period, the spirit of the historical and social environment, and the socio-political conditions of the time. From this work, which is considered an invaluable treasure of human civilization, one can discern that literary and cultural traditions, as well as artistic and aesthetic understanding, had already been established to a certain degree during that era. Askar Egeubaev states that "in this ethical-philosophical work, which has passed down the beauty of wisdom and intellect from generation to generation, issues of great importance are addressed – ranging from choosing a spouse, raising children, acquiring knowledge and honing language skills, to establishing a nation, building a state, and governing a country" (Egeubaev, 1998). He emphasizes that the topics covered in the work are not merely relevant to a specific time but are of lifelong importance.

When translating these works and presenting them to the Kazakh readership, one might question what we gain from this today and what benefit it holds for the future. Regarding this, the scholar writes: "Through these historical and cultural monuments, the laws of an entire civilization and the spiritual world of an entire nation can be understood". He notes that this opens the door to comprehending the wisdom, understanding, and spiritual space of our ancestors from a thousand years ago. It is well-known that learning about the past can lead to today's social and spiritual revivals. The author explains that by understanding the social structure, cultural and spiritual world, occupations, and livelihoods of that era, we may find that the foundations of today's civilization could have roots in those early periods.

"The period known in history as the Karakhanid era (840-1212) represents a pivotal peak of civiliza-

tion in the Kazakh steppe. It was during this time that the state flourished, and civilization reached its zenith” writes the author, explaining that in the wisdom epic “*Kutadgu Bilig*”, the key characteristics, leadership, and essence of that civilized state are depicted. The main qualities of the XI century ancient Turkic literature lead toward morality, integrity, and truth. It emphasizes that knowledge and science are essential for a happy life. Askar Egeubaev, who translated this valuable work into Kazakh, enriching our literature and culture, writes: “In the epic “*Kutadgu Bilig*”, the goal of the Turkic thinkers to establish a state, build a civilization, and strengthen the structure of a prosperous and civilized Turkic state shines like a guiding star” (Egeubaev, 2006).

“At the dawn of the XXI century, the state-building experience and knowledge of the Turkic world, which is the ancestral origin of over forty nations that have newly entered a phase of development, have yet to find a scientific system. Such works or studies do not exist, or they are unknown to us. Yusuf Balasaguni’s epic is the work that will fill this gap in our historical consciousness”, explaining that the wisdom in the epic will have immense significance for the future path and progress of the young, independent Kazakh state.

The epic “*Kutadgu Bilig*” is not just a literary heritage, but also a multifaceted work that reveals the key features of the social and political structure in ancient Turkic society a thousand years ago. Explaining its importance and necessity in various aspects, translator Askar Egeubaev states: «We find many of the unique characteristics of Kazakh culture and literature, which have never been studied or translated into the language of science, within the pages of this great heritage” (Egeubaev, 2006). For nearly a century, our spiritual consciousness has been shaped within a narrow framework, preventing us from realizing that our cultural space has deep roots. In fact, through becoming acquainted with these valuable works, we fully realize that our written tradition began much earlier. “Even in the 10th-12th centuries, the philosophical thoughts of this epic, which was one of the cultural heights of the peoples inhabiting the lands of present-day Kazakhstan in Central Asia, remain highly valuable as cultural heritage today”.

“Yusuf Balasaguni’s epic “*Kutadgu Bilig*” is the first work of classical poetry in the ancient Turkic language. With its philosophical reflections, artistic nuances, and unique poetic thinking, this extensive epic stands as an outstanding example of mastery, clearly revealing the artistic scope and aesthetic un-

derstanding of that era” (Egeubaev, 1981) writes the author, emphasizing that the golden thread of today’s spiritual heritage lies in the valuable works that are shared by the entire Turkic world.

Any written work, whether it is a historical chronicle, an epic, or a poem, inevitably draws from the examples of folk oral literature, creatively mastering and utilizing them where necessary. Especially in ancient times, early examples of literature absorbed the rich wealth and noble traditions of folk oral literature, reviving and bringing them to light when appropriate.

