



томондан қариндош(амаки,амма) ва она томондан қариндош(тоға, хола) каби ажратилиб 4 та ном қўлланиб алоҳида номланиш ҳолати кузатилади. Ёшга нисбатан фарқлаш ҳолати кузатилмайди. Бироқ япон тилида ўзбек тилидагидек ота томондан қариндош ва она томондан қариндош каби ажратилиб алоҳида номланиш ҳолати кузатилмайди. Япон тилида отанинг ҳам онанинг ҳам ака-укаларига битта ном おじ (одзи) қўлланар экан, отанинг ҳам онанинг ҳам опасингиллари бир хил おば (оба)шаклида номланади. Фақатгина ёш жиҳатдан фарқланиш ёзувда акс этади. Ушбу ҳолатда ном жиҳатдан ҳам муносабат шакли жиҳатдан ҳам тафовут мавжудлиги аниқланди;

- Ўзбек тилида жиян номи ёши ва жинси жиҳатдан фарқланмайди. Бироқ япон тилида жиян номига мос келувчи икки сўз қўлланилади. Бу 甥 (ou) -ўғил бола жиян ва 姪 (мей) -қиз бола жиян номлари бўлиб, улар ака-укаларнинг, опасингилларнинг фарзандларини жинс жиҳатдан фарқлашга хизмат қилади.

- Шундай қилиб, ўзбек ва япон тилларидаги туғишган қондошлик алоқаларида қариндош-уруғчилик терминларининг маъно майдони, сўзлар тағамирида ётган муносабат шаклларидаги ўхшашлик ва баъзи номларда тафовутлар мавжудлигини тушуниш мумкин. Ён шажара қариндошлик алоқалари асосида қилинган таҳлил натижалари эса қариндош-уруғчилик терминларининг маъно майдони, сўзлар тағамирида ётган муносабат шаклларида тафовут мавжудлигини кўрсатди.

Қариндош-уруғчилик терминларини 3 жиҳатга асосланиб таҳлил қилиш натижасида шу 3 алоқалар бир-бирига боғлиқлиги улар ўртасидаги умумийлик мавжудлигини ҳамда номдан англашилган маъно муносабат шаклига ҳам таъсир кўрсатиши исботланди.

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Stylistic devices in “Kutadgu bilig” (in turkish, english and russian translations)

Abstract. During the last century a great deal of work has been done in the study of the poem Yusuf Has Hajib's "Kutadgu Bilig", which was the first Turkic manuscript. In Uzbekistan, Professor Kayum Karimov did some research on translating this work in Uzbek and presented it in a language that is understandable to readers.

On the other hand, this poem has been translated into several languages of the world, and much more has been done. However, there are some disadvantages in conveying its essence. These shortcomings can be seen in the fact that translations in different languages are lost in translation, with some artifacts being lost. This article compares the artistic content of the box knowledge with comparative analysis in foreign languages.

Working on a scientific article, three versions were analyzed and studied. Their bytes were compared. As a result, every translation has some differences. But we can see the



similarity between the translations, especially in translations by May and Ivanov. Because, separately, Walter May has translated this work from a Russian translation by Ivanov. Given that both of the above translations are translated in partnerships, we can see that they have some artwork in place. This is evident in the translation by Robert Denkoff. The main reason was that Denkoff translated this work in prose. Illustrated by specific bytes of the work, it provides a comprehensive comparison of the artistic tools used, including illustrations and epithets, in translations from four books to three different languages. Finally, it became clear that the shortcomings of some translators had a profound effect on the translation of the work without affecting the translation.

Keywords and expressions: Kutadgu bilig, stylistic devices, translation, version, simile, metaphor, epithet, semantic epithet, lexical epithet.

Аннотация. Илк туркий қўлёзма ҳисобланган Юсуф Хос Ҳожибнинг “Қутадағу билиг” достонини ўрганиш мобайнида сўнгги бир аср ичида жуда катта амалий ишлар бажарилди. Ўзбекистонда профессор Қаям Каримов ушбу асарни ўзбек тилига ўгириб, уни шу халқ китобхонлари учун тушунарли тилда тақдим этди, лекин ушбу достон жаҳоннинг бир неча тилларига таржима қилинган ва унинг устида қўлаб самарали ишлар олиб борилган.

Шундай бўлса ҳам унинг тўб моҳиятини етказиб беришда жузъий камчиликлар мавжуд. Бу камчиликлар турли хил тилларда амалга оширилган таржималарда қўлланилган баъзи бир бадиий тасвир воситаларининг таржимада йўқолиб қолиши орқали кўзга ташланади.

