

**NAMANGAN DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
PhD.03/31.03.2021/Fil.76.05 RAQAMLI ILMIY KENGASH**

NAMANGAN MUHANDISLIK-TEXNOLOGIYA INSTITUTI

IBRAGIMOV JASURBEK TULKINJON O‘G‘LI

**METAFORAGA OID SHARQONA VA G‘ARBONA
QARASHLARNING QIYOSIY TAHLILI
 (“Qutadg‘u bilig” metaforalari misolida)**

**10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik
va tarjimashunoslik**

**FILOLOGIYA FANLARI bo‘yicha falsafa doktori (PhD) dissertatsiya
AVTOREFERATI**

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
avtoreferati mundarijasi**

**Content of dissertation abstract of doctor of Philosophy (PhD) on
philological sciences**

**Оглавление автореферата диссертации доктора философии (PhD) по
филологическим наукам**

Ibragimov Jasurbek Tulkinjon o‘g‘li

Metaforaga oid sharqona va g‘arbona qarashlarning qiyosiy tahlili (“Qutadg‘u bilig” metaforalari misolida) 3

Ibragimov Jasurbek Tulkinjon ugli

Comparative analysis of eastern and western views of metaphor (on the example of metaphors of “Kutadgu bilig”) 27

Ибрагимов Жасурбек Тулкинжон угли

Сравнительный анализ восточных и западных взглядов на метафору (на примере метафор «Кутадгу билиг»)..... 49

E‘lon qilingan ishlar ro‘yxati

List of published work

Список опубликованных работ 53

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**FILOLOGIYA FANLARI bo‘yicha falsafa doktori (PhD) dissertatsiya
AVTOREFERATI**

Falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2023.2.PhD/Fil3488 raqam bilan ro'yxatga olingan.

Dissertatsiya Namangan muhandislik-texnologiya institutida bajarilgan.

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon sahnasida qadimiy turkiy yozma manbalarni turli xil soha yo‘nalishlarida o‘rganish bo‘yicha ancha jiddiy va salmoqli ishlar amalga oshirilmoqda. G‘arbning sharqqa, sharqning g‘arbgacha nisbatan qiziqishi ham, integratsiyalanish jarayonlari ham avj olayotgan hozirga zamonda ijtimoiy-gumanitar yo‘nalishdagi fanlar zimmasiga juda katta vazifalar yuklanmoqda. Ushbu jarayonda nazariy yo‘nalishlar qanchalik muhim bo‘lsa, o‘zaro muloqotlar, bu muloqotlarga jon va ruh bag‘ishlaydigan tarjima jarayonlari ham shunchalik muhim bo‘lib qolmoqda. Bu o‘rinda hozirgi adabiy jarayon bilan birgalikda qadimiy manba va materiallarning o‘rni va ahamiyati ham tobora ortib borayotgani sir emas. Xususan, Yusuf Xos Hojibning “Qutadg‘u bilig”, Mahmud Qoshg‘ariyning “Devoni lug‘at-it-turk”, Ahmad Yugnakiyning “Hibbat ul-haqoyiq” kabi XI-XII asrlarga mansub nodir manbalarning nafaqat matnshunoslik, manbashunoslik, tilshunoslik va adabiyotshunoslik, balki tarjimashunoslik nuqtai nazaridan tadqiq va tahlil etilishi alohida dolzarblik kasb etadi. Zero, birgina “Qutadg‘u bilig”ning XX asr so‘ngida ingliz tiliga bir emas, ikki marotaba tarjima etilishi e‘tiborga loyiqdir¹.

Dunyo olimlarining sharq adabiyotiga, xususan, qoraxoniylar davrida yartilgan uch buyuk obidani o‘rganishga bo‘lgan qiziqishlari ancha uzun tarixga ega. Birgina Yusuf Xos Hojibning hayoti va ijodini o‘rganishga oid asarlar haqida bir nechta bibliografik to‘plamlar yuzaga kelganini tilga olish joiz. Bu o‘rinda O‘zbekiston², Turkiya³, Ozarbayjon⁴ olimlari tomonidan amalga oshirilgan tadqiqotlar e‘tiborga molik.

Mamlakatimizda so‘nggi yillarda olimlar tomonidan Yusuf Xos Hojibning “Qutadg‘u bilig” dostoni yuzasidan qilingan ilmiy tadqiqotlari “qutadg‘ubiligshunoslik” degan adabiyotshunoslik, tilshunoslik va tarjimashunoslikning yangi yo‘nalishi yaralganligidan dalolat beradi. Qolaversa, dostonning turli tillarga qilingan tarjimalari tadqiqi bo‘yicha ham samarali ishlar olib borilmoqda. Shunday bo‘lsa-da, doston poetikasini tarjima matnlardagi ifodasini qiyosiy o‘rganish zarurati mavjud.

O‘zbekiston Respublikasi Prezidentining 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiya faoliyati, ilmiy tadqiqot ishlarini tashkil yetish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 20-apryeldagi PQ-2909-son “Oliy ta‘lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 24-maydagi PQ-2995 son “Qadimiy yozma manbalarni saqlash, tadqiqi va targ‘ib qilish tizimini yanada takomillashtirish

¹ Qarang: Yusuf Balasaguni, *Beneficent Knowledge translated into English by Walter May*, Moscow and Bishkek, 1998, – 541 p., Yusuf Khass Hajib, *Wisdom of Royal Glory (Kutadgu Bilig) A Turko-Islamic for Princes*, Translated, with an Introduction and Notes by Robert Denkoff, The University of Chicago Press, 1983. – 282 p.

² Qarang: Қ. Каримов. “Қутадғу билиг”ни топилиши ва ўрганилиши тарихидан./Адабиётшunoslik va tilshunoslik masalalari. 2-kitob. - Тошкент, ЎзФА нашриёти, 1961. 109-116 б., Тўхлиев Б. Краткий обзор изданий о древнейшем письменном памятнике. // Библиотеки Узбекистана вып 11. 1982. 129-140 б., Тўхлиев Б. «Қутадғу билиг» нашрлари ҳақида. // Ўзбекистон кутубхоналари, № 12, Т. 1982 й. Тўхлиев Б. Истиора ва унинг “Қутадғу билиг”даги роли. //Адабий мерос, № 2 (22), 1982. 78-81 б., Тухлиев Б. Вопросы поэтики “Қутадғу билиг” Юсуфа Хас Хаджиба. – Ташкент, 2004. –120 с.

³ Qarang: Jamal G., *Kafkasyali M.S. Kutadgu bilig araştırmaları tarihi*. – Ankara, 2016. –392 s.

⁴ Qarang: Asker R. *Yusuf Balasaguni ve Kutadgu bilig bibliyografyası*. – Bakü, 2017. –356 s.

chora-tadbirlari to‘g‘risida”gi, 2020-yil 16-apreldagi “Sharqshunoslik sohasida kadrlar tayyorlash tizimini tubdan takomillashtirish va ilmiy salohiyatni oshirish chora-tadbirlari to‘g‘risida”gi hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Shuni alohida ta‘kidlash kerakki, metafora nazariyasi sharq va g‘arb poetikasida o‘zaro qiyosiy aspektda yetarli, katta monografik darajada tadqiq qilinmagan. Tadqiqot, avvalo, ana shu jihatdan boshqa ilmiy ishlardan farqli. Qolaversa, biz tahlil qilgan metafora nazariyasi asosida “Qutadg‘u bilig” asliyatini va ingliz tiliga qilingan tarjimalarda mutarjimlarning mahoratini belgilashga urindik.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi. Tadqiqot respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq amalga oshirildi.

Muammoning o‘rganilganlik darajasi. G‘arb poetikasida metafora bo‘yicha salmoqli ilmiy tadqiqot ishlar amalga oshirilgan. Xususan, J.Serl, A.Ortoni, M.Blek, D.Davidson, E.Kassirer, A.Richards, X.Ortega-i-Gasset, R.Yakobson, N.Gudmen, M.Birdsli, F.Uilrayt, A.Vejbiska, D.Tresi, E.Romero, B.Soria, T.Kohen, P.Man, J.Lakoff, M.Jonson, D.Davidson, V.S.Bus, K.Harris, D.Tresi, R.Shiff, H.Gardner, E.Vinner, P.Rikour, G.N.Sklyarevskaya, I.V.Milashevskaya, Y.Y.Yurkov⁵ kabi olimlarning metaforaga oid tadqiqotlarida ahamiyatga molik

⁵ Searle J. R. Expression and Meaning. – Cambridge University Press. 1981. – 85 p., Серл Дж. Р. Метафора. В: Теория Метафора очерк семиотической теории. – Москва: Прогресс 1990 –312 с., Ortony A. Understanding metaphors//Technical report No. 154, University of Illinois at Urbana-Champaign. January 1980, – 42 p., Black M. Metaphor. In: M.Black. Models and Metaphor. Studies in Language and Philosophy. – London: Cornell University Press. 1962. – 25-47 p., Black M. Metaphor// Proceedings of the Aristotelian Society. New Series, Vol. 55. Blackwell Publishing on behalf of Aristotelian Society. (1954-1955). – 273-294 p., Davidson D. What Metaphors Mean//Critical Inquiry. 1978, Issue5, – 31-47 p., Casirer E. Die Kraft der Metapher. Sprache und Mythe. – Leipzig: Berlin. 1925, – 68-80., Richards I.A. The Philosophy of Rhetoric. – New York: Oxford University Press. 1950 Chapter V-VI., Ortega-y-Gasset J. Las dos grandes metáforas. In: Ortega-y-gasset J. Obras Completas. Tomo II. – Madrid. 1966, p. 387-400., Jakobson R.O. Two aspects of language and two types of aphasic disturbances- The Hague- Paris: Mouton publishers, 1971, p. 239-259., Goodman N. Metaphor as moonlighting//On Metaphor edited by S. Sacks. - The University of Chicago Press, 1978, p. 175-180., Beardsley M.C. The Metaphorical twist//Philosophy and Phenomenological Research. Vol. 22, 1962, Issue 3, p. 293-307., Wheelwright P. Metaphor and Reality. – Indiana University Press: Bloomington – London, 1967 p. 70-128., Wierzbicki A. Porownanie – gradacja – metafora. – Pamietnik literacki. 1971, № 4, p 127-147., Tracy D. Metaphor and Religion: The Test cases of Christian Texts//Critical Inquiry. 1978, Issue 5, pp. 91-106., Romero E., Soria B. Cognitive Metaphor Theory Revisited//Critical Inquiry. 1978, Issue 5, p. 106-124., Cohen T. Metaphor and the Cultivation of Intimacy//Critical Inquiry. 1978, Issue5, p. 3-12., Man P. De. The Epistemology of Metaphor//Critical Inquiry. 1978, Issue5, p. 13-31., Lakoff G., Johnson M. Metaphors We Live By – The University of Chicago Press, 1980. p. 14., Davidson D. What Metaphor Means//Critical Inquiry. 1978, Issue 5, p. 31-48., Booth W.C. Metaphor as Rhetoric: The Problem of Evaluation//Critical Inquiry. 1978, Issue 5, p. 49-72., Harries K. Metaphor and Transcendence//Critical Inquiry. 1978, Issue 5, p. 73-90., Tracy D. Metaphor and Religion: The Test Case of Christian Texts//Critical Inquiry. 1978, Issue 5, p. 91-106., Shiff R. Art and Life: A Metaphorical Relationship//Critical Inquiry. 1978, Issue 5, p. 107-122., Gardner H. and Winner E. The Development of Metaphoric Competence: Implications for Humanistic Disciplines//Critical Inquiry. 1978, Issue 5, p. 123-142., Ricoeur P. The Metaphorical Process as Cognition, Imagination, and Feeling//Critical inquiry. Vol. 5, No. 1, Special issues on Metaphor (Autumn, 1978), pp. 143-159., Скляверская Г.Н. Метафора в системе языка. – Санкт-Петербург: «Наука». 1993. –152 б., Милашевская И.В. Концептуальная метафора голова – вместилище объективация в русском языке. Канд.филол.наук...дисс.

ishlar amalga oshirilgan.