During the period when the distinction between written literature and folklore had not yet fully formed, the works written at that time had a predominantly syncretic nature. For example, Yusuf Balasaguni’s *Kutadgu Bilig* epic served as a model for later works in terms of its use of folk oral literature (Egeubaev, 1986).

We too must learn from the wise words of our great ancestors. The ancient relics that have reached us from a very distant era have great educational significance. Such spiritual treasures are rare in the world. We can only learn about our nation’s ancient literary monuments and history by studying these ancient relics.

Scholar Alma Kyraubaeva once said: “The ancient world, regardless of circumstances, will always remain a fascinating era for future generations, as it laid the foundation for all subsequent achievements” (Kyraubaeva, 1986). The spiritual heritage created in the ancient period belongs to all Turkic-speaking peoples.

Askar Egeubaev, combining his many years of research with expertise, has made a highly valuable contribution to the Kazakh people. He skillfully linked modern Kazakh culture, history, and literature with our treasures and spiritual wealth. Therefore, the scholar’s works will undoubtedly be used extensively in all fields of our science and culture for many years to come and will be highly regarded by researchers and scholars.

Askar Egeubaev also fully published Mahmud al-Kashgari’s encyclopedic dictionary *Diwan Lughat al-Turk*, written at the beginning of the XI century and consisting of eight books, in the Kazakh language.

The scholar’s research aims to fully utilize the invaluable great heritage of Turkic civilization for the national benefit. Previously, these works had been translated into Turkish, Uzbek, and Uyghur languages and published at various levels. However, they had not yet formed the basis for specialized

monographic analyses, as achieved by the Kazakh researcher. In his monographic studies dedicated to these works, Askar Egeubaev not only reflects on them in connection with the social sciences of Kazakhstan but also draws conclusions regarding the place of ancient Turkic heritage in the culture of Central Asia and the literature of other Turkic-speaking brother nations. Thus, in mastering the legacies of Yusuf Balasaguni and Mahmud al-Kashgari, the Kazakh researcher made significant progress in Turkic world scholarship. The translator-scholar highlights that this publication is a multifaceted work of ethnological, ethnographic, ethological, literary, and historical character. Egeubaev quotes an extract from Mahmud al-Kashgari's description of the Turks: "...The Turks possess numerous qualities such as beauty, charm, cheerfulness, politeness, bravery, respect for elders and seniors, keeping their word, generosity, humility, and many more". He interprets this description as the scholar's historical ethnological perspective. The author notes that, considering this depiction alone, without even taking into account the other merits of the work, it could be incorporated into educational curricula (Egeubaev, 2000).

In the *"Turkic Dictionary"*, Askar Egeubaev mentions that it contains valuable and well-supported information about the renowned commander Iskander Zulqarnain (Alexander the Great) and presents this interesting fact: "When his large army was exhausted, weary, and hungry during the campaign, Iskander Zulqarnain invented a nutritious and long-lasting food suitable for prolonged expeditions called 'Tutmash' (derived from the phrase 'Tutma ash' meaning 'do not hold hunger')". The inclusion of such intriguing and historically significant information undoubtedly adds to the value of this work (Egeubaev, 2000).

Egeubaev explains why we might refer to Mahmud al-Kashgari's work today as an encyclopedic reference, a textbook on language, a dictionary, or a historical textbook by quoting the author's own words: "I was with the most eloquent of these Turks in terms of language, with the best storytellers, the sharpest minds, the most knowledgeable, those from the most ancient noble tribes, and the strongest warriors. I traveled through their cities and steppes from end to end. I studied their words and their secrets and qualities. I used them... I carefully arranged, systematized, and organized them". From this extract, we see how much time the scholar devoted to preparing this work, traveling throughout the Turkic world, analyzing it, and selecting his words with care.

Moreover, he noted that the scholar gathered and compiled the work to ensure it would remain an undying treasure and named it the "Collection of Turkic Words". This valuable relic frequently contains historical information about place names and significant historical figures, many of whom are mentioned by name. He discusses cities like Taraz, Balasagun, Isfijab, Shash, and Kashgar, which were common to Turkic peoples at that time, and he explains their winter and summer pastures. Reflecting on the significance of this universal work, Askar Egeubaev provides many examples, stating: "Mahmud al-Kashgari also extensively mentions names of months, years, stars, and celestial bodies. Large rivers such as the Irtysh, Ili, and Volga, and seas like Issyk-Kul and Abyssgun (the Caspian), are called by the same names as they are today". He assesses the historical and literary value of this legacy and its contribution to our modern spiritual world. These historical proofs from such valuable works demonstrate that we have long been the inheritors of the great shared legacy of the Turkic world.