Мазкур мақолада “Қутадағу билиг”даги бадиий тасвир воситаларини хорижий тиллардаги таржималари асосида қиёслаб таҳлил қилинган. Илмий мақола устида ишлашда учта версиядаги таржималар танлаб олинди ва ўрганилди. Улардаги байтлар бир-бири билан таққослаб чиқилди. Натижада ҳар бир таржимада баъзи бир фарқли томонлар кўзга ташланди. Лекин биз таржималардаги ўхшашликни, айниқса, Мей ва Иванов томонидан қилинган таржималарда кўришимиз мумкин. Чунки Валтер Май бу асарни рус олими Иванов томонидан қилинган табдилидан таржима қилган. Юқоридаги икки таржима ҳам шеърий усулда таржима қилинганлигини ҳисобга олиб, уларда баъзи ўринларда бадиий тасвир воситалари тушиб қолдирилганини кузатишимиз мумкин. Бундай жараён машҳур шарқшунос олим Роберт Денкофф томонидан қилинган таржимада яққол кўриниб туради. Бунинг асосий сабаби Денкофф бу асарни асл ҳолатдан фарқли равишда насрий усулда таржима қилган. Асарнинг маълум бир байтларидан мисоллар келтириб, унда қўлланган бадиий тасвир воситалари, хусусан, истиора, ташбиҳ ва эпитетларни, тўрт хил китобдан уч хил тилда амалга оширилган таржималар орқали атрофлича қиёслаб кўрсатилди. Ва сўнггида шу нарсга маълум бўлдики, таржимонларнинг баъзи ўринларда қилган камчиликлари асарнинг умумий мазмунига жиддий таъсир кўрсатмасдан унинг асосий зояси сақлаб қолинган.

Таянч сўз ва иборалар: Қутадағу билиг, бадиий тасвир воситалари, таржима, версия, ўхшашиш, метафора эпитет, семантик эпитет, лексик эпитет.

Аннотация. В течение прошлого столетия была проделана большая работа по изучению поэмы Юсуф Баласагуни «Благодатное Знание», которая была первой тюркской рукописью. В Узбекистане профессор Каям Каримов прочитал эту работу на узбекском языке и представил ее на понятном читателям языке.



Однако эта поэма была переведена на несколько языков мира, и была проделана огромная работа. Однако есть некоторые недостатки в передаче ее сути. Эти недостатки можно увидеть в том, что при переводе на разные языки теряются некоторые особенности. В данной статье при переводе сравнивается художественное содержание «Кутадгу Билиг» со сравнительным анализом на иностранных языках.

При работе с материалом были изучены и проанализированы три версии. Сравнивались их бейты. В результате каждый перевод имеет некоторые отличия. Но наблюдается сходство между переводами, особенно в переводах Мэя и Иванова. Потому что отдельно Уолтер Мэй перевел эту работу с русского перевода Иванова. Основная причина в том, что Денкофф перевел это произведение в прозе. Приводятся отрывки из произведения, на примере которых всесторонне сравнительно описываются примененные художественные изобразительные средства, в частности, метафоры, сравнения и эпитеты, в переводах с четырех книг на три разных языка. В заключении, стало ясно, что некоторые допущенные переводчиками недочеты не оказали значительного влияния на общее содержание произведения, его основная идея сохранена.

Опорные слова и выражения: Кутадгу Билиг, стилистические приемы, перевод, сравнение, метафора, эпитет, семантический эпитет, лексический эпитет.

Introduction. The poem “Kutadgi Bilig” which was created in the 11th century is one of the most important work showing the past dialects which people used as a communication at that time. Nowadays, we can taste three versions of the work namely: Vienna, Cairo and Namangan. Scientists believed that the oldest one of these versions is Namangan, - which was stated in some works as it was written in the 13th century.

In this work, we will try to explain how people understand their language and their experience. One of the types of called stylistic devices (SD) is the most important part of Linguistic, Stylistic and Literature. Now we are going to formulate the SD of in the translations of “Kutadgu bilig” (KB) namely the oldest Turkic epic work. The translations were done by many scientists. We will look at them one by one. In 1959, one of the successful scientist Reshed Rahmeti Arat translated KB into modern Turkish language. Two English translators, Walter May (“Beneficent knowledge”) translated like original version in a poetic way and Robert Denkoff (“Wisdom of Royal Glory”) translated into English lika a prose work. In this contest, Russian scientists, S.N. Ivanov and N. Grebnov, followed and did great jobs on this research. Now we are going to look at some examples of stylistic devices in original and two language translation versions.

Data Analysis. Simile is a device which shows a comparison between two different things in one more aspects. Simile gives great opportunities for writers: to brightly express their imagination, opinion and experiences in the work. Therefore, it is used more than other SD in both poetic and prose. Simile takes its root to the past time. For example: according to the work which we have, we can find out that even they knew how to use simile in their works. Simile is divided into four parts which are given Arabic names:

1. Mushabbih (thing which we use to compare)
2. Mushabbaxhunbih (thing which is similar to Mushabbih)



3. Adoti tashbih (comparing tool)
4. Vajhi tashbeh (the reason of comparison)

For example: *The boy seems to be as clever as his mother*. In the above example, “*The boy*” is mushabbih. There is a question why. The cause is that we compare a boy with other humans. “*His mother*” is mushabbaxhunbih and “*seems*” or “*as clever as*” are adoti tashbih¹.

