Comparative analysis of the translation of metaphors in “Qutadgu bilig” (in the Uzbek, Russian and English languages)

Jasurbek T. Ibragimov  
Assistant teacher,  
Foreign Languages Department,  
Namangan Institute of Engineering and Technology  
Uzbekistan

Shexrozbek T. Ibragimov  
Assistant teacher,  
Foreign Languages Department,  
Namangan Institute of Engineering and Technology  
Uzbekistan

Abstract: During the last century a great deal of work has been done in the study of the poem Yusuf Kos Hajib's "Wisdom of Royal Glory", which was the first Turkic manuscript. However, there are some disadvantages in conveying its essence. These deficiencies are mainly due to translations made in different languages. This article is devoted to the analyses of foreign translations of metaphors in “Kutadgu bilig” – one of the first Turkic works. During working on the research article, three versions of translation were analyzed and learnt. Due to the result, there were some differences in all of them. However we can also see similarities in translations, especially works by May and Ivanov. The translation of this work by Robert Denkoff is in the prose and we can see the differences between the translations of the work. He provides examples of particular bytes of the work and compares the quotations used in translations in three different languages. The article also provides some background information on metaphors.

Keywords: metaphor, stylistic devices, simile, translator, author, leading ideology, real meaning, difference, high preparation, state, leader, literature, analysis.

Introduction. Nature is like literature, its beauty is incomparable. Every particle has meaning. To express these particles more vividly, the so-called means
of artistic expression, the art of elegant words, emerges. No matter how clear and important a work of art is, if it does not have allusions, metaphors, allusions, allusions, it will look like a painting without paint. With such visual aids, the reader reads every line and every page of the work with a special passion. As a proof of my words, I can cite the example of the first epic "Kutadgu bilig" written in Turkish. It is a truly rare work. They think about how the state is run, the interests of the people, the noble ways to achieve happiness, and many other similar goals.

Analysis of the relevant literature. Scientists of different nationalities have conducted effective research on the work. Among them, translators are of special importance. Turkic scholars A. Fitrat, N. Mallaev, K. Karimov, B. Tokhliiev, K. Sodiqov; Turkish scholar R.R.Arat; Russian scientists N.Grebnev (Yusuf Balasagunskyi. Nauka byt schastlivym), S.N.Ivanov (Yusuf Balasagunskyi. Blagodatnoe znanie); British scholars R. Denkoff (Yusuf Khass Hajib. Wisdom of Royal Glory (Kutadgu Bilig)) and V. May (Yusuf Balasaguni. Beneficent Knowledge); Hungarian orientalist H.Vamberi and Russian-German Turkic scholar V.Radlov (German translations) and a number of other scholars translated the work in detail.

Research methodology. This article was considered as a fundamental study considered as one of the types of scientific research. Yusuf Khas Hajib's “Qutadgu bilig” and three bilingual translations were selected for this study. In particular, comparison and observation methods were used to develop clear conclusions from the study. Because the research objects are in different languages, the use of the above methods serves to create high efficiency.

Analysis and results. It is known that "Kutadgu bilig" was written in the masnavi form. Yusuf Khas Hajib skillfully uses metaphors to describe the work
and creates an image in the mind of the reader. The poet chose the figurative heroes of the play in a meaningful way.

Бу Кунтуғды тэгили тўру-ул кўни,
Бу Айтолду тэгили қут-ул, кўр, аны,
Баса айдым эмди кўр Ўздулмим.шш.
Укуш аты-ул, бу бэдутур киши.
Анында басасы бу Ўдгурмьи-ул
Мунъ фафийат тэб ўзум йормыш-ул.

Bu Kuntugdi degani(m) chin adolatdir,
Bu Oytuldi degani(m) baxtdir, unga bir boqqin

Keyin, ko'rgan, O'gzulmish haqida so'zladim,
Uning oti zakovat, u kishini yuksaltiradi.
Undan so'ngisi — bu O'zg'urmishdir,
Buni men o'zim ofiyatga yo'rdim.