This book contains information about the weapons, tools, and food preparation methods of the Turkic people. Askar Egeubaev notes that such technologies are unfamiliar to many modern people, and he provides an interesting example: "For instance, a special dish made from rice, which serves both as a food and an ice cream to cool off and quench thirst on hot days, will certainly catch anyone's attention" (Egeubaev, 2000). This work, which offers comprehensive insights into the life of the nomads who spanned the vast territory from the Altai to the Balkans, is invaluable to us, regardless of how it is named.

Another particularly valuable artifact in *The Turkic Dictionary* is the circular map created by Mahmud al-Kashgari. This map shows the territories inhabited by ancient Turkic tribes, including land boundaries, tribe names, and linguistic features. Regarding the relevance of this to present-day Kazakhstan, the translator notes: "The names of the regions that are now part of Kazakhstan remain unchanged: Taraz, Mangyshlak, Irtysh, Ili, Seyhun, Jeyhun, etc." The exploration and analysis of ancient Turkic literary heritage from a historical, cultural, and national perspective is a new step for contemporary national scholarship. The inclusion of this valuable artifact in our heritage enhances the significance of Kazakh literature. These precious treasures from ancient times have been examined and analyzed in the context of the current national interests of independent Kazakhstan's culture and spiritual world. Therefore,

Askar Egeubaev's translations are important not only for the history of tomorrow but also for today.

One of the flourishing periods of Kazakh literature is the era of the poets and "zhyrau" (bards) between the XV and XVII centuries. While the poetic lifeblood and epistemological foundations of the Kazakh poets and zhyrau of that time have been thoroughly examined and appropriately appreciated, there still remains a lack of comprehensive analysis and concrete conclusions. It is unquestionable that this literary tradition is a result of the larger Turkic world's civilization, created on the same soil as the works from the X-XII, XI-XIV, and even the VI-VIII centuries. This has been repeatedly noted. However, due to political campaigns such as the alienation from the Turkic world and Turkic civilization during the XX century, which was a difficult period for the history of Kazakh literature, it was not possible to study this issue in detail. The Kazakh literary process, which drew nourishment from ancient sources, naturally evolved and was recognized in its original form. The spiritual unity and kinship of Turkic peoples are best exemplified by such immortal heritages. Many works have been written about the connection between classical Kazakh literature from the XV-XVIII centuries and Turkic cultural monuments. In the monograph "Yusuf Balasaguni's "Kutadgu Bilig" (XI century)" (Egeubaev, 1989: 24), this issue is also thoroughly examined. By analyzing the nature and historical significance of the philosophical epic of the Middle Ages, we have attempted to draw conclusions on this topic. Of course, the genesis, transformation, and artistic-aesthetic development of literature across centuries and epochs are not limited to the "Kutadgu Bilig" epic or several related works. There are common laws that unite all significant literary and cognitive phenomena into a single development tendency. These shared principles in the history and theory of literature, as well as poetics, reveal themselves from various perspectives and also chart the path of literary growth and renewal. We observe such interconnectedness through the unity of the following characteristics and features:

First, it passes down ethical-moral and aesthetic ideals from generation to generation as a testament;

Second, the common laws of its poetics are clearly intertwined;

Third, its national spirit and educational significance are always evident. It upholds the ideas of strengthening the state, growth, prosperity, and expansion;

Fourth, it emphasizes noble community-human qualities such as knowledge, language, identity, religion, courage, heroism, and patriotism.

These are the core characteristics of classical Kazakh literature, and these traits have naturally developed and been assimilated from the literary heritage of countless previous centuries.