According to the dissertation of Margaret Lockhart, simile refers to a phrase in which two different concepts are exactly stated to be similar with the help of the usage of the words “like” or “as”². He also stated four elements of similes in his dissertation. They are:

1. Subject. It is the word or words showing that what or who is described by the term of simile. For example: *Maidens, like moths, are ever caught by glare*. (Byron)³. In this example, “*Maiden*” is the subject of the simile.

2. Vehicle. It is the word or words representing to the subject which is taken similarly. In the above example, “*moths*” is the vehicle of the sentence.

3. Link. It is the word which Yoqubjon Is’hoqov called it as “comparing tool”. They are *like, as, such as, as if, seem* or etc.

4. Commonalities. This refers to the words which qualities are shared by subject and vehicle. According to the sentence type, it may or may not be given by the writers. In the example, “*are ever caught*” is commonality.

Some examples of simile in KB:

*Keraklig uquşluğ yürüsi onğay
yalaqa negü teg açığ qıldı ay.*⁴

(Lit. A needful, educated one is always necessary as the moon gives light to torch)

In Walter May’s English translation this couplet says:

*And he who is famed for his reasoning mind,
Like a candle, a torch, or a bright moon you’ll find.*⁵

In Ivanov’s Russian translation:

*Кто разумом славен и мудростью вящей,
Тот – словно бы свеч, как месяц светящий,*⁶

According to the above couplets, it is noticeable that we can see exact keys for giving the meaning of simile. They are connective words like: *like, as, such as, as if, seem*. As it has been seen in two translation versions, translator utilized these connective words in order to give the meaning of similes. As Aida Kasieva proved,

¹ Y. Isoqov. The art of Stylistic devices. – T.: Tashkent. 2006.. 84-85-b

² Margaret M. Lockhart. A description of similes from children’s fiction. A thesis submitted to the faculty of graduate studies and research. – T.: Edmonton. Alberta. 1972 10-p

³ Galperin I.R. Stylistics. Second edition. Revised – M.: Higher school. 1977 167-p

⁴ Yüsuf Has Hacıb. Qutadğu bilig. Reşed Rahmeti Arat. – T.: Toshkent. 2010. 57-b

⁵ Yusuf Balasaguni. Beneficent Knowledge // Translated into English by Walter May. – Moscow-Bishkek: 1998. 10-p

⁶ Yusuf Bolosogunskiyu. Blagodatnoye znaniye [Beneficent knowledge]. S.N.Ivanov – T.: Moskva «Nauka». 1983. 65 p



simile in Qutadgu bilig is mostly given by means of the word – “*teg*”, which is translated as “*as*”; “*like*” etc¹. In English translation, we can see the word “*like*” which means the same translation as Arat’s. Ivanov also used “*как*” as a Russian translation of “*teg*”.

At this point let us prove the translation of “*teg*” into Russian and English languages:

*Kişi kirmadiük elga kirsä qalı,
Kelin teg bolur er ağın teg nili.*²

(Lit. If a man goes to the place where he does not know he will become silent or shy like a bride).

Translation of Walter May:

*The foreigner, who to a strange land has come,
Just stands like bride and his tongue goes quite dumb.*³

Translation of Robert Denkoff:

*The man who arrives in a land where he was never been gets tongue-tied like a bride.*⁴

Translation of S.N. Ivanov

*Пришелец в стране, где он не был совсем,
Похож на невесту: язык его нем.*⁵

As we have seen that all similes have their exact comparing tools not only in the original version, but also in English and Russian translations. Comparing tools are not always interjections. Sometimes parts of speech like verbs and nouns can express the comparing tools of simile in the sentences. For example: in English there is a verb “*seem*” and in Russian, there is a word “*Похож*” which can express the comparison between things.

Let’s see another example of similes from the couplet of “Kutadgu bilig”.

*Bu Ay Toldı aydı mening bu özüm
Kedik teg turur qılqı kestım sözüüm. (698)(111-b)*

(Meaning: Aitoldi said: it’s me, my behavior is like a reindeer, that is all.)

Translation of Walter May:

*And he then replied: “That’s my way, I move fast,
I’m just like a reindeer – I’ve said it at last! (698)(94-b)*

Translation of S.N. Ivanov:

*Сказал Айтолды: «В том и суть моя: скор
Я, словно олень, - вот и вес разговор! (698)(80-b)*

¹ Aida Kasieva. Stylistic devices in the “Kutadgu bilig” and the adequacy of their translation into English (on the material of English translation made by W.May). – T.: Kirgizistan. 2011. 963-b

² Yüsuf Has Hacıb. Qutadgu bilig. Reşed Rahmeti Arat. – T.: Toshkent. 2010. 96-b

³ Yusuf Balasaguni. Beneficent Knowledge // Translated into English by Walter May. – Moscow-Bishkek: 1998. 10-p

⁴ Yusuf Has Hajib. “Wisdom of Royal Glory” Translation with an Introduction and Notes by Robert Denkoff. The University of Chicago Press, - Chicago: 1983. P.56.