Sharq mumtoz poetikasida istiora tadqiqi yuzasidan ko‘p sermazzmun ishlar mavjud. Sakkokiyning “Miftoh ul-ulum”, Nasr ibni Hasanning “Mahosin ul-kalom”, Umar ibn Raduyoniyning “Tarjimon ul-balog‘a” Atoulloh Husayniyning “Badoyi‘u-s-sanoyi”, Shams Qays ar-Roziyning “Al-mo‘cham fi ma‘ori ash‘or ul-Ajam”, Rashididdim Votvotning “Hadoyiq us-sehr fi daqoyiq ush-sher”, Shayx Ahmad ibn Xudoydod Taroziyning “Funun ul-balog‘a”, Abdulloh ibn Mu‘tazzning “Kitob ul-badi”⁶ kabi ilmiy asarlari sharqda mashhur bo‘lgan. Keyingi davrlarda, Y.Is‘hoqov, H.Boltaboyev, T.Zehniy, T.Boboyev, Z.Boboyeva, O.Karimov, Z.Mamajonov, G.Qobuljonova, G.Rofiyeva, G.Nasrullayeva, M.Xolmurodova⁷ kabi tadqiqotchilarning ishlari alohida ahamiyatga ega. Aslida sharqda istiora xususida qilingan tadqiqotlar o‘zining ko‘lami bilan g‘arbnikidan keskin farqlanadi. Chunki sharq adabiyotida shoir va yozuvchilar tomonidan she‘riy san‘atlarga juda ko‘p marotaba murojaat qilingan. Shu boisdan, sharq she‘riy san‘atlarni nazariy tahlilidan ko‘ra, shoirlar ijodidan misollar olib, ulardagi majoziy ko‘chimplarni tahlil qilish bilan cheklangan.

Yusuf Xus Hojib qadimgi turkiy yozma adabiyotning otaxon adibi sifatida yuksak e‘tiborga sazovor bo‘lgan. Buni adibning hayoti va ijodini jiddiy tarzda tadqiq etgan yirik sharqshunos va turkiyshunos olimlar atroflicha ko‘rsatib berishgan. R.R.Arat, V.V.Radlov, A.Smaylovich, E.E.Bertels, A.Dilachar, A.Volitova, I.V.Stebleva, Q.Karimov, B.To‘xliyev⁸ singari olimlarning bu

Нижний Новгород. 2017. –196 б., Юрков Е.Е. **Метафора в аспекте лингвокультурологии.** Док.филол.наук...дисс.афто. Санкт-Петербург. 2012. –59 б.

⁶ Атауллоҳ Ҳусайний. Бадойиғу-с-санойи (аруз вази ва бадийи воситалар ҳақида). Форсчадан Алибек Рустамов таржимаси – Тошкент: Ғофур Гуллом номидаги Адабийот ва санъат нашриёти. 1981. – 400 б., Шамси Қайси ар-Рози. Ал-мўҷам фи маъорийи ашъор-ил-ачам. – Душанбе: Адиб. 1991. – 464 с., Рашид ад-Дин Ватват. Сабы волшебства в тонкостях поэзии. Перевод с персидского исследование и комментарий Н.Ю. Чалисовой – Москва: 1985. – 327 с., Шайх Ахмад Ибн Худойдод Тарозий. Фунуну-л-балога., (“Балогат илмлари”) Масъул муҳаррир: Б. Ҳасанов. – Тошкент: Хазиана, 1996. – 212 б., Крачковский И.Ю. Избранные сочинения. Издательство академии наук СССР, Москва. Ленинград, 1960. – 745 с.

⁷ Исҳоқов Ё. Сўз санъати сўзлаги. – Тошкент: Ўзбекистон. 2014. – 320 б., Boltaboyev H. Sharq mumtoz poetikasi. – Toshkent: 2008. – 222 б., Зехни Т. Санъати суҳан. – Душанбе: Маориф, 1992. – 304 б., Бобоев Т., Бобоева З. Бадийи санъатлар. – Тошкент, 2001. – 118 б.; Т. Бобоев. Шеър илми таълими. (Ўзбек шеърияти поэтикасидан сабоқлар) – Тошкент: Ўқитувчи. 1996. – 344 б., Каримов О.Я. Абдулла Орипов шеъриятида метафорик образлар тизими. Филол.фан.номз...дисс. – Тошкент, 2012. – 140 б., Мамажонов З.А. Ўхшатиш асосидаги шеърий санъатларнинг назарий тавсифи ва таснифи. Филол.фан.б.фалс.док. ...дисс.афтореф. – Тошкент, 2017. – 48 б., Қобулжонова Г. Метафоранинг системавий лингвистик талқини. Филол.фан. ном....дисс. – Тошкент, 2000. – 124 б., Рофиева Г.Ю. Ўзбек тилидан француз тилига концептуал метафорлар таржимасининг ўзига хос хусусиятлари (Эркин Аъзам асарлари асосида). Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2020. – 122 б., Насруллаева Г.С. Антропоцентрик метафоранинг лисоний, когнитив ва лингвомаданий аспекти. Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2019. – 139 б., Насруллаева Г.С. Антропоцентрик метафоранинг лисоний, когнитив ва лингвомаданий аспекти. Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2019. – 139 б., Холмуродова М.Ф. “Кутадғу билиг” лексикаси. Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2019. – 154 б.

⁸ Arat R.R. Kutadgu Bilig I: Metin – Ankara, 1979. – 656 s., Arat R.R. Kutadgu Bilig II Çeviri. Turk Tarih Kurumu Basimevi. – Ankara, 1994. 6-baskı. – 477 s., Radloff W. Das Kutadku Bilik des Jusuf Chass-Hadschib aus Balasagun. Teil 1: Der Text in Transkription. Teil 2: Text und Uebersetzung nach den Handschriften von Wien und Kairo – St. Petersburg, 1891. – 252 p., Радлов В.В. Кутадғу билиг. Факсимиле уйғурской рукописи императорской и королевской библиотеки в Вене. – СПб, 1890. – 246. с., Самойлович А. Дополнение к предложению Радловым и Томсеном к переводам одного стиха —Кутадғу билиг// Доклады Академии наук, серия В. – Москва, 1928. – № 2. – С. 23-25., Самойлович А. Из поправок к изданию и переводу —Кутадғу билиг//Доклады Российской Академии наук, серия В. – Москва, 1924. – С. 148-151., Бертельс Е.Э. Изречение Ибрахим ибн Адхам в —Кутадғу билиг. Суфизм и суфийская литература. – Москва: Наука, 1965. – 524 с., Валитова А.А. К вопросу о классовой природе караханидского государства//Труды Киргизского филиала АН

boradagi ilmiy kuzatishlari diqqatga sazovordir. Ushbu asarni tarjimashunoslik yo‘nalishida tadqiq qilgan A.Kasiyeva, Z.Sodiqov va Q.Sidiqov⁹ kabi olimlarning ishlarida “Qutadg‘u bilig” asliyatini g‘arb tillariga qilingan tarjimalari bilan qiyosiy hamda leksik-semantik tahlil qilingan. Biroq shuni alohida ta’kidlash kerakki, metafora nazariyasi sharq va g‘arb poetikasida o‘zaro qiyosiy aspektda yetarli, katta monografik darajada tadqiq qilinmagan. Tadqiqot, avvalo, ana shu jihatdan boshqa ilmiy ishlardan farqli. Qolaversa, biz tahlil qilingan metafora nazariyasi asosida “Qutadg‘u bilig” asliyatini va ingliz tiliga qilingan tarjimalarda mutarjimlarning mahoratini belgilashga harakat qildik.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta’lim muassasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Namangan muhandislik-texnologiya instituti “Chet tillar” kafedrasining ilmiy-tadqiqot ishlari rejasining “Zamonaviy tarjimashunoslikning dolzarb masalalari” mavzusi bilan bog‘liq ravishda bajarilgan.

Tadqiqotning maqsadi metafora nazariyasiga sharqona va g‘arbona qarashlar mohiyatini Yusuf Xos Hojibning “Qutadg‘u bilig” dostoni va uning tarjimasini materiallari asosida tadqiq etishdan iborat.