The historical songs, epics, and zhyrau poetry of the Kazakh people represent three vast realms of the nation's literary art. These works, with their perfected poetics and elegant form, are like vivid depictions of the nation's history. Moreover, these works have inherited all the flourishing traits of ancient culture and old literature. The echoes of the Orkhon-Enisey inscriptions are still audible, while the wisdom and discernment of Al-Farabi and Balasaguni have firmly taken root. Additionally, the historical circumstances of the Kazakh steppe have left their own distinct imprints and marks.

Although this period of Kazakh literature serves as a golden bridge connecting the most ancient eras with contemporary civilization, it stands out on its own with great distinction. It is a unique and towering legacy that spans the centuries, representing a spiritual and poetic peak.

There is no doubt that without the knowledge and understanding of the Turkic world, which covers a third of the globe, the teachings of these thinkers would be incomplete. For instance, in his work *Principles of Turkism*, Ziya Gökalp clarifies: "Firstly, culture is national, while civilization is an international category. Culture is the harmonious combination of a single nation's religion, morals, law, intellect, aesthetics, language, economy, and way of life. Civilization, on the other hand, is the sum of the social life of many nations at a common level of development" (Gökalp, 1988: 51). Ziya Gökalp's conclusions regarding the development of national culture are also of great importance and align with the views of other philosophers on this matter. "As a community rises culturally, it also rises politically and forms a strong state. Secondly, from the rise of culture, civilization begins to emerge" (Gökalp, 1988: 56). The concept of "Turkic civilization" is not universally recognized by all the nations of the world. Some may not even be aware of it. That is a separate issue. However, based on Ziya Gökalp's reflections, it is clear that the well-developed, multifaceted culture of the Turkic world, with its forty nations, is indeed a unique form of civilization, one with a shared core but distinct flourishing within human history.

We assume that the existence of a state is a characteristic of civilization. “Monumental architecture, cities, and writing are the three main symbols of civilization” state Kazakh scholars, who identify the medieval signs of civilization with monuments such as Aisha Bibi, Babaja Khatun, Syrlytam, Borana, Kok Kesene, and the mausoleum of Khoja Ahmed Yasawi (Baipakov, Shardenova, 1996: 54).

On the other hand, stone balbal statues, inscriptions on stones, and ornamental patterns are also considered markers of a proto-Renaissance process. In the middle of the medieval period, when Islam began to penetrate the steppe, Quranic verses were inscribed in mosques, and decorative patterns and narrative scenes appeared on the foundations of buildings showcasing various forms of architecture. These are examples of the flourishing Turkic culture during its proto-Renaissance phase. The traditions of the kobyz (a traditional musical instrument), kobyz music, shamanic chants, and the world of zhyrau (poets) (Tursunov, 1976: 96) are also treasures of this profound and graceful period of ascension.

Academician D.S. Likhachev, in analyzing the core structure of ancient Slavic literature, intertwines it with the powerful art of imagery, searching for this spiritual power in church art, icon-painting schools, and church choirs and songs. He reveals the poetic power of Old Russian culture through the unity of word and visual art. D.S. Likhachev writes, «The word became the foundation of many works of art, becoming a unique “prototypical” and “archetypal” source for artistic creations” (Likhachev, 1979: 23).

The ancient Turkic literature, and indeed the proto-Renaissance of the ancient Turks, is marked by distinct features. We can speak of the spiritual harmony and progressive unity between literary and scientific works, architecture and music, and chronicles. Many obstacles hindered our understanding and development of our shared history and literature. The reliable way to overcome this is through a deep understanding of shared Turkic literature. Turkologist Alaeddin Korkmaz states: “The significance of literary works is so great that sometimes a single work alone, even without any other cultural element, can transform a community into a nation. For example, for our nation, the Orkhon inscriptions, “Kutadgu Bilig”, and “Diwan Lughat al-Turk” serve this purpose! In other words, to prove that all modern Turkic peoples form a single nation, Mahmud al-Kashgari’s dictionary alone is sufficient” (Korkmaz, 1998: 3).

In Askar Egeubaev’s doctoral dissertation “The Artistic System of Ancient Kazakh Literature”, he addresses this issue: “In truth, these were the natural phenomena of spiritual development and the aesthetic worldview process of the people. When the spiritual wealth and historical consciousness of the Turkic nations, with a shared origin, lineage, history, and destiny, were revived and renewed, that unity naturally resonated” (Egeubaev, 1999). He emphasized that the worldviews of the Turkic nations are closely interconnected.