⁵ Юсуф Баласагунский. Благодатное знание. С.Н.Иванов. – Т.: Москва «Наука». 1983. 65-с



Translation of Robert Denkoff:

*Fool Moon answered: I am **like** the wild deer, difficult to capture.*

Or in another couplet:

*Ara qılqı qız **teg** qılınçı silig,
Sewütür sunup tutsa bermaz Elik¹. (400)*

Translation of Walter May:

*Its time is soon coming... It acts **like** a maid,
Who lures one, then hides, runs away, is afraid...² (400)*

Translation of Robert Denkoff:

*Sometimes she **seems** a lovely girl, and rouses your desire:
But when you reach out to her, she refuses to give you her hand³. (400)*

Translation of S.N. Ivanov:

*Порой у него – **как** у девицы нрав:
Прельстит да и скроется, прочь убежав⁴.*

The words in the mentioned couplets “*teg*” is repeated many times in the poem. Here we can see how simile in the original text is translated into the same stylistic device including comparing tools like: *such as, as, like, seem* and etc.

Let's start looking at the metaphors:

On the following paragraphs, both some scientists' states and some examples will be given from the work.

Linguists George Lakoff and Mark Johnson believe that metaphor is a device of poetic imagination and the rhetorical flourish⁵. So that they think that it is not used in everyday life. Another scientist, John R. Searle, nicknamed it as an utterance⁶. He said “Utterances mean metaphorically something different from what the sentence means literally”. From the point of Searle, it is understandable that he differentiate metaphorical and literal meaning in his whole book. But Ernst Cassirer showed that metaphors are often emphasized that create the connection between the language and myth⁷. Of course, he looked at metaphors philosophically.

Writer used mostly metaphors while he was writing his writing. Metaphor is the stylistic way of using the word in the works so as to mean a different sense, that is, figuratively. The meaning of the metaphor was taken from Arabic, which means “borrowings”. It is based on the similarity between two things. Unlike the simile, writer does not use words for example: *like, as* and the cause of giving these types of words.

¹ Yüsuf Has Hacıb. Qutadğu bilig. Reşed Rahmeti Arat. – T.: Toshkent. 2010. 89-b

² Yusuf Balasaguni. Beneficent Knowledge // Translated into English by Walter May. – Moscow-Bishkek: 1998. 42-p

³ Yusuf Has Hajib. “Wisdom of Royal Glory” Translation with an Introduction and Notes by Robert Denkoff. The University of Chicago Press, - Chicago: 1983. P.53.

⁴ Юсуф Баласагунский. Благодатное знание. С.Н.Иванов. – Т.: Москва «Наука». 1983. 59-с

⁵ George Lakoff and Mark Johnson. Metaphors we live by. – T.: Chicago and London. The University of Chicago press. 1980 3-p

⁶ John R. Searle. Expression and Meaning – T.: Cambridge. Cambridge University Press. 1981. 76-b

⁷ Ernst Cassirer. Die Kraft der Metapher. Sprache und Mythe. – Leipzig – Berlin, 1925 68-p



According to Yoqubjon Is'hoqov, metaphors divided into two parts.

1. Istiorai bittasreh (In this type, we cannot see comparing tool. Instead, writer uses another detail to give the exact meaning of the comparing tool)

For example:

*Zulm ko 'rkim, sarx etib **ikki sipoxni** qiynavor,
Mo'rlar xayli aroda paymol o'lmoq kerak. (Alisher Navoiy)*

In this couplet, writer used "Ikki sipoxni" instead of two beautiful eyebrows in the way of istiorai bittasreh.

2. Istiorai izofiy (In this type, unlike istiorai bittasreh, both comparing tool and any details are not given. Instead, its quality or character is given to prove the metaphors)

For instance:

*Soqiyo, may tut, mug'anniy, navhayi ohangni chol,
Kim **sipoxi umrim** o'lmish ko'si rixlat cholgudek. (Alisher Navoiy)*

Writer, on this couplet, is giving "sipoxi umrim" as a "istiorai izofiy". Because, they are given its quality¹.

The following is a comparative analysis of metaphors in the examples we have compared to the translations of Denkoff and May:

Translation of Arat:

***Kara** am budun barça kılkı öngi biligi ukuşı kılınçı tengi.
Kılıksız bolurlar **kara** am budun törü yok toku yok katılmış ödün. (4219-4220)*

Translation of R.Denkoff:

*The manners of commoners are **black**,
So take care that you do not blacken yourself.
By nature they are insubordinate and wild,
And all their actions accord with these qualities. (4219-4220)*

(Meaning: Commoners have bad manners and so, keep away you from them. They are naturally insubordinate and wild and all their actions are applicable to their qualities.)