Tadqiqotning vazifalari:

Sharq va g‘arb poetikasida “istiora” (“metafora”) san’ati haqidagi mavjud nazariy qarashlar mohiyatini tavsiflash hamda ularning qiyosiy tahlilini amalga oshirish;

СССР. – Фунзе: Киргосиздат, 1942. – С. 127-130., Валитова А.А. К вопросу о мировоззрении Юсуфа Баласагунского (политические поучения среднеазиатского мыслителя XI века)// Краткие сообщения Института народов Азии. – Москва: Наука, 1964, – № 71. – С. 99-125., Валитова А.А. К изданию критического текста и перевода — “Кутадгу билиг» // Краткие сообщения Института народов Азии. – Москва: Наука, 1961. – № XVII. – С. 77-88., Валитова А.А. О некоторых поэтических особенностях —Кутадгу билиг –Москва: Из-во Восточной литературы, 1960. – 214 с., Валитова А.А. О некоторых терминах в — «Кутадгу билиг» // Краткое сообщение Института народов Азии. – № 63. – Москва: Наука, 1962. – С.111-123., Валитова А.А. Отражение легенды об Александре Македонском и нищем шах-заде в — “Кутадгу билиг” // Краткие сообщения Института народов Азии. – Москва: Наука, 1964. – № 65. – С. 124-129., Валитова А.А. Юсуф Баласагунский и его — “Кутадгу билиг» // Краткие сообщения Института востоковедения АН СССР. – Москва: Наука, 1952. – № 4. – С. 56-63., Стеблева И. В. Арабо-персидская теория рифмы и тюркоязычная поэзия. // Тюркологический сборник. К 60-летию Н.А.Кононова. – Москва: Наука, 1966. – С. 246-254., Стеблева И.В. К вопросу о происхождении жанра – Туяг. / Тюркологический сборник. – Москва: Наука, 1970. – С 135-137., Стеблева И.В. О проникновении арабо-персидских метров в тюркоязычную поэзию. // Проблемы литературы и эстетики в странах Востока. – Москва: Наука, 1964. – С. 214-242., Стеблева И.В. Поэзия орхоно-енисейских тюрок // Народы Азии и Африки. – Москва, 1963. – № 1. – С. 146-150., Стеблева И.В. Поэзия тюрок V-VIII вв. – Москва: Наука, 1965. – 148 с., Стеблева И.В. Поэтика —Кутадгу билиг // Советская тюркология. – Баку, 1970, – № 4, – С. 94-100., Стеблева И.В. Развитие тюркских поэтических форм в XI веке. – Москва: Наука, 1971. – 299 с., Каримов Қ. “Кутадгу билиг”да келишик категорияси: Филол. фан.ном.дис. – Тошкент, 1962. – 194 б., Тўхлиев Б. Юсуф Хос Ҳожибнинг “Кутадгу билиг”и ва айрим жанрлар тақомили (Маснавий, тўртлик, қасида). – Тошкент: Асп-Матбуот, 2004. – 119 б., Тўхлиев Б.Юсуф Хос Ҳожибнинг —Кутадгу билиг асари. – Тошкент: Ўзбекистон, 1991. – 64 б., Тухлиев Б. Юсуф Хос Ҳожибнинг —Кутадгу билиг асари ва туркий фольклор: Филол. фан. док. ... дисс. – Тошкент: 1991. – 322 б.

⁹<https://www.ayk.gov.tr/wp-content/uploads/2015/01/KASIEVA-Aida-STYLISTIC-DEVICES-IN-THE-KUTADGU-BILIG-AND-THE-ADEQUACY-OF-THEIR-TRANSLATION-INTO-ENGLISH-ON-THE-MATERIAL-OF-ENGLISH-TRANSLATION-MADE-BY-W.-MAY.pdf>, Содиков З. Юсуф Хос Ҳожиб “Кутадгу билиг” асарини олмонча илмий адабий талкинлари. Филол.фан.номз...дисс. – Тошкент, 1994. – 134 б., Содиков З. Юсуф Хос Ҳожиб “Кутадгу билиг” асари немисча ва инглизча таржimalари киёсий-типологик тахлили. Филол.фан.докт...дисс. – Тошкент, 2020. – 165 б., Сидиков Қ. “Кутадгу билиг” тўртликларининг инглизча бадий таржима хусусиятлари. – Тошкент: Баёз нашриёти. 2014, б. 89., Сидиков Қ. Стилистические проблемы художественного перевода//Наманган давлат университети илмий ахборотномаси. 2024. 5-сон 666-669 б

Sharq va g'arb poetikasida metaforaning turlariga oid qarashlarning o'zaro umumiy va farqli tomonlarini aniqlash;

Yusuf Xos Hojibning "Qutadg'u bilig" dostoni misolida asliyat va tarjimada metaforaning ishtiroki va uning tarjimasiga oid tajribalar mohiyatini yoritish;

asardagi metaforalar tizimining turli tarjimalardagi talqinlarni qiyoslash orqali tarjimonlar mahoratini belgilash.

Tadqiqotning obykti sifatida XI asrning qadimiy turkiy yozma manbasi "Qutadg'u bilig" da qo'llangan metaforalar tizimi va ularning ingliz tiliga tarjimalari tanlangan.

Tadqiqotning predmeti "Qutadg'u bilig" misolida bir tildagi metaforalarning boshqa tilga tarjima qilish jarayonidagi asosiy qonuniyatlarni tadqiq etishdan iborat.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda tavsiflash, tasniflash hamda tarixiy-qiyosiy usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

sharqda ham g'arbda ham istiora (metafora)ga qarashda uning o'xshatish asosida yuzaga kelishi bilan bog'liq holda umumiylik qayd etilsa-da, bu atama anglatadigan ma'no qamrovida g'arb mutaxassislarining boshqa ko'chmlarni ham shu silsilaga kiritishga moyilliklari aniqlandi;

metafora tarjimasining faqat asliyat muallifining dunyoqarashi va uslubigagina emas, balki tarjimaning nasriy yoki she'riy shaklda amalga oshirilgani bilan ham chambarchas bog'liq ekani isbotlandi;

metafora tarjimasida tarjimon mahorati shaxsiy tajribadan tashqari matnning janr xususiyatlariga uslubiy o'ziga xosliklariga, asarning shakliy poetik jihatlariga bog'liqligi ochiqlandi;

metafora va uning tarjimasidagi asliyat hamda tarjima o'rtasidagi adekvatlik darajasi baholanib, tarjimada asliyatga moslik, unga yaqinlik ayni paytda ayrim chekinishlarning sababi va natijalari ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Asliyat va tarjima matnidagi metaforalar tabiatidagi o'ziga xoslik va ayirmalar mohiyati aniqlangan, tarjima jarayoniga oid ayrim o'xshatish yoki majozga asoslangan lisoniy hodisalarga oid izoh va tavsiyalar ishlab chiqilgan;

Yusuf Xos Hojibning poetik mahoratini o'rganishda metaforalarning asliyat va tarjimadagi mavqeini qiyosiy o'rganishning amaliy va nazariy yechimlari tavsiya etilgan.

Tadqiqot natijalarining ishonchliligi tadqiqot ishining dolzarbligi unda qo'yilgan muammoning aniq ifoda qilingani, tanlangan metodlarning to'la mosligi, nufuzli ilmiy nashrlarda chop etilgan ilmiy maqolalar tadqiqot ishining obykti doirasida amalga oshirilgani, qolaversa, tegishli vakolatga ega bo'lgan tashkilotlar tomonidan berilgan joriylanish ma'lumotlari tadqiqot ishining ilmiy yangiligiga xosligi bilan alohida ahamiyatga ega.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Dissertasiya ishining ilmiy va amaliy natijalari quyidagilardan iborat:

Tadqiqot ishi natijalarining ilmiy ahamiyati metaforani ham sharq ham g'arb adabiyoti talqinida tadqiqot olib boruvchi tilshunos, adabiyotshunos va

tarjimashunos tadqiqotchilar uchun asosiy manbalardan biri sifatida ishlatilishi mumkinligi bilan izohlanadi.

Tadqiqot ishining amaliy ahamiyati ishdagi aniq qo‘yilgan mulohazalar va undagi ilgari surilgan xulosalardan foydalangan holda oliy ta‘lim muassasalarining adabiyot nazariyasi, qiyosiy tilshunoslik, qiyosiy tarjimashunoslik asoslari, qadimiy turkiy til kabi fanlarning ma‘ruza hamda seminar mashg‘ulotlarini ilmiy-nazariy jihatdan yetarli ma‘lumotlar bilan to‘ldirib, kelajakda barcha talablarga mos keladigan o‘quv qo‘llanma va darsliklar yaratishga asos bo‘lishi bilan belgilanadi. Shuningdek, dissertasiyada keltirilgan fakt va materiallar tarjimonlar uchun amaliy namuna vazifasini ado etishi mumkin.

Tadqiqot natijalarining joriy qilinishi. “Metaforaga oid sharqona va g‘arbona qarashlarning qiyosiy tahlili (“Qutadg‘u bilig” metaforalari misolida)” mavzusida olib borilgan tadqiqot ishi asosida:

Qadimiy turkiy yozma manba bo‘lgan “Qutadg‘u bilig” asliyatida aniqlangan istioralar o‘zbekcha tadbil hamda ingliz tilidagi tarjimalar bilan qilingan qiyosiy tadqiqot ishi O‘zbekiston Respublikasi Oliy ta‘lim, fan va innovatsiyalar vazirligi Namangan davlat universitetida bajarilgan “Kodeks kumanikus” qo‘lyozmasining elektron ilmiy izohli matni va izohli lug‘atini yaratish” mavzusidagi FZ-20190815110 raqamli innavatsion ilmiy loyihani bajarishda foydalanilgan (Namangan davlat universitetining 2024-yil 25-iyundagi 750/02-04-son ma‘lumotnomasi). Natijada, dissertatsiya materialidan loyihaning izohli lug‘at yaratish qismida ko‘chma ma‘nodagi so‘z va so‘z birikmalarini yaratishga doir tavsiyalarning nazariy asosi sifatida foydalangan.

G‘arb va sharq mumtoz poetikasida metaforaga oid qarashlarni tahlil qilingan dissertatsiya ishi O‘zbekiston Respublikasi Oliy ta‘lim, fan va innovatsiyalar vazirligi Namangan davlat universitetida “O‘zbek folklorining o‘zbek va ingliz tillaridagi veb-sayti va multimedia mahsulotlarini yaratish” mavzusidagi FZ-201912099 raqamli amaliy ilmiy loyihani bajarishda foydalanilgan (Namangan davlat universitetining 2024-yil 25-iyundagi 751/02-04-son ma‘lumotnomasi). Natijada, multimedia mahsulotlarni yaratish jarayonida dissertatsiya ishida keltirilgan metaforaga oid ilmiy-nazariy ma‘lumotlar bilan boyitilgan.