The question that arises in the mind of the reader who reads the work is:
"Why did Aituldidi die during the work and be appointed Minister in his place?"
Here we can see how wide the worldview of a master of words is. Because the Righteous King is not always able to rule his kingdom with the state, that is, with property, these things are temporary, and in this way he is accompanied by reason. That's why Aitoldi will be replaced by his son Ogdulmish. These situations in themselves create the art of metaphor. The poet used this art in a unique way during the writing of the epic. Metaphor is the art of using a word in a way that is different from its original meaning, that is, in a figurative sense. Istiora is an Arabic word meaning "to borrow". The metaphor is based on the similarity between two things. Unlike the analogy, the analogy and the reason for the analogy
are not used. We compare the metaphors in the following examples with the Denkoff and May translations:

Элин этти тузды байуды будун
Бўри қой била сувлады ул ўдун

Elida tartib o’rnatdi, uni tuzdi, xalq boyidi,
U davrda bo’ri go ‘y bilan suv ichdi.

Translation by R.Denkoff:

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

Meaning:

U qirollikda tartib o’rnatdi va xalq boy bo’ldi,
Bu davrda bo’ri go ‘y bilan birgalikda suv ichardi.

The term wolf refers to a variety of characters in the play: warlord, palace official, death, and so on. The term sheep is often used interchangeably. In this verse, Yusuf Khas Hajib expresses that Tabgach Karakhan came to the throne and established justice, and that the palace officials and the common people began to live a prosperous life together. The words "wolf", "sheep" and "watered" are metaphors. Denkoff also left a poetic interpretation in the translation. The words "Wolf", "Sheep" and "Drank" are used interchangeably.

Translated by V. May:

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

Meaning:
Hamma narsa yaxshilandi, do’stlik va g’amxo’rlik hukmron bo’ldi,
Sher va qo’zi birgalikda bir hovuzdan suv ichardi.

May uses the terms "wolf", "sheep", "watered", "Lyon", "Lamb" and "Lapped". Both translators have preserved the art of metaphor in these verses. Looking at the two different situations in the translation, another question naturally arises: Why were other images used in May’s interpretation? The use of "Lion" instead of "wolf" and "Lamb" instead of "sheep" further enhanced the image of May Byte. Because when we say lion, we also mean the word king, which means king like a lion. Through Egypt it was understood that the people of the kingdom lived a prosperous life together with the common people.

Translation by S.Ivanov:

И стал весь народ столь богатым при нем,
Что волк и овца пили воду вдвоем.

Meaning:

Uning davrida butun xalq boy bo’ldi,
Bo’ri va qo’y ikkalasi birgalikda suv ichdi.

Instead of the above words, Ivanov used the words "волк", "овца " and " пили воду". The scholar did not distort the metaphor used in the byte in his translation. Ivanov's translation is reminiscent of a proverb used in this sense: "I volki syty, i ovtsy tsely." It is clear that the whole country was so overcrowded that even the violence of the wolves was over. They drank water from a pool without fear. In this way, we can see that the scholar's translation skills are at a high level.

The National Encyclopedia of Uzbekistan defines the word “metaphor” as follows: "istiora" is derived from the Arabic word and means "to take something (temporarily)". In fiction, the arts of metaphor and metaphor are used in almost the
same sense. Because the metaphor also contains a tag, that is, a hidden meaning, and Dilmurod Kuronov calls the metaphor a "hidden analogy". The reason it is called a hidden analogy is that the metaphor does not require an exact resemblance to what is being compared, but takes one of the two characteristics of the event as a basis. The scientist divides metaphors into two types, lexical (meaning is understood within a word) and intra-textual (meaning is clarified in relation to other words in the text)”. In the work of Yusuf Khas Hajib, the second category, that is, metaphors in the text, is more common:

Let’s look at one example:

Булар-ул суруг қойқа эркач саны
Қойғ башласа сурса ӣолча кўни.

Bular qo’y suruki orasidagi taka kabitirlar,
(Toki) qo’yni boshlasa, to‘g’ri yo’l bo‘ylab olib borsa.