The Kyrgyz researcher O. Karaev (Karaev, 1981: 86) mentions words such as sword, axe, arrow, whip, iron, and shield in “Kutadgu Bilig”. He lists a number of words related to livestock farming, military life, and natural phenomena (barley, milk, wool, stallion, sheep, bull, goat, ironworker, shoemaker, archer, artist, etc.). There is no doubt that these terms are familiar to all Turkic peoples. Such linguistic similarities and uniformity can also be found in the languages of the peoples of Central Asia, the Caucasus, and the Turkic peoples of Russia. These are words familiar and pleasing to the ears of nations and peoples such as the Azerbaijanis, Bashkirs, Karaites, Karachays, Nogais, Sakhas, Shors, Tatars, Gagauz, and others. Scholar Rabiga Syzdykova, discussing this phenomenon, states: “Of course, the presence or absence of certain words or forms in the language of the monuments or in modern Turkic languages cannot, by itself, conclusively prove that they are the heritage of the people who speak that language” (Syzdykova, 1993: 64). However, she concludes that the monuments of the XII-XIV centuries, which influenced both the oral and written forms of the Kazakh literary language, are indeed foundational sources of the language. Rabiga Syzdykova, who studied the nature of the Kazakh language through various periods, states: “The language of the “Orkhon-Enisey” monuments is one of the streams of the Kazakh oral and written literary language; the language of the medieval Turkic monuments is one of the sources of the Kazakh literary language” (Syzdykova, 1993: 64). Renowned scholar A. Sikaliyev, while emphasizing that Yusuf Balasaguni’s “Kutadgu Bilig” is a shared literary and cultural heritage of the entire Turkic world, also proves its direct relevance to the language, culture, and history of the Nogai, Kazakh, Karakalpak, Uzbek, Kyrgyz, Uyghur, and other Turkic peoples (Sikaliyev, 1970). He highlights the shared spiritual world of these peoples.

Conclusion

In addressing the linguistic features of the “Kutadgu Bilig” heritage, Kyrgyz researchers Usenbek Asanaliev and Kadyrbek Ashiraliyev conducted a phonetic and lexical study. They state that “comparing the phonetic, lexical, and grammatical features of the epic helps to solidify certain linguistic facts” (Asanaliev & Ashiraliyev, 1965: 106). The poetics of literary heritage and the historicity of poetics are categories that do not change drastically; they follow a consistent and stable path of development and transformation. Therefore, identifying and analyzing the poetic features allows for a comprehensive understanding of both ancient literary heritage and modern national literary processes, as well as clarifying the overall literary and aesthetic development tendency.

Askar Egeubaev, both a poet and a scholar, also translated and researched ancient literary heritage related to Turkic culture, including Yusuf Balasaguni’s “Kutadgu Bilig” and Mahmud al-Kashgari’s three-volume “Diwan Lughat al-Turk” into Kazakh.

In conclusion, it is clear that the significance of ancient heritage, created through mutual influence among various relics, becomes increasingly evident. However, any written work, no matter if it is a historical chronicle, an epic, or a poem, has always absorbed the rich wealth and noble traditions of folk oral literature, reviving and bringing them to light when appropriate. The centuries-long spiritual and cultural development of the Turkic peoples has left behind many valuable works that serve as a foundation for historical, folkloric, and literary processes.