G‘arb va sharq poetikasida metafora nazariyasiga nazariy qarashlar hamda ular asosida Qadimiy turkiy yozma manba “Qutadg‘u bilig” asliyatida mavjud metaforalar ingliz tiliga qilingan tarjimalarda qiyosiy tahlil qilingan tadqiqot ishining ilmiy xulosalaridan O‘z MTRK “O‘zbekiston teleradiokanali” DMning “Adabiy jarayon”, “Millat va ma‘naviyat” va “Ta‘lim va taraqqiyot” dasturlarining 2022-2024-yillardagi sonlarini tayyorlashda foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston teleradiokanali” DM ning 2024-yil 2-iyuldagi 04-36-798 son ma‘lumotnomasi). Natijada, g‘arb va sharq metaforasi asosida tahlil qilingan nazariy ma‘lumotlar, ular asosida qiyosiy tadqiq qilingan “Qutadg‘u bilig” metaforalari to‘g‘risidagi ma‘lumotlar yuqorida keltirilgan dasturlarning ilmiy va amaliy jihatlarini boyitgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 9 ta ilmiy-amaliy anjumanda, jumladan, “Kognitologiya va pragmatikaning istiqbolli yo‘nalishlari” (Toshkent, 2020); “Jahon turkologiyasining buyuk obidasi

“Qutadg‘u bilig” va uni o‘rganishning dolzarb masalalari” (Toshkent, 2020); “Tarjima va til taraqqiyoti: texnik tarjima va tilning takomillashuvida tarjimaning roli” (Namangan, 2021); “Til o‘qitishda tarjima va tilning o‘rni” (Namangan, 2021); “Xalqaro tarjimonlar forumi” (Namangan, 2022), “Raqamli texnologiyalar davrida xorijiy tillarni o‘qitishning dolzarb muammolari” (Farg‘ona, 2023), “Proceedings of International Conference on Educational Discoveries and Humanities” (Texas, AQSh, 2024) kabi respublika va xalqaro ilmiy-amaliy konferensiyalarda jamoatchilik muhokamasidan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Dissertatsiya mavzusi bo‘yicha 8 ta ilmiy maqola chop etilgan, Scopus bazasiga kiradigan nufuzli jurnallarda 1 ta maqola, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan respublika nashrlarda 4 ta va xorijiy nashrlarda 3 ta maqola chop etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, boblar bo‘yicha hamda yakuniy xulosa, foydalanilgan adabiyotlar ro‘yxati va ilovalardan iborat. Ishning umumiy hajmi 143 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida o‘tkazilgan tadqiqotlarning dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi va vazifalari, ob‘ekt va predmetlari tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiya uch bobdan iborat bo‘lib, birinchi bobi **“G‘arbda metafora nazariyasi”** deb nomlanadi. Mazkur bobning **“Metaforaga oid umumiy qarashlar tarixidan”** nomli ilk faslida g‘arbda metafora nazariyasini paydo bo‘lishi tarixi va rivojlanishi bosqichlari, olimlar tomonidan ilgari surilgan metafora nazariyalari, ularning ilmiy tadqiqiga asoslangan.

G‘arbda Aristotel nazariyasini yoqlab chiqqan holda metafora hodisasini o‘rganish va tadqiq qilish ishlari keng ko‘lam kasb etadi. Xususan, XX asrda g‘arbda metafora nazariyasi bilan yetuk fan arboblari shug‘ullana boshladi.

Faylasuf M. Blek **“metaforani tushunish topishmoqning javobini topish yoki kodni yechishdek bir gap”**¹⁰, – deb ta’riflaydi. Bunday mulohaza akademik V.V.Vinogradovda ham **“istioraviy topishmoq”** tarzida uchraydi¹¹. Topishmoqlarda yashirin o‘xshatish mavjudligi M.Blek va V.V.Vinogradovlarning fikrlari asosli ekanini ko‘rsatadi.

G‘arbda metaforani mifologik, falsafiy, lingvistik va boshqa fanlar nuqtai nazaridan o‘rgangan E.Kassirer, A.Richards, X.Ortega-i-Gasset, R.Yakobson,

¹⁰ Black M. Metaphor. In: M.Black. Models and Metaphor. Studies in Language and Philosophy. – London: Cornell University Press. 1962, p. 34.

¹¹ Виноградов В.В. Поэтика русской литературы. – Москва: Наука, 1976. – 425 с.

D.Davidson, N.Gudmen, M.Birdsli, F.Uilrayt, va A.Vejbiska¹² nomlarini keltirish o‘rinli. Mana shunday olimlarning mehnati va amalga oshirgan ilmiy izlanishlari samarasi o‘laroq, metafora endilikda nafaqat adabiy va lingvistik jihatdan, balki falsafiy tomondan ham o‘rganilishiga zamin yaratildi. Rus olimlar tomonidan ko‘p diqqatga sazovor tadqiqot ishlar bajarilgan. Ulardan quyidagilarni alohida ta’kidlash kerak: A.N. Veselovskiy, L.I.Timofeyev, G.L. Abramovich, G.N. Pospelov, V.M. Jirmunskiy, G.N. Sklyarevskaya, I.V. Milashevskaya, Y.Y. Yurkov¹³. Yuqoridagi olimlarning barcha nazariyalari Aristotelning “Poetika” asarida berilgan g‘oyalari negizida shakllangan.

Boshqa bir olim R.O. Yakobson lingvistikaning eng umumli aspekti deb atagan “afeziya”ni metafora atamasi hosil qilishning bir qismi sifatida belgilaydi. Afeziya, aslida, meditsinada nutqiy kasallik turlaridan biriga berilgan nom bo‘lib, u ko‘proq yosh bolalarda uchraydi. Bu kasallikka chalingan bemorlar nutqiy rivojlanishda ortda qolgan bo‘lib, ular to‘liq bir gapning o‘rniga bitta so‘z yoki biror-bir so‘z o‘rniga, umuman, boshqa so‘z ishlatadi. R.O. Yakobson metaforani afeziya kasalligiga qiyoslab o‘rganib chiqadi. Uning fikriga ko‘ra, afeziyaning turlari juda ko‘p, lekin ularning barchasi ikki nuqta, ya’ni metafora va metonimiya orasida paydo bo‘ladi¹⁴.

Yirik adabiyotshunos Y. Lotman she’riyatni “murakkab darajada qurilgan ma’no”¹⁵ deb tavsiflagan edi. Bunda u she’rning umumiy kompozitsiyasi va qurilishida ishtirok etayotgan barcha unsurlarni, jumladan, til unsurlarining ishtirokini ham ko‘zda tutgan. Olimning talqinicha, “she’rdagi har bir unurning o‘zi alohida hamda umumiy tarzda boshqa unsurlar bilan yaxlitlikda mutlaqo maxsus semantik yuk ko‘taradi”¹⁶. Bu fikrni matnda ishtirok etayotgan istioralarga ham to‘lig‘icha tatbiq etish mumkin. “Qutadg‘u bilig”da mana bunday misralar ko‘p uchraydi.

Билишти, көрушти кишиләр билә,

Отағ тутты өзкә йаруды күлә. (Q.B. 488)

Kishilar bilan tanishdi, ko‘rishdi,

O‘ziga hujra (boshpona) oldi, kulib chehrasi ochildi. (Q.K. 488)

¹² Ortega-y-Gasset J. Las dos grandes metáforas. In: Ortega-y-gasset J. Obras Completas. Tomo II. – Madrid. 1966, p. 387-400, Jakobson R.O. Two aspects of language and two types of aphasic disturbances- The Hague- Paris: Mout publishers, 1971, p. 239-259., Davidson D. What Metaphors Mean//Critical Inquiry. 1978, Issue5, p. 31-47., Goodman N. Metaphor as moonlighting//On Metaphor edited by S. Sacks. - The University of Chicago Press, 1978, p. 175-180., Beardsley M.C. The Metaphorical twist//Philosophy and Phenomonological Research. Vol. 22, 1962, Issue 3, p. 293-307., Wheelwright P. Metaphor and Reality. – Indiana University Press: Bloomington – London, 1967 p. 70-128., Wierzbicks A. Porownanie – gradacja – metafora. – Pamietnik literacki. 1971, № 4, p 127-147.

¹³ Веселовский А.Н. Историческая поэтика. – Ленинград: Художественная литература, 1940. – 647 с., Тимофеев Л.И., Тураев С.В. Словарь литературоведческих терминов. – Москва: Просвещение, 1974. – 509 с., Абрамович Г. Л. Введение в литературоведение. - Москва: Просвещение, 1975. – 352 с., Поспелов Г. Н. Теория литературы: Учебник для ун-тов. - Москва: Высш. школа, 1978. – 351 с., Жирмунский В.М. Теория литературы. Поэтика. Стилистика. - Ленинград: Наука, 1977. – 405 с., Складверская Г.Н. Метафора в системе языка. – Санкт-Петербург: Наука, 1993. – 152 б., Милашевская И.В. Концептуальная метафора голова – вместилище объективация в русском языке. Канд.филол.наук...дисс. Нижний Новгород. 2017. – 196 б., Юрков Е.Е. Метафора в аспекте лингвокультурологии. Док.филол.наук...дисс.афто. Санкт-Петербург. 2012. – 59 б.

¹⁴ Jakobson R.O. Two aspects of language and two types of aphasic disturbances - The Hague-Paris: Mout publishers. 1971, p. 239-259.

¹⁵ Лотман Ю. М.О поэтах и поэзии. – С.-Петербург: «Искусство—СПБ», 1996. – 49 с.

¹⁶ Лотман Ю. М.О поэтах и поэзии. – С.-Петербург: «Искусство—СПБ», 1996. – 49 с.

Ushbu parcha asardagi asosiy voqealarning ilk boshlanayotgan qismiga oid. Unda donishmand Oyto‘ldining elig ta’rif etganidan keyin uning xizmatiga ko‘z tutgan holda o‘z tug‘ilib o‘sgan maskanidan elig yashayotgan poytaxtga kelgan paytidagi dastlabki ancha qiyin vaziyatni boshdan kechirayotgan holati o‘z ifodasini topgan. Tanish bilish va qarindosh-urug‘lari yo‘q yirik bir katta shaharda katta qiyinchiliklarni boshdan o‘tkazib o‘zi uchun arang bir kichik boshpana topgan paytdagi holati tasvirlangan. Ayni mana shu vaziyat uchun adib qo‘llagan tasvir vositalari, ifoda imkonlari juda mos va munosib bo‘lib tushgan: “Отағ тутты өзкә йаруды күлә”. Bunda “Отағ тутты” topilgan joyni anglatib turibdi. Shu holatdan keyingi quvonchli daqiqalar esa “йаруды күлә” istiorasi orqali reallashgan. Bunda shunchalik qiyinchilik va mashaqqatlardan keyingi quvonchli bir ruhiy holat ixcham va tushunarli tarzda ifoda etilgan.

Xuddi shu misrlar Mey tarjimasida mana bu shaklda tarjima etilgan:

But soon he made friends, showing patient goodwill.

He found him a roof, and forgot all his ill. (499)

Mazmuni:

Tezda u sabrini namoyish qilib do'stlar orttirdi,

O'ziga boshpona topdi va hamma qiyinchiliklarni unutdi. (J.I.)

Aslida ingliz tilidagi “ill” ot so‘z turkumiga mansub bo‘lib, uni turli matnlardagi mazmunida “dard”, “kasallik”, “qiyinchilik”, “muammo” kabi ma’nolar mavjudligi namoyon bo‘ladi¹⁷. Bu matnning umumiy ma’nosi yuzaga chiqmaganini anglatadi. Shunga qaramasdan qadimiy tarkiy tildagi ifoda mujassamlashgan ta’sirchanlik ingliz tilidagi ifodada juda yorqin tarzda ko‘zga tashlanmaydi.

Agar matndagi asosiy ma’noning istiora vositasida anglashilayotgan ottenkasiga tushayotgani nazarga olinadigan bo‘lsa, unda Meyning ayni mana shu jihatni e’tibordan soqit qilganini ko‘rish osonlashadi.

Bobning “**Metafora va uning turlariga oid qarashlar tavsifi**” deb nomlangan ikkinchi qismida g‘arbda metaforalar qanday turlarga bo‘linishi xususida fikr yuritilgan. Metaforani turlariga to‘xtalishdan avval, g‘arb olimlari tomonidan unga berilgan ta’riflarni ko‘rish o‘rinli.