If we pay attention to the word "Қара" we can see that writer used the stylistic devices beautifully. In other words, the word "Қара" is not used in its own meaning. Its meaning does not depend on the meaning of the color, but means the public. Translator compared the whole lifestyle of people living in that period to the color of black, so that he used that type of word so as to describe them. This word created the metaphor. But, Denkoff translated "Қара" into "Commoners" and he was directly going to mean the public. This decreases the literal effect to some extent. However, it created the stylistic devices named simile, because there is a comparing word: "The manners of commoners are black". Translator compared the manners of the public to black.

Translation of W.May:

*Of the manners of ordinary people I'd say—
Their minds are **quite simple**, and likewise are they.*

¹ Y. Isoqov. The art of Stylistic devices. – T.: Tashkent. 2006. 22-23-b



*They know no decorum nor style in their ways,
And no pride of place any one e'er betrays... (4219-4220)*

(Meaning: *If I said the manner of the public – Their thoughts are quite simple as they are. They know neither how to behave nor how to be gentle. Their work is indefinite.*)

Now, we give attention to the translation of Walter May. He did not also give the word “*Qapa*” like Robert Denkoff, instead of it he used the phrase “ordinary people”. He exchanged the word “*Qapa*” with the word “*simple*”, “*ordinary*”. We did not face the metaphoric style in the translation of May too.

Translation of S.N. Ivanov:

*Черны-пречерны все поступки у черни,
Себя не черни – не запачкайся в скверне!
У всех у них нрав и повадки дурны,
Дела их, замашки – с их сутью равны.¹ (4219-4220)*

In Russian translation, we can see “*Черны*” which gives the meaning of the metaphor.

Let's compare the metaphor with another example.

Translation of Arat:

*Elin etti tüzdi bayudı budun,
Böri qoy bıla suwladı ol ödüin. (437)*

The word “*böri*” came in different ways in the work: commander, castle officials, death and so on. The word “*qoy*” mostly meant the nation. Yusuf Has Hajib expressed that Tabgach Bugrakan got the crown, controlled it with justice started living in a calm way every position. In this line, “*böri*”, “*qoy*” and “*suwladı*” are metaphors.

Translation of R.Denkoff:

*He put his kingdom in good order and the people grew rich,
The wolf drank together with the sheep in that time. (437)*

(Meaning: *He put order in his kingdom and the nation became rich and so wolf and sheep drank water together at that time.*)

Denkoff kept the original meaning. He was going to mean that the nation and leader had the same rank. The words, “*wolf*”, “*sheep*” and “*drank*”, were used in the same meaning as original.

Translation of S.N. Ivanov:

*И стал весь народ столь богатым при нем,
Что волк и овца пили воду вдвоем.² (437)*

Translation of W.May:

*All prospered, and friendship and care was the rule,
And lion and lamb jointly lapped at the pool! (437)*

¹ Yusuf Bolosogunskiyu. Blagodatnoye znaniye [Beneficient knowledge]. S.N.Ivanov – T.: Moskva «Nauka». 1983. 328 p

² Yusuf Bolosogunskiyu. Blagodatnoye znaniye [Beneficient knowledge]. S.N.Ivanov – T.: Moskva «Nauka». 1983. 62 p



(Meaning: All things improved, there were friendship and care so, lion and sheep started to lap together at the pool.)

May exchanged the words, “wolf”, “sheep” and “drank” with the words “lion”, “lamb” and “lapped” in his translation. If we conclude both translators keep the metaphors in their works.

Instead of the above words, Ivanov uses the words “волк”, “овца” and “пили воду”. The scholar did not break the phrase used in the byte in his translation. Ivanov's translation resembles an article used in this sense: «И волки сыты, и овцы целы». It is clear that there was so much suffering throughout the country that even the violence of wolves has ended. They drank freely from a pool. In this way we can see the high level of scholarly translation skills.

Let's look at another example:

Translation of Arat in Krill:

*Булар-ул суруг қойқа эркач саны
Қойығ баиласа сурса йолча кўни.* (4249)

Translation of R.Denkoff:

They are like the ram which leads the flock of sheep onto the straight path.

(Meaning: They are like a ram that leads directly to a herd of sheep.)

Yusuf Has Hajib values scholars, that is, knowledge and intelligence, and interprets science as the driving force behind it. In the above passages, he directs the scholars to be slow, that is, to guide the people to the right path. The poet also wrote a citation in this byte. Denkoff does not stop at the term goat, but says that the herd is “ram” (the ram). Instead of the “lamb” combination uses the “flock of the sheep” combination.

Translation of W.May:

*For they're like sane goats, in a flock of lost sheep;
The goats show the way, and to that path they keep.*¹ (4249)

(Meaning: They are like the wise goats in a flock of lost sheep, Goats show them their ways.)