References

- Asanaliev, Ü., & Ashiraliyev, K. (1965). “Kutadgu Bilik” esteliginin tildik özgöçölüktörü [Linguistic features of the “Kutadgu Bilik” monument]. Frunze: Ilim. (In Uzbek)
- Baipakov, K. M., & Shardenova, Z. Zh. (1996). Monumental architecture in the early medieval Turkic states (6th–9th centuries). In *Evolution of Statehood in Kazakhstan: Materials of the International Conference* (p. 446). Almaty.
- Balasaguni, J. (1986). *Kutadgu Bilik* [The Wisdom of Royal Glory] (A. Egeubaev, Trans.). Almaty: Zhazushy.
- Egeubaev, A. (1981). Syr men symbat: Qazirgi qazaq poeziiasy turaly tolğanystar [Harmony and beauty: Reflections on modern Kazakh poetry]. Almaty: Zhazushy. (in Kazakh)
- Egeubaev, A. (1986). *Kisilik kitabı* [The Book of Humanity]. Almaty: Ana Tili. (in Kazakh)
- Egeubaev, A. (1989). Ideino-khudozhestvennoe vliyanie poemy “Kutadgu Bilig” Yusufa Balasaguni (XI v.) na razvitie kazahskoy literatury (voprosy traditsii, poetiki i perevoda) [Ideological and artistic influence of Yusuf Balasaguni’s poem “Kutadgu Bilig” (11th century) on the development of Kazakh literature (issues of tradition, poetics, and translation)] (Candidate dissertation abstract). Almaty. . (In Russian)
- Egeubaev, A. (1998). *Kisilik kitabı* [The Book of Humanity]. Almaty: Ana Tili. (in Kazakh)
- Egeubaev, A. (1999). *Ezhelgi dauirderi kazakh adebietinin korkemdik zhuiesi* [The artistic system of ancient Kazakh literature] (Doctoral dissertation). Almaty. (in Kazakh)
- Egeubaev, A. (2000, March 24). Makhmut Kashgari’s “Turik sozdigi” translated into Kazakh. *Kazakh adebieti* [Kazakh Literature].
- Egeubaev, A. (2006, January 9). The great heritage of the Turkic world. *Adebiet aidyny* [Literary Horizon].
- Gokalp, Z. (1988). The foundations of Turkism. *Jas Turkistan*, (2), 51.
- Karaev, O. O. (1981). On the terms and names in the poem *Kutadgu Bilik*. *Sovetskaya Tyurkologiya*, (3), 86. (In Russian)
- Korkmaz, A. (1998). The important role of language and literature in the cultural integration of the Turkic world. *Jas Turkistan*, (2), 3.
- Kyrabayeva, A. (1986). *Ezhelgi adebiet* [Ancient Literature]. Almaty: Gylym. (in Kazakh)
- Likhachev, D. S. (1979). *Poetika drevnerusskoy literatury* [Poetics of Old Russian Literature]. Moscow: Nauka. (In Russian)
- Sikaliev, A. (1970). *Drevnetyurkskie pismennye pamyatniki i nogaytsy* [Old Turkic written monuments and Nogais]. *Sovetskaya Tyurkologiya*, (4), 131. (In Russian)
- Syzdykova, R. (1993). *Qazaq adebiet tilinin tarihy* [History of the Kazakh Literary Language]. Almaty: Ana Tili. (in Kazakh)
- Tursunov, E. (1976). *Qazaq auyz adebietin zhasaushyldardyn baiyrgy okilderi* [Ancient creators of Kazakh oral literature]. Almaty: Galym. (in Kazakh)

Information about authors:

Berikkyzy Nursaule – PhD student, Al-Farabi Kazakh National University (Kazakhstan, Almaty, e-mail: nursik_141@mail.ru);
Kalkabaeva Salima Addiramankyzy – Candidate of philological sciences, associate professor, Al-Farabi Kazakh National University (Kazakhstan, Almaty, e-mail: sk.61@mail.ru).

Авторлар туралы мәлімет:

Берікқызы Нұрсәуле – PhD докторант, Әл-Фараби атындағы Қазақ ұлттық университеті (Қазақстан, Алматы қ., e-mail: nursik_141@mail.ru);

Қалқабәева Сәлима Әбдіраманқызы – филология ғылымдарының кандидаты, доцент, Әл-Фараби атындағы Қазақ ұлттық университеті (Қазақстан, Алматы қ., e-mail: sk.61@mail.ru).

Сведения об авторах:

Берикқызы Нурсауле – PhD докторант, Казахский национальный университет имени аль-Фараби (Алматы, Казахстан, e-mail: nursik_141@mail.ru);

Калкабаева Салима Абдирамановна – кандидат филологических наук, доцент, Казахский национальный университет имени аль-Фараби (Алматы, Казахстан, e-mail: sk.61@mail.ru).

Date of receipt of the article: October 07, 2024.

Accepted: September 24, 2025.