Metafora haqidagi ta’riflar bir necha olimlar tomonidan turlicha talqin qilinadi. Bir necha rus olimlari tomonidan metafora borasida bildirgan fikr-mulohazalarni o‘zaro qiyoslashga ehtiyoj bordek. Quyidagi anashu qiyosiy tahlil imkonini beruvchi jadval:

1-jadval

Rus olimlarining metafora ta’rifi borasidagi qiyosiy tavsif

1	I.A.Boronina	Metafora yapon she’riyatida ekspressivlikning eng qadimgi shakllaridan biridir, garchi uni belgilash uchun maxsus atama hozirgi zamongacha (“an’yu” termini – so‘zma-so‘z “yashirin o‘xshatish, taqqoslash” paydo bo‘lganida) ma’lum emas edi ¹⁸ .
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¹⁷ Macmillan English Dictionary for Advanced Learners, International Student Edition, - Macmillan Publishers Limited. 2006. p. 414.

¹⁸ Боронина И.А. Поэтика классического японского стиха. – Москва: «Наука», 1978. 59 с.

2	I.V.Arnold	Metafora - bu bir narsaning nomini boshqasiga qo'llash va shu bilan ikkinchisining muhim xususiyatini ochish orqali yashirin taqqoslash deb ta'riflanadi ¹⁹ .
3	L.I.Timofeyev va S.V.Turayev	Metafora (yunoncha “metaphorà” – “ko‘chirish”) – alohida so‘zlar yoki so‘z birikmalarining o‘xshashligi va qarama-qarshiligi bilan birlashtiriladigan ko‘chimning bir turi ²⁰
4	D.E.Rozental va M.A.Telenova	Metafora (yunoncha “metaphorà” – “ko‘chirish”) - ikki narsa yoki hodisaning qandaydir jihatdan o‘xshashligiga asoslangan so‘zning majoziy ma’noda ishlatilishi ²¹ .
5	L.M.Krupchanova	Metafora – bu alohida so‘zlar yoki so‘z birikmalar ma’nolarining o‘xshashligi yoki qarama qarshiligi bilan anglashiladigan ko‘chimning bir turi ²² .
6	V.A.Borodina	Metafora badiiy nutqning asosiy ko‘chimlaridan biri. So‘z yoki so‘z birikmasi so‘zma-so‘z emas, balki majoziy ma’noda qo‘llanganda badiiy ko‘chimga ega bo‘ladi ²³ .

Yapon klassik she’riyati bo‘yicha tadqiqot ishini bajargan I.A.Boronina o‘zining ilmiy asarida metaforani qadimiyligiga hamda yaqin yillargacha zamonaviy dunyoda metafora terminologiyasi mavjud emas degan mulohazani alohida urg‘ulagan. Bu ma’lumot unchalik to‘g‘ri emas. Metafora qadimdan nafaqat sharq: arab, fors-tojik va turkiy poetikada, balki g‘arb poetikasi uchun ham begona emas edi. Xususan yunon, rim mutafakkirlari tomonidan metafora haqida berilgan ma’lumotlar buning yaqqol isboti. Izoh so‘nggida muallif metaforaga “yashirin o‘xshatish”²⁴, deya ta’rif beradi. Albatta, olimning bu qarashida jon bor, chunki birinchidan, metafora xuddi tashbihdek hosil bo‘lsa-da, unda tashbihnikidek o‘xshatish vositasi ishtirok etmaydi, ikkinchidan, D.Quronov ta’kidlaganidek, “metaforada o‘xshatilayotgan narsa tushurib qoldirilgani holda o‘xshayotgan narsa uning ma’nosini bildiradi”²⁵. Shuning uchun, olimda bunday fikr bo‘lishi, tabiiy.

I.V.Arnold metaforada bir so‘z o‘z ma’nosida majoziy qo‘llanganda hosil bo‘lishini urg‘ulagan. Bu olim ham xuddi I.A.Boroninadek metaforani “yashirin o‘xshatish”²⁶ deya atagan. Ko‘rinib turibdiki, ayrim olimlar metaforani “yashirin o‘xshatish” sifatida bergan ta’riflarda mushtaraklik mavjud.

Adabiyotshunoslik va tilshunoslikka oid terminlar lug‘atida yuqoridagi

¹⁹ Арнольд И.В. Стилистика современного английского языка. – Ленинград: «Просвещение», 1973. стр. 146.

²⁰ Тимофеев Л.И., Тураев С.В. Словарь литературоведческих терминов. – Москва: «Просвещение», 1974. стр. 203

²¹ Розенталь Д.Э., Теленкова М.А. Словарь справочник лингвистических терминов. – Москва: «Просвещение», 1976. стр. 176.

²² Крупчанова Л.М. Введение в литературоведение. – Москва: «ОНИКС», 2009. стр. 68.

²³ Бородина В.И. Восприятие поэзии востока. – Москва – Санкт-петербург: «Диля», 2001. стр. 198.

²⁴ Боронина И.А. Поэтика классического японского стиха. – Москва: «Наука», 1978. с. 59.

²⁵ Quronov D. Adabiyotshunoslikka kirish. – Toshkent: Xalq merosi, 2004. b. 127.

²⁶ Боронина И.А. Поэтика классического японского стиха. – Москва: Наука, 1978. с. 59.

mualliflardan farqli ravishda metaforani ikki narsa va hodisa o'rtasidagi o'xshashlikdan tashqari ularning qarama-qarshiligiga asosida ham hosil bo'lishini alohida ta'kidlashgan. Bunday holat L.M.Krupchanova muallifligi ostida yaratilgan "Введение в литературоведение" kitobida ham uchraydi. Yuqoridagi izohda narsa va predmet o'rtasidagi o'xshashlik asosida metafora hosil bo'lishi barcha uchun ma'lum. Misol uchun, "oltin kuz", "po'lat nervlar" kabi so'z birikmalarida aniqlovchi sifatida kelgan so'zlar o'xshashlikka asoslangan, lekin narsa va predmet o'rtasidagi qarama-qarshilikka asoslangan badiiy ko'chim qandaydir ma'noda tasavvur qilish qiyin. Bu qarashni mualliflar g'arb olimlari tomonidan ilgari surilgan "taqqoslash nazariya"²⁷si ta'siri ostida o'zlarining ta'riflarida mujassamlashtirgan. Taqqoslash nazariyasida "Richard is a lion." (Richard – sher) (J.I.) jumlasini tahlil qilinganda, Richardning xarakteri sherniki bilan o'zaro qiyoslangan. Umuman olganda, taqdim qilingan misolda qarama-qarshilik asos vazifasini bajarmagan.

V.A.Borodina tomonidan berilgan izoh sharqona an'analari asosida yaratilgan deyishga aniq bir asos mavjud. Muallif "bir so'z yoki so'z birikmasi o'z ma'nosida emas, balki ma'juziy ma'noda ishlatilishini alohida ta'kidlagan.

G'arbda olimlar metaforani turlicha guruhlariga ajratishgan. Ammo tasniflash tamoyillari xususida hozirgacha aniq bir yo'nalish mavjud emas. Shuning uchun yig'ilgan ma'lumotlarga tayangan holda metafora quyidagi uch katta guruhga ajratish mumkin:

- 1) Leksik-semantik birliklar ishtirokiga ko'ra;
- 2) Amaliyotda ishlatilishiga qarab;
- 3) Konseptual metaforalar.

G'arbda olimlar yuqoridagi metaforalarni ham detallashtirgan holda o'rganib chiqishgan. Ayniqsa, J.Lakoff va M.Jonson o'zlarining "Metaphors We Live By" kitobida ushbu turdagi metaforani konseptual metafora deya atab fanga ma'lum qilib, ularni bir necha turlarga ajratishgan²⁸. Keyinchalik, ular "Cognitive science" ilmiy jurnalining 4-sonida "The Metaphorical Structure of the Human Conceptual System" nomli maqolasida konseptual metaforani turlari haqida aniqroq ma'lumotlar keltirishgan. Lingvistlar ushbu maqolada konseptual metaforani "Metaphorical concept", deb ham yuritishadi²⁹. Boshqa bir nechta olimlar, xususan, R.Gibbs, Z.Kovaches, J.Stin, B.Keysar, S.Glagsberg, R.Karston³⁰ va boshqalar, J.Lakoff va M.Jonsonning haqiqiy izdoshlari sifatida konseptual metafora ustida salmoqli izlanishlar olib borishgan.

Dissertatsiyaning "**Sharq istiorasi tarixi va poetikasi**" bobining birinchi fasli "**Istioraning sharq poetikasi tarixida tutgan o'rni**" deb nomlangan birinchi

²⁷ Ortony A. Understanding metaphors//Production note: University of Illinois, 2007. p. 3.

²⁸ Lakoff G., Johnson M. Metaphors We Live By – The University of Chicago Press, 1980. p. 3-32.

²⁹ Lakoff G., Johnson M. The Metaphorical Structure of the Human Conceptual System//Cognitive Science 4, 1980. p. 195-208.

³⁰ Gibbs R.W. The Poetic of Mind. – New York, Cambridge University Press, 1994. p. 1-178., Kovecses Z. Metaphor. A Practical Introduction. – T.: Oxford University Press, 2002. p.1-204., Steen G. Understanding Metaphor in Literature. An Empirical Approach. – T.: Longman London & New York, 1994. p. 1-165., Boaz K., Sam S. Metaphor and Communication//Poetics Today 1996. p.1-13., Robin C. Thoughts and Utterances. The Pragmatics of Explicit Communication. – Oxford: Blackwell. 2002.

qismida sharqda istiorani tadqiq qilish tarixi va istiora nazariyasi xususida so‘z yutilgan.

O‘rta Osiyo olimlari, buyuk mutafakkirlari arab dunyosi bilan yaqinlashganidan keyin poetika masalasiga ko‘proq tayana boshladi. Sakkokiyning “Miftoh ul-ulum”, Nasr ibni Hasanning “Mahosin-ul-kalom”, Muhammad bin Umar ar-Raduyoniyning “Tarjimon ul-balog‘a”, Atoulloh Husayniyning “Badoyi‘u-s-sanoyi”, Shams Qays ar-Roziyning “Al-mo‘cham fi ma‘ori ash‘or ul-Ajam”, Rashididdim Votvotning “Hadoyiqu-s-sehr fi daqoyiqu-sh-sher”, Shayx Ahmad ibn Xudoydod Taroziyning “Funun ul-balog‘a”³¹ kabi ilmiy risolalari sharqda mashhur bo‘lgan. “Istiora” haqidagi mulohazalarni bildirishda mana shu manbalarga, shuningdek, mazkur manbalarni tadqiq va tahlil qilgan mutaxassislar fikrlariga tayanishga harakat qildik.