May translated the “сугуз қой” as “a flock of lost sheep”, a lost herd of sheep, and used the term “gooseberry” - a clever goat instead of the “serka”. In this way we can see that the two approaches are in the same language. Like Denkoff May used a comparing tool “like” as an identifier in the couplet. Therefore, the literary tool has become an expression of translation again.

Translation of S.N. Ivanov:

*Они – словно в стаде овечьем козел:
Прям путь у овец, если он их повел.*² (4249)

(Meaning: They are the goats in the sheep herd, If he leads them, the sheep will be on the right track.)

¹ Yusuf Balasaguni. Beneficent Knowledge // Translated into English by Walter May. – Moscow-Bishkek: 1998. – P. 324.

² Yusuf Bolosogunskiyu. Blagodatnoye znaniye [Beneficent knowledge]. S.N.Ivanov – T.: Moskva «Nauka». 1983. 331 p



Ivanov translated the word “суруг қой” as “стаде овечьем” and goat as “козел”. His translation was close to the original and he was able to keep the metaphor which is used.

Translation of Arat in Krill:

*Уқуш бирла эслур киши артақы
Билиг бирла сузлур будун булгақы (218)*

Translation of R.Denkoff:

The criminal is banded by force of intellect, and civil turmoil is suppressed by means of wisdom.¹(218)

(Meaning: Things are regulated by the power, and civil unrest is overcome wisely.)

The metaphors in these verses for knowledge and intelligence are “артақы”, and the word is used instead of human mischief, dirt, and corruption, and the word “эслур” is used to improve or refine it. Instead of these words, Denkoff used the combination of “criminal” - criminal cases, “force of intellect” - power, “civil turmoil” - civil unrest, and “means of wisdom”. He gives the people as citizens.

Translation of W.May:

*For learning drives out all ill-doing and vice,
While knowledge solves people's alarms in a trice.²(218)*

(Meaning: All intimidation and blasphemy cleans up Knowledge instantly reduces people's panic.)

Compared to the above situation, May is described as “ill-doing”, “vice” - violence, “people's alarms” - fear and confusion. Denkoff and May have interpreted the meaning of the byte in the translation.

Translation of S.N. Ivanov:

*Ученьем изводят и зло и порок,
А знанием – смуты народных тревог.³(218)*

(Meaning: Education eliminates evil and defects, and Knowledge is the concern and anxiety of the people.)

The English and Russian versions of the poem “Kutadgu Bilig” show that translators regarded them as part of the main text of the work and tried to translate them with great care and responsibility. Based on the above analysis, translators were able to retain their original beauty, that is, rhyme, in translation, in the reproduction of the artistic features of the work. In this regard, S.N Ivanov and V. May have a special success. An example of literature is a pattern. His comic stripes unknowingly into a person's world and world. When a reader reads a piece, it becomes as if he or she is involved in the story, around events. What do you think about this? They seem to

¹ Yusuf Has Hajib. “Wisdom of Royal Glory” Translation with an Introduction and Notes by Robert Denkoff. The University of Chicago Press, - Chicago: 1983. P.45.

² Yusuf Balasaguni. Beneficent Knowledge // Translated into English by Walter May. – Moscow-Bishkek: 1998. – P. 30.

³ Yusuf Bolosogunskiyu. Blagodatnoye znaniye [Beneficent knowledge]. S.N.Ivanov – T.: Moskva «Nauka». 1983. 46 p



give the work a unique color. It is not an exaggeration to call Yusuf Has Hajib a literary artist who achieved this result.

Overall, the writer used a lot of metaphors where he needed. So, translators tried to keep the meaning of the metaphors in their work. And they achieved great results to some extent, as we see above examples.

Now let's continue with the SD called Epithet. It is an ancient Greek word that shows the quality. So in Uzbek literature, we call it as expressive modifier. Great linguist, Galperin believed that epithet displaying writer's and speaker's emotional attitude to the communication¹. He also called it that epithet has a weaker but still forceful means. For example: "yovvoyi shamol", "yurakni yondiradigan kulgu", "ochiq qo'l", "egri yurak" and "shirin kulgu". In the above examples, adjectives are showing generally known meaning rather than giving exact one. Human can imagine "yovvoyi hayvon", "oddiy kulgu", "katta qo'l", "ishlayotgan yurak" and others. There is a question why human can imagine those which I gave the latter as an example. Adjectives that are given to describe nouns do not give pointed inherent qualities to the nouns. Galperin divided epithet into groups in the following way:

1. Semantic

2. Structural

Semantic epithets are also divided into two parts

A. Associated (*qorong'u o'rmon, diqqat e'tibor, jimjit yarim tun*)

B. Unassociated (*qora tuproq, unsiz qum*)

Structural epithet is also divided in two parts.

A) Composition (O. S. Akhmanova gave some fact that "You know what I mean and all I have to do now is to point it out to you in this concise way")²

B) Distribution

These ones are given exactly in the table.