Translation by R.Denkoff:

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

Meaning:

Bular qo’ylar podasini to’g’riga boshlab boradigan qo’chqorga o’xshaydilar.

Yusuf Khas Hajib values scholars, that is, knowledge and intelligence, and he interprets science as the driving force that brings it down from the darkness. In the above verses, he likens the scholars to a “suruk qo’y”, a “serka” (sany) that guides the people to the right path. The poet also used metaphors in this verse. Denkoff does not dwell on the term goat, but says that the ram manages the herd. Instead of "flock of sheep" he uses "flock of the sheep".
Translated by V. May:

For they’re like sane goats, in a flock of lost sheep;
The goats show the way, and to that path they keep.

Meaning:

Ular adashgan qo’ylar podasidagi aqlli echkilar kabitir,
Echkilar ularga o’z yo’llarini ko’rsadilar.

May translates “суруг қой” as "a flock of lost sheep," and uses the term "sane goat" instead of "serka". In this way, we can see that there are two different approaches to the same language. Like Denkoff, May used a byte analogy like. Therefore, the artistic medium has again become a metaphor in translation.

Translation by S.Ivanov:

Они – словно в стаде овечьем козел:
Прям путь у овец, если он их повел.

Meaning:

Ular – bir so’z bilan aytganda, qo’ylar podasidagi echkidirlar,
Agar u ularni ergashtirsa, qo’ylar to’g’ri yo’lda bo’ladilar.

Ivanov translates the phrase "суруг қой" as "стаде овечьем" and “serka” as "козел". His translation was close to the original, but also retained the metaphor used in it.

Уқуш бирла эслур киши артакы
Билиг бирла сулур будун булгакы
Kishi(lar) buzulqiligï zakovat bilan tozalanadi,
Xalq bulg‘onig‘i bilim bilan suziladi.
Translation by Denkoff:

The criminal is banged by force of intellect, and civil turmoil is suppressed by means of wisdom.

Meaning:

Qing’ir ishlar salohiyat kuchi bilan tartibga solinadi, fuqaro tartibsizliklari donolik bilan yo’qotiladi.

The metaphors in these verses, which are devoted to knowledge and intelligence, are used instead of the words "артақы" "бүлгәкы" and the word "эслур" is used to mean purification. Instead, Denkoff uses a combination of "criminal", "force of intellect", "civil turmoil", "civil disorder" and "means of wisdom". He calls the people citizens.

Translated by V. May:

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

Meaning:

Hamma zo‘ravonlik va qing’ir ishlarni zakovat tozalaydi,
Bilim odamlarning vahimasini darhol izga soladi.

In contrast, May translates "ill-doing" as "deception," "vice" as violence, and "people's alarms" as people's panic. Dencoff and May's translations reveal the meaning of a byte.

Translated by S. Ivanov:

Ученьем изводят и зло и порок,
А знанием – смуты народных тревог.
Meaning:

Ta’lim yovuzlik va qusurni bartaraf qiladi,
Bilim esa xalq tashvish va xavotirini.

The words “зло”, “порок”, “смуты”, “народных тревог” used in Ivanov's work are used in the sense of evil, defect, anxiety and public concern, and only education and knowledge can eliminate them.

Conclusions and suggestions. The example of two English and one Russian translations of the epic Qutb al-Bilig shows that the translators considered them to be an integral part of the main text of the work and tried to translate them with great preparation and responsibility without deviating from the general content of the work. Based on the above analysis, it became clear that in re-creating the artistic features of the work, the translators were able to preserve their formal beauty, that is, the rhyme in the translation. SN Ivanov and V. May have achieved special success in this regard. An example from the literature is a pattern. Her lines instinctively enchant and draw her into her own world. When a reader reads a work, he is immersed in the work, as if he were participating in the events. What do you think is the reason for this? Of course, the use of artistic means is a substitute. They seem to give the work an example of unique color. It is no exaggeration to say that Yusuf Khas Hajib was a literary artist who achieved this result.

References