Mamlakatimizda badiiy san‘atlar xususida ilmiy tadqiqotlarni olib borgan bir necha olimlarning metafora haqidagi fikrlarini qiyosiy tahlil qilish zarurati tug‘ildi. Tadqiqotchilar metafora ta‘rifi uchun turli xil manbalarga asoslangani sababli fikr-mulohazalarda qisman har - xillik mavjud.

2-jadval

O‘zbek olimlari tomonidan berilgan metafora ta‘rifining qiyosiy tavsifi

1	T.Boboyev (She‘r ilmi ta‘limi)	Metafora ko‘chimning bir turi bo‘lib, u ikki narsa yoki hodisa o‘rtasidagi o‘xshashlikka asoslanadi ³² .
2	Y.Is‘hoqov (So‘z san‘ati so‘zligi)	Istiorada so‘z va iboralar asl ma‘nosida emas, balki boshqa ma‘noda ishlatiladi va so‘zlarning ko‘chma ma‘nosini tashbihiy rivoji bog‘lanish asosida yuzaga keladi ³³ .
3	E.Xudoyberdiyev (Adabiyotshunoslikka kirish)	Ikki narsa-hodisaning o‘xshashligiga asoslangan majoz metafora yoki istiora deb ataladi. Metafora yopiq o‘xshatishdir ³⁴ .
4	I.P.Varfolomeyev, N.M.Mirqurbonov, T.A.Varfolomeyeva	Metafora (yunoncha “metaphorà” – “ko‘chirish”) ko‘chimning asosan ikki narsa va hodisaning o‘xshashligiga asoslangan yashirin o‘xshatish ³⁵ .
5	N.Hotamov va B.Sarimsoqov (Adabiyotshunoslik terminlarining ruscha-	Predmetlar o‘rtasidagi o‘xshashlikka asoslangan poetik ko‘chim: o‘xshashli ko‘chim ³⁶ .

³¹ Атауллоҳ Хусайний. Бадойиъу-с-санойи (аруз вази ва бадий воситалар ҳақида). Форсчадан Алибек Рустамов таржимаси - Тошкент, Ғофур Ғулом номидаги Адабиёт ва санъат нашриёти. 1981. – 400 б., Шамси Қайси ар-Рози. Ал-мўъҷам фи маъорийи ашъор-ил-ачам. – Душанбе: Адиб. 1991. – 464 с., Рашид ад-Дин Ватват. Сабы волшебства в тонкостях поэзии. Перевод с персидского исследование и комментарий Н.Ю. Чалисовой – Москва. 1985. – 327 с., Шайх Аҳмад Ибн Худойдод Тарозий. Фунуну-л-балога., (“Балогат илмлари”) Масъул муҳаррир: Б. Ҳасанов. – Тошкент: Ҳазина, 1996. – 212 б.

³² Бобоев Т. Шеър илми таълими (Ўзбек шеърини поэтикасидан сабоқлар). – Тошкент: Ўқитувчи, 1996. 208-209 б.

³³ Исоқов Ё. Сўз санъати сўзлиги. – Тошкент: Зарқалам, 2006. б. 22.

³⁴ Худойбердиев Э. Адабиётшуносликка кириш. – Тошкент, 2003. б. 138.

³⁵ Варфоломеев И.П., Мирқурбанов Н.М., Варфоломеева Т.А. Введение в литературоведение. – Тошкент, 2006. с. 268.

³⁶ Ҳотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча – ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. б. 180.

	o‘zbekcha izohli lug‘ati)	
6	H.Homidiy, Sh.Abdullayeva va S.Ibrohimova (Adabiyotshunoslik terminlari lug‘ati)	Metafora ikki narsa o‘rtasidagi o‘xshashlikka asoslangan o‘xshashlik ko‘chim ³⁷ .
7	Dilmurod Qurunov (Adabiyotshunoslikka kirish)	Voqealidagi narsa-hodisalar orasidagi bizga ko‘rinmagan, biroq san‘atkorona o‘tkir nigoh bilan ilg‘angan o‘xshashlik, aloqadorlik asosidagi ko‘chimlar o‘quvchini hayratga soladi, unga zavq bag‘ishlaydi. Badiiy asardagi eng ko‘p qo‘llanuvchi ko‘chim turlaridan biri metaforadir ³⁸ .

T.Boboyev hamda E.Xudoyberdiyevlar tomonidan berilgan izohlar bir-biriga deyarli o‘xshash. Ikki olim ham metaforaga ta’rifni “ikki narsa va hodisa o‘rtasidagi o‘xshashlik”³⁹ asos bo‘lishini ta’kidlagan. E.Xudoyberdiyevning izohida “metafora yashirin o‘xshatishdir” degan jumla bo‘lib, bu ma’lumot rus olimlari tomonidan berilgan ta’riflarda ham uchraydi. Bunday izoh yana bir risolada berilgan. Mualliflar: I.P.Varfolomeyev, N.M.Mirqurbonov, T.A.Varfolomeyevlar metaforani narsa va predmetlar o‘rtasidagi o‘xshashlikka asoslanishini ta’kidlaydilar, hamda uni “yashirin o‘xshatish”⁴⁰ deya ataydi.

T.Boboyev o‘zining “She’r ilmi ta’limi” monografiyasida “yasharin o‘xshatish” yoki “qisqa o‘xshatish” degan fikrlar to‘g‘ri emasligi xususida ma’lumot beradi⁴¹. Olimning fikricha, “metafora” va “o‘xshatish” alohida-alohida narsa.

Y.Is’hoqov metafora mavjud so‘z va so‘z birikmalari o‘z ma’nosida emas, balki majoziy ma’noda ishlatilishiga alohida urg‘u berib o‘tgan. Ta’rifda “majoz” so‘zining ishtirokidan bilish mumkinki, olim istiora tadqiqi uchun sharq mumtoz poetikasi ta’siri ostida yaratilgan ilmiy risolalarga tayangan.

Adabiyotshunoslikka oid lug‘atlarda, boshqa olimlar tomonidan bildirilgan fikrlar qisman takrorlanib, ajoyib bir mulohaza qo‘shimcha qilingan: “metafora – bu o‘xshashli ko‘chim”. Adabiyotshunoslik terminlarining ruscha-o‘zbekcha izohli lug‘atida shunchaki “o‘xshashli ko‘chim”⁴², deya qo‘shimcha ta’riflarsiz berilgan. Aksincha, adabiyotshunoslik terminlari lug‘atida ko‘chimlarni ikki turga: o‘xshashli va o‘xshashsiz ajargan. Mualliflar o‘xshashli ko‘chimni “metafora”, o‘xshashsiz ko‘chimni “metonimiya” ekani haqidagi ma’lumotlarni ham keltirgan.

Dilmurod Qurunov izohida erkinlik mavjuddek. Muallif metaforaga ta’rifni

³⁷ Хомидий Х., Абдуллаева Ш., Иброҳимова С. Адабиётшунослик терминлари луғати. – Тошкент: Ўқитувчи, 1970. б. 110.

³⁸ Qurunov D. Adabiyotshunoslikka kirish. – Toshkent: Xalq merosi, 2004. b. 127.

³⁹ Бобоев Т. Шеър илми таълими (Ўзбек шеърятини поэтикасидан сабоқлар). – Тошкент: Ўқитувчи, 1996. 208-б. 209.; Худойбердиев Э. Адабиётшуносликка кириш. – Тошкент, 2003. б. 138.

⁴⁰ Варфоломеев И.П., Миркурбанов Н.М., Варфоломеева Т.А. Введение в литературоведение. – Тошкент, 2006. с. 268.

⁴¹ Бобоев Т. Шеър илми таълими (Ўзбек шеърятини поэтикасидан сабоқлар). – Тошкент: Ўқитувчи, 1996. 212 б.

⁴² Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча – ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. Б. 180.

oddiy insonlar tasavvuri bilan topilishi mushkul, ammo ijodkorga xos bo'lgan badiiy tafakkur sohiblari aniqlay oladigan o'xshashlik, aloqadorlik asosidagi ma'no ko'chishi deya ta'rif berib, metaforani aniqlagan o'quvchining ichki kechinmalari bilan to'ldirgan. Qo'shimchasiga ta'rifda "metafora badiiy asarda eng ko'p qo'llanuvchi vosita"⁴³ deb ham qat'iy ma'lumot berilgan.

So'nggi yillarda, yurtimizda ham ilmi bade', ayniqsa, istiora, yuzasidan amalga oshirilgan tadqiqot ishlar talaygina. Ularning orasida T.Boboyev va Z.Boboyeva, G.Qobuljonova, N.Mirzayeva, U.Qobulova, O.Karimov, Y.Is'hoqov, Z.Mamajonov, D.Rustamova, G.Nasrullayeva, Sh.Maxmaraimova, G.Rofieva, N.Suyarova, D.Yunusova⁴⁴ kabi tadqiqotchilarning ilmiy ishlari va monografiyalari alohida ahamiyatga ega. Zero, ular tomonidan yaratilgan ilmiy risolalar keyingi avlod uchun dasturulamal bo'la oladi.

Bobning ikkinchi fasli "**Istiora va uning turlari**" deb nomlangan. Ikki risolalarda istioraning turlarga bo'linishi haqida yaqqol ma'lumot ham mavjud emas. Ularda bu san'at haqida umumiy qarashlar va davr taqazosida tanlangan misollar hamda ularning tahlili berilgan. Turlarga bo'linishi haqida ma'lumotlarni so'nggi yillarda yaratilgan ishlarda uchratamiz. Tadqiqotchi G.Qobuljonova o'zining tadqiqot ishida metaforaning sintagmatik qatordagi munosabat belgisiga ko'ra, quyidagi ikki turga ajratadi: 1) Tor (ochiq) metafora – bir jumla doirasida; 2) Keng (yopiq) – matn (kontekst) doirasida yoki sharoit (konsituatsiya) doirasida⁴⁵.

Badiiy san'atlar xususida monografik yo'sinda tadqiqot ishlarini olib borgan Yoqubjon Is'hoqov ham istiorani ikki turga ajratgan:

1. ochiq istiora (istiorai bit-tasreh)

2. yopiq istiora (istiorai izofiy)⁴⁶

Ochiq istiora.

Yoqubjon Is'hoqov istioraning ushbu turini yana boshqa bir nom: "istiorai bit-

⁴³ Quronov D. Adabiyotshunoslikka kirish. – Toshkent: Xalq merosi, 2004. b. 127.