1-table

<i>Semantic epithet</i>	<i>Associated</i>
	<i>Unassociated</i>
<i>Structural epithet</i>	<i>Composition</i>
	<i>Distribution</i>

Now, I'm going to look through some epithets of Kutadgu Bilig.

Now let's look at the couplet 51:

Uquşluğ biliglig tona alp yürak

Hazina tolulap aqitğu kerak.

¹ Galperin I.R. Stylistics. Second edition. Revised – M.: Higher school. 1977 157-p

² Akhmanova O. S. Lexical and Syntactical Collocations in contemporary English. "Zeitschrift für Anglistik und Amerikanistik", M., 1958, Heft I, 19-p



This couplet means that a leader should be a knowledgeable, intelligent, hardworking brave heart and fill the wealth of country. In the above example “*alp yürak*” is possibly taken as an epithet. As it is given “*alp*” is not usually inherent to “*yürak*”, but it the meaning of baraveness.

Translation of W.May:

How boldly and wisely to manage his deeds

So treasure is endless, and serves all his needs!

As it is seen or if we compare the translation of Arat and May, the epithet in the English translation is lost. In order to make it clear, I will give some explanation to two versions. In the original version there is a phrase “*alp yürak*” which representate the epithet, but in the English translation we can see the translation of “*alp*” as “*boldly*”, but we did not find the meaning of “*yürak*”. Maybe translator wanted to keep the pose of the rhytm or he wanted to give the meaning of the epithet with another words. But there is no change to the core meaning of the couplet. So it does not influence to the detail which Yusuf Has Hajib wanted to share even though there is no the epithet in an English translation.

Translation of S.N. Ivanov:

Как смело и мудро вести все дела,

Следя, чтоб казна неиссякающей была!

Like May, Ivanov also translated at the same style, because May translated “Beneficent knowledge” from Ivanov’s translation. The word “*смело*” is the meaning of boldly and “*дела*” is the translation “*deeds*”, but we cannot say that there is also given the epithet. As we are seen in an English work there is no epithet in Russian one.

The couplet 343:

Bu qaç nan biriksa biragü üza

Anındın yırar ol iduq qut tez-a.

In the original version, “*iduq qut*” is the example of the epithet because “*iduq*” is not really inherent to the word “*qut*” As we divided the epithet into parts in the above explanation, the epithet of this couplet is called semantic associated epithet. Yusuf Has Hajib was going to say that there is a bad situation if all deeds coincide with together.

Translation of R.Denkoff:

*Now if a single individual unites all these traits in his person, then Fate will not favor him and **Blessed Fortunate** will turn away from him.*

In Denkoff’s translation we can see that the epithet is kept in it. Like original version “*iduq qut*” is translated as “*blessed fortunate*”. In offline Macmillan English Dictionary “blessed” means “holy” showing being respected for living a very religious life. There is a little difference between two, but the core meaning is kept. “*Qut*” is given as “fortunate” meaning lucky. Anyway there is a stylistic device namely the epithet even though translator used different words.

Translation of W.May:

And all these bad qualities constitute woe.

The one who possesses them joy will not know!



Unlike Denkoff in Walter May's work the epithet is not faced because we cannot find the translation of "iduq qut" or the paraphrase in the couplet. There is given a word "joy" but it does not mean fortunate. However overall meaning is remained in the translation.

Translation of S.N. Ivanov:

А все эти свойства сойдутся – беда:

Владельцу их счастья не знать никогда!

We can conclude that there is no epithet because May translated the work from Ivanov's Russian translation

The couplet 1707-1709: in order to give the whole idea and be easily understandable to the reader here are given three couplets

Qamuğqa yaraşar bu qut ursa yüz

Uquşluqqa artuq yaraşar keb uzç

Munar menzar emdi bu baytiğ oqı

Oqıgıl uqa bar ay elgi aqı.

Biligsizga davlat yaraşsa kelip

Bilibgğa artuq yaraşar bilip.

In the above examples wealth is the main topic. Writer wanted to compare a knowledgeable intelligent man with fool man who possessed wealth. In the second couplet there is a word "elgi aqı" meaning the word generous. Yusuf Has Hajib tried to refer to man who is generous with some suitable advice. "Elgi aqı" is the epithet here

Translation of R.Denkoff:

Fortune indeed befits the man of intellect; as in the following verse:

Though Fortune favor fools once or twice,

*She mainly favors **the wise**;*

Though now and then on a fool she alight,

To the wise she fastens tight.

Translation of W.May:

In goodness, for men of all times, there's delight,

But only the wise ones have such blessed sight!"

There's a verse about this, so just read through its lines,

And learn them, and love them, recall them be times:

"A fool can be happy, if joy knocks his door,

*But happiness suits **a wise** man so much more.*

Translation of S.N. Ivanov:

Во благе отрада мужам всех времен,

А стоит его только тот, кто умен.

Об этом и стих есть, прочти его стоки,

*Усвой его, муж, **сердобольем широкий**:*

«И глупый хорош, если счастьем богат,

А умному счастье пригодно стократ.