⁴⁴ Бобоев Т., Бобоева З. Бадий санъатлар. – Тошкент. 2001. – 118 б.; Т. Бобоев. Шеър илими таълими. (Ўзбек шеърияти поэтикасидан сабоқлар) – Тошкент: Ўқитувчи. 1996. – 344 б., Қобулжонова Г. Метафоранинг системавий лингвистик талқини. Филол.фан. ном....дисс. – Тошкент 2000. – 124 б., Мирзаева Н. XX аср шеъриятида метафорик образ муаммоси (Гарсиа Лорка ва Шавкат Раҳмон шеърияти мисолида). Филол. фан. номз... дисс. Тошкент, 2006. – 132 б., Қобуллова У. Метафорик матнда интеграл ва дифференциал семалар муносабати (Ўзбек халқ топишмоқлари мисолида): Филол. фан. номз... дисс. – Тошкент. 2007. – 121 б., Каримов О. Абдулла Орипов шеъриятида метафорик образлар тизими. Филол. фан. номз... дисс. Тошкент, 2012. – 140 б., Исҳоқов Ё. Сўз санъати сўзлаги. – Тошкент: "Ўзбекистон". 2014. – 320 б., Мамажонов З.А. Ўхшатиш асосидаги шеърий санъатларнинг назарий тавсифи ва таснифи. Филол.фан.б.фалс.док. ...дисс.афтореф. – Тошкент. 2017. – 48 б., Рустамова Д. Метафорик эвфимизациянинг лингвокультурологик ва социопрагматик аспекти. Филол. фан. бўйича фалс. д-ри (PhD)... дисс. автореф. Фарғона, 2018. – 53 б., Насруллаева Г.С. Антропоцентрик метафоранинг лисоний, когнитив ва лингвомаданий аспекти. Филол.фан.б.фалс.док. ...дисс. – Тошкент 2019. – 139 б., Махмараймова Ш. Ўзбек тили метафораларининг антропоцентрик тадқиқи (номинатив аспект). Филол.фан.бўйича фалс. д-ри (PhD)... дисс. Самарқанд, 2020. – 74 б., Рофиева Г.Ю. Ўзбек тилидан француз тилига концептуал метафорлар таржимасининг ўзига хос хусусиятлари (Эркин Аъзам асарлари асосида). Филол.фан.б.фалс.док. ...дисс. – Тошкент 2020. – 122 б., Суярова Н. —Белги денотатив семали метафораларнинг таснифи, когнитив структураси ва лексикографик талқини. Филол. фан. бўйича фалс. д-ри (PhD)... дисс. автореф. Қарши, 2021. – 53 б., Юнусова Д. Шавкат Раҳмон шеъриятида метафорани ҳосил қилувчи лексик-грамматик воситалар тадқиқи. Филол. фан. бўйича фалс. д-ри (PhD)... дисс. автореф. Самарқанд. 2022. – 52 б.

⁴⁵ Қобулжонова Г. Метафоранинг системавий лингвистик талқини. Филол.фан. ном....дисс. – Тошкент 2000. 44-48 б.

⁴⁶ Исҳоқов Ё. Сўз санъати сўзлаги. – Т.: "Зарқалам" нашриёти, 2006. б. 49.

tasreh” deya atalishini eslatib o‘tgan. T.Zehnining o‘z ilmiy risolasida “istiorai ravshan” tarzida keltirilgan. Istioraning ushbu turiga ta’rif “So‘z san’ati so‘zligi” ilmiy risolasida quyidagicha: “Agar istiora obekti tilga olinmay, faqat istioralanuvchigina zikr qilinsa, bunday usul ochiq istiora deyiladi” deya ta’rif berilgan. Bundan ko‘rinadiki, jumalarda o‘xshatilayotgan narsa uchramaydi, balki istioralanuvchining o‘zi keladi. T.Zehnida ham deyarli shunday ta’rifga duch kelamiz. Demak, ikki muallifda ham bir xil ta’rif.

Tadqiqot obyekti “Qutadg‘u bilig” asliyatida aniqlangan ochiq metaforalar hamda ularni ingliz tiliga qilingan tarjima matnlari bilan qiyosiy qilish zarurati seziladi. Dostonda hayvonlar obrazi istioraviy birlik ifoda qilgan baytlar mavjud.

Сэниңдә йоқ эмди бу үчтә бири,

Қайудын тэгәр элкә күчкәй ары. (QB. 3072)

Endi senda bu uchdan biri ham yo‘q,

Elga zo‘ravon bo‘ri qayerdan tegadi. (Q.K. 3072)

Bu baytda “күчкәй ары” (zo‘ravon bo‘ri) birikmasi ochiq istiora. Bunda istioralanuvchining ifodasi yaqqol ko‘rsatilgan. Yusuf Xos Hojibning so‘z qo‘llash mahorati ana shunday baytlarda o‘zining yorqin ifodasini topgan. Buni “bo‘ri” so‘zi vositasida ko‘rib o‘tamiz. Shoir bu so‘zni goh salbiy, goh ijobiy qahramonlar vazifasida qo‘llay olgan. Shuning uchun ham Yusuf Xos Hojibni so‘z san’atkori deyish mumkin. Bayt O‘gdulmishning eligga javobi sifatida yangragan. Ingliz tiliga qilingan tarjimalarda bunday ochiq metaforalar qanday ifodalangani qiziq.

V. Mey tarjimasi:

But none of these three bear resemblance to you,

So where, then, should evil and sorrow show through? (3111)

Mazmuni:

Ammo manashu uch ayiqning hech biri senga o‘xshamaydi,

Yovuzlik va qayg‘u qayerda namoyon bo‘lishi kerak? (J.I.)

V. Mey tarjimasida asliyatda mavjud zo‘ravon bo‘ri istioraviy birikmasi uchramaydi. Tarjimada birinchi baytda “bear” so‘zi berilgan bo‘lib, bu hayvon ramziy ma’noda qabila yetakchilarini sifatlash uchun ham ishlatiladi. Ya’ni mahalliy amerikalaiklarda “bera medicine” degan birikma mavjud bo‘lib, bazan qabila boshliqlar shunday tasviriy ifoda yurutishgan⁴⁷. Bu bilan ular boshliqlar xalqning adolati va haqiqati uchun kurasha oladi degan ramziy ma’noni nazarda tutishgan. Tarjimaga e’tibor beradigan bo‘lsak, tarjimon “ayiq” so‘zni ijobiy emas, balki salbiy ma’noda qo‘llagan. Asliyatda aniqlangan metafora tushirib qoldirilib, o‘rniga uning ma’no-mazmunini ifoda qiladigan jumla bilan berilgan.

Yopiq istiora.

“Yopiq istiora” yoki “istiorai izofiy” istioralanuvchi zikr etilmay, balki uning biror bir sifati, xulq-atvori, uzv-a’zosi izofot sifatida keltirilgan jumlagaga aytiladi” deya ta’rif bergan. Demak. yopiq istiorada istioralanuvchiga xos va mos bo‘lgan biror bir sifat beriladi.

Professor B. To‘xliyev “Istiora va uning “Qutadg‘u bilig”dagi roli” nomli maqolasida yopiq istioralarda til materiallariga ko‘ra turlicha ifodalanishini

⁴⁷<https://blog.nativehope.org/native-american-animals-bear-mato-is-a-gift-to-mother-earth-and-her-people#:~:text=Bears%20are%20symbols%20of%20wisdom,to%20heal%20their%20own%20wounds.>

ta'kidlagan. Ulardan felli istioralarda murakkablik mavjud ekanligi alohida zikr etilgan⁴⁸. Quyida “Qutadg‘u bilig” dostonidagi yopiq felli metafora ishtirok etgan bayt keltirilgan.

Йағыз йэр, йашыл сув йараишты билэ,

Ара миң чечэклэр йазылды дүлә. (QВ. 3173)

Qora yer, yashil suv yarashgani tufayli,

O‘rtada ming (turli) chechaklar kulib ochildi. (Q.K. 3173)

Bayt qarindosh-urug‘lar doimo bir-birlaridan xabar olishini va agar arazlashib qolgan bo‘lsa, ular yarashganligini chechaklarni kulib ochilishiga qiyoslanmoqda. Birinchi baytda “йэр” (yer) bilan “сув” (suv) yarashgani tufayli sodir bo‘lgan hodisada qaramonlar “миң чечэклэр”, ya’ni qarindoshlar kulib ochilishi nazarda tutilgan. Kulib ochilish hodisasi baxtli bo‘lishning bir belgisi deya olinsa, bayt yopiq istiora vositasida bitilgan.

V. Mey tarjiması:

Where into black earth the bright water they pour,

There up spring the bossoms, and bloom are more and more. (3212)

Mazmuni:

Ular zilol suvni qora yerni qayeriga quyadilar,

U yerda bahorda gullaydi va ko‘proq gullaydi. (J.I.)

R. Denkof tarjiması:

Brown earth and blue water made a poet: Between them a thousand flowers bloom.

Mazmuni:

Qora yer va toza suv she‘r yozdi: ular orasida minglab gullar gulladi. (J.I.)

Ikki tarjimon aslyatdagi “миң чечэклэр йазылды дүлә” istioraviy birikmasini tarjimada mazmuniy shaklini ifodalash bilan chegaralangan. Aslida, felli metaforalar tarjiması muammoli bo‘lgani uchun tarjimonlar oldida metafora ifodalagan mazmunni so‘zma-so‘z berishdan boshqa imkoni yo‘q bo‘lgan.

Uchunchi bob “**Qutadg‘u bilig**” istioralari sharq va g‘arb mutaxasislari talqinida” deb nomlangan. Bobning “**Qutadg‘u bilig**” istioralarining poetik o‘ziga xosliklari” nomli birinchi qismida Yusuf Xos Hojibning “Qutadg‘u bilig” dostonida mavjud istioralarning o‘ziga xos jihatlari aslyatda aniqlanib, ular o‘zbekcha tadbil, hamda ingliz qilingan tarjimalar bilan qilingan qiyosiy tahlil keltirilgan.

Yusuf Xus Hojib qadimgi turkiy yozma adabiyotning otaxon adibi sifatida yuksak e‘tiborga sazovor bo‘lgan. Buni adibning hayoti va ijodini jiddiy tarzda tadqiq etgan yirik sharqshunos va turkiyshunos olimlar atroflicha ko‘rsatub berishgan. Ayniqsa, R.R.Arat, V.V.Radlov, A.Smaylovich, E.E.Bertels, A.Dilachar, A.Volitova, I.V.Stebleva, Q.Karimov, B.To‘xliyev singari olimlarning bu boradagi ilmiy kuzatishlari diqqatga sazovordir.

Yusuf Xos Hojib o‘z poetik mahoratini so‘z tanlashdan boshlab uning vazni va qofiya tizimida, asar syujeti va kompozitsiyasida, qahramonlar tasviri va talqinida ham ayro ko‘rsata olgan. Bu mulohazalar asarning tasvir vositalariga ham

⁴⁸ Тўхлиев Б. Истиора ва унинг “Кутадғу билиг”даги роли. //Адабий мерос, № 2 (22), 1982. б. 79.

to'laqoligicha taalluqlidir.