In Denkoff's translation, he used the word "*the wise*" as a translation of "*elgi aqi*". It does not exactly mean as it is seen in the original version. There is a question why?. In dictionaries wise does not have the noun meaning, but everybody knows that "*wise*" is an adjective meaning "*a wise person is able to make good choices and decisions because they have a lot of experience*". In that way we can use before the noun, but translator gave "*wise*" with a definite article "*the*" and turned the adjective into noun. In other word we cannot say that there is not the epithet in his translation.

If we continue with May's work he also used "*wise*" to give the meaning of "*elgi aqi*". He used "*wise*" with an indefinite article "*a*" so as turn the adjective into noun. Like Dankoff May also did not keep the epithet in the work because "*a wise*" does not mean "*elgi aqi*". I gave the explanation for this reason.

In Russian we can also find the same situation as May's translation.

Last example for the epithet:

Erat kōrsa ötrü sewinçlig bolur

*Yağı öğrı bolsa **sewüg can** berürç*

***İsig söz külar yüz** bila bergü nan*

Bu üç nan kişiga bolur edgü yan

As it is seen in two couplets there are three epithet examples: "*sewüg can*", "*İsig söz*" and "*külar yüz*". All three adjectives which come before the noun are not inherent to the nouns. For example: "*sewüg*" is meant "lovely" if we translate into English, "*İsig*" is the translation of "*warm*" or "*good*". This word is somehow inherent to the word "*söz*". And the next one "*külar*" does not match to the word "*yüz*" in reality.

Translation of R.Denkoff:

*The troops will rejoice when they see you doing this, and willingly give up **your souls** when it is time to meet the enemy. **Warm words, a cheerful face, a liberal hand:** these three become a man well.*

Denkoff translated "*sewüg can*" as a "*your souls*" and it means that it shows the spiritual part of a person that most religions believe continues to exist after their body dies. It is related to the human body part religiously. "*Warm words*" is meant exactly as "*isig söz*". In both English and Denkoff's version "*warm words*" and "*isig söz*" is similar meaning. "*Külar yüz*" is translated as "*a cheerful face*" meaning that word in Uzbek language. "*Cheerful*" means making you feel happy because of being pleasant or enjoyable.

Translation of W.May:

All warriors approve of the valour you show,

And to the last man they would die for you so.

Be kindly, and open, and spoil freely share,

These three things remember, and all will go fair

Unlike Denkoff May did not give the epithet in the first couplet, but he gave it in the second. May gave the paraphrase of the original meaning version. Even though he gave the same meaning as original version, he used different words. So there is not the epithet because of paraphrase. In the second couplet May used some words in the



first line of the couplet representing the epithet. “Be kindly, and open, and spoil freely share” is wholly epithet.

Translation of S.N. Ivanov:

Одобряют все воины доблесть твою –

Все пасть за тебя будут рады в бою.

Будь ласков, приветлив и щедр на дары –

Три доблести эти добры и мудры.

In Russian Ivanov’s translation is the same as Walter May. We can see similar situation. The word “ласков” means “gently” and “kindly” and “приветлив” as “friendly” or “cheerful”.

Conclusion. Within the framework of the present article, we have provided an overview of Modern Turkish, English and Russian translations of Kutadgu Bilig. We have also described some stylistic devices namely similes, metaphors and epithet to some extent. There are some explanations of the theory of stylistic devices and we tried to give some proof details of similes, metaphors and epithet.

By the way of conclusion, May’s and Ivanov’s translations are different from Denkoff’s because the former ones were translated in a poetic way whilst the latter is known as a prose work. But we found that some stylistic devices are lost in the translation because of keeping the rhythm or at some level misunderstanding of the couplets.

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**Структурный анализ обстоятельств
образа действия**

Аннотация. Статья посвящена исследованию типов обстоятельств образа действия, выраженных наречиями, такими как простые, сложные, суффиксальные и префиксальные, в последних типах отмечается каким способом образуются данные обстоятельства образа действия.

По функциональным особенностям наречий стоит отметить, что наречие всегда выполняет функцию обстоятельства в предложении. Например, обстоятельства времени, места, степени, или образа действия.

В адвербиализационной характеристике наречий языка паишто, можно отметить, что в данном пункте рассматривается процесс перехода наречий в другие части речи.

В языке паишто обстоятельство делится на простые, сложные, суффиксальные и префиксальные группы.

Опорные слова и выражения: структура, обстоятельство образа действия, сложные, суффиксальный способ, префиксальный способ.

Аннотация. Мақола ҳаракат тарзидаги ҳолатларнинг турларини ўрганишга бағишланган бўлиб, қўшимчалар билан ифодаланган: содда, мураккаб, охирги олдинги турларда қўшимчали ва префиксли, ҳаракатнинг ушбу ҳолатлари қандай шаклланганлиги қайд этилган.