O'zbek tarjima maktabining xassos vakillaridan biri G'aybulla Salomov "shoirning ifodalari, istioralari qanchalik purma'no, ta'sirchan bo'lsa, she'r shuncha shirin va dilrabo bo'ladi"⁴⁹ deya tavsif bergan. Shuning uchun ham nazmda she'riy san'atlardan keng foydalaniladi.

Tadqiqot obekti sifatida "Qutadg'u bilig"ning asl matni, Qayum Karimov tomonidan amalga oshirilgan o'zbekcha tabdil, Volter Mey⁵⁰ning ingliz tilidagi nazmiy va Robert Denkof⁵¹ tomonidan amalga oshirilgan nasriy tarjimalar tanlab olindi. Tarjimalarga noaniqlik va nomuvofiqliklarni aniqlash uchun ba'zi holatlarda boshqa tillardagi (rus⁵² va turk⁵³) na'munalarga ham murojaat qilindi.

Ta'kidlash joizki, sharqdagi "istiora" atamasi ostidagi poetik hodisa g'arbda "metafora" nomi bilan yuritiladi. Shunga qaramay, ularning terminologik izohlaridagi ma'no qamrovlarida ayirmalar kuzatiladi. Xususan, sharq olimlari bu atama ostida alohida bir poetik hodisani ko'zda tutishadi. G'arbda esa bu tushuncha sharqdagi boshqa ayrim poetik hodisalarni ham o'z qamrovi ichida tutadi.

Quyida e'tiborni ana shunday istioraviy birikma qatnashgan baytni tarjimalar bilan birga qilingan tahliliga qaratamiz:

Муҳаммад йалавач халайиқ башы,

Қамуз барчаларга ул-ул көз қашы. (QB. 8)

Muhammad payombar-xaloyiq boshi,

Hamma (va) barchaga u ko'z-qoshdir. (Q.K. 8)

Ma'lumki, Islom diniga e'tiqod qiluvchilar oxirgi payg'ambar Muhammad (s.a.v) ga nisbatan har doim g'oyibona muhabbat his qiladilar. Yusuf Xos Hojib ham ushbu muhabbatni o'z asari debochasida baytlarni istioraviy jumla bilan ifodalashni maqsad qilib, yuqoridagi misralarni bitgan. Birinchi misrada payg'ambarni "халайиқ башы" deya ataydi. Q. Karimov tomonidan amalga oshirilgan o'zbekcha tabdilda ushbu jumla "xaloyiq boshi" tarzida beriladi. O'zbek tilining izohli lug'atida "xaloyiq" – [arabcha – Alloh yaratgan maxluqlar, odamlar] odamlar, xalq⁵⁴ tarzida keltirib o'tilgan. Asosiy badiiy ko'chim hosil qilgan "bosh" so'zi bo'lib, izohli lug'atda uning majoziy ma'nosi quyidagicha: "bosh" – boshliq, rahbar⁵⁵ tarzida berilgan. Demak, asliyatda muallif payg'ambarga ta'rifni xalqning boshlig'i, rahbari tarzida berib, musulmonlarni ortidan ergashtiruvchi ekanligini yana bir bor eslatib o'tmoqda. "Bosh" leksemasi asl ma'noda "insonning

⁴⁹ Саломов Ф., Комилов Н. Дўстлик кўприклари. – Тошкент: Ғофур Ғулом номидаги Адабиёт ва санъат нашриёти, 1979. – 111 б.

⁵⁰ Yusuf Balasaguni, Beneficent Knowledge translated into English by Walter May, Moscow and Bishkek, 1998, 541p

⁵¹ Yusuf Khas Hajib, Wisdom of Royal Glory (Kutadgu Bilig) A Turko-Islamic for Princes, Translated, with an Introduction and Notes by Robert Denkof, The University of Chicago Press, 1983. 282 p

⁵² Юсуф Баласугунский, Благодатное знание издание подготовил С.Н.Иванов. Т.: Москва, "Наука". 1983, 562 с

⁵³ Arat R.R. Kutadgu Bilig I: Metin – Ankara: 1979. – 656 s., Arat R.R. Kutadgu Bilig II Çeviri. Turk Tarih Kurumu Basimevi. – Ankara: 1994. 6-baskı. – 477 s.

⁵⁴ O'zbek tilining izohli lug'ati. – Toshkent: "O'zbekiston milliy ensiklopediyasi" davlat ilmiy nashriyoti. 4-tom. 380 b.

⁵⁵ O'zbek tilining izohli lug'ati. – Toshkent: "O'zbekiston milliy ensiklopediyasi" davlat ilmiy nashriyoti. 1-tom. 232-239 betlar.

ta'na a'zosi"ga nisbatan ishlatilib, ushbu ma'no tahlilga tortilgan baytning umumiy g'oyasiga mos kelmaganini hisobga olinsa, muallif bu so'zdan badiiy ko'chim hosil qilish uchun foydalangani ayonlashadi.

Ushbu bayt tarjimasini V. Mey tomonidan quyidagicha amalga oshirilgan.

V. Mey tarjimasini:

Mohamet was raised by the Lord very high,

For he was the apple of God's holy eye. (8)

Mazmuni:

Muhammad Lord tomonidan juda yuqoriga ko'tarildi,

Zero, u Xudo muqaddas ko'zining qorachig'idir. (J.I.)

Asliyatda Islom e'tiqodi bilan bog'liq tushunchalarni V. Mey Xristian e'tiqodli kishilar tasavvuri bilan tarjima qilyapti. Shuning uchun Muhammad Payg'ambarning xaloyiqqa boshchilik qilishi, asosan, adekvat tarzda o'girilgan bo'lishiga qaramasdan, keyingi misradagi Muhammad Payg'ambarning hamma uchun yaqin va aziz ekanligi inglizcha "he was the apple of God's holy eye – Xudo ko'zining olmasi, ya'ni ko'z qorachig'i" tarzida berilgan. Bir qarashda mantiq mutlaqo unutilganga o'xshab tasavvur hosil qilishga qaramasdan, bu yerda ko'zning olmaga o'xshatilishida "ko'z qorachig'i" nazarda tutilganini ilg'ash mumkin. Demak, tarjimon Islomiy tushunchaning ekuvalenti sifatida Xristian tasavvuridagi tushunchani topgan. Aytish lozimki Islomiy e'tiqod nuqtayi nazaridan tushunilishi murakkabroq bo'lgan hozirgi realiya Xristian dunyoqarashidagi inson uchun deyarli tushunarli shaklga ega bo'lgan. V. Mey tarjimasidagi "the Lord" so'ziga alohida e'tibor talab qilinadi. Buning sababi shuki, bu so'z inglizlarda turli xil ma'nolarda qo'llanadi. Ingliz tilida izohli lug'atlarda ushbu so'z asl ma'noda "ma'lum bir yo'nalishda buyuk qudratga ega bo'lgan erkak kishi" yoki "yuqori martabali kishi ismi oldidan qo'yiladigan so'z"⁵⁶ tarzida berilganligini hisobga olganda, tarjimada metafora noto'g'ri ifodalagandek. Nufuzli lug'atlarda bu so'zni Xristian dinida "God – Xudo" yoki "Jesus Christ – Iso Masih"⁵⁷ tarzida berilgan. Asliyatda keltirilgan birinchi misradagi istoira tarjima saqlanmagan bo'lsa-da, ikkinchi misrada mutarjim o'z maqsadiga erishgan. Biz yuqorida ushbu muvaffaqiyatga atroflicha to'xtalgan edik.

G'. Salomov "Tarjima san'ati – qayta tiklash san'ati, asarni boshqa tilda qayta yaratish san'atidir va qayta yaratilgan narsa asliga aynan o'xshamaydi. Agar aynan o'xshasa, u qayta yaratilgan bo'lmasdan, balki ko'chirma bo'ladi,"⁵⁸ deya ta'kidlaganda haq edi. U ko'chirma haqidagi fikrini "san'at emas, balki takror" deya ta'kidlaydi. Shuning uchun, asliyatni tarjimalar bilan qiyosiy tahlil qilinganda muvofiqlik yuqori darajada bo'lishi kutilmaydi.

Ming afsuski, ushbu baytning R. Denkof tomonidan amalga oshirilgan tarjimada qiyosiy tahlil qilish imkonsiz, chunki asliyatning muqaddima qismida berilgan baytlarni R. Denkof tarjima qilmagan. Buning sababi u asarni Qohira-

⁵⁶ Macmillan English Dictionary for Advanced Learners, International Student Edition, - Macmillan Publishers Limited. 2006. p. 214.

⁵⁷ <https://dictionary.cambridge.org/dictionary/english/lord>

⁵⁸ Саломов Ф., Комилов Н. Дўстлик кўприклари. – Тошкент: Ғофур Ғулом номидаги Адабиёт ва санъат нашриёти, 1979. б. 39.

Vena nusxasiga asoslanganligi, aksincha, Qayum Karimov Namangan nusxaga asoslanganligi. Bu holat ba'zi o'rinlarda V.Mey tarjimasida ham kuzatiladi.

Bobning ikkinchi fasli **“Istiorani qo'llashda Yusuf Xos Hojib mahorati va uni tarjimada qayta namoyon bo'lishi”** deb nomlangan. Yusuf Xos Hojib “Qutadg'u bilig” asari bilan yuksak darajadagi shoir ekanini ko'rsata olgan. Bu asar bir necha tillarga tarjima qilinganligi bilan o'z isbotini topgan. Tarjimashunos tadqiqotchilar uchun asliyat va tarjimalarni o'zaro qiyosiy tahlil qilib, tarjimalarning yutuq va kamchiliklarini aniqlash hozirgi zamon uchun muhim masala. Zero, “tarjima – bu faqat aloqa vositasigina emas, balki o'ziga xos lisoniy-uslubiy va terminologik boyishning qudratli omili hamdir”⁵⁹. Bunday tadqiqotchilarning vazifasi esa tarjimalar chinakamiga o'zgacha ishtiyoq bilan tarjima qilinganmi yoki imkon chegarasidagi tarjimani aniqlash hamda ularni tahlil qilishdan iborat.

Avvalgi qismda “Qutadg'u bilig” asliyati hamda ingliz tiliga qilingan tarjimalardan metafora vositasida yaratilgan baytlarni ayrimlarini tahlil qilib chiqqan edik. Tahlil qilingan misollar bizga mutarjimlarning yutuq va kamchiliklarini bir tomonlama ko'rsatib berdi va o'quvchi uchun asliyatdagi metafora tarjimalarda qanday berilganligini baholi qudrat aniq bo'ldi. Bu faslda Yusuf Xos Hojibning istiorani qo'llashdagi mahoratini va tarjimonlarning qobiliyatini yanada ham aniqroq ko'rish uchun raqamlarga murojaat qilamiz. Asarning 766 ta baytda metafora aniqlandi⁶⁰. Asliyatda aniqlangan istiora mavjud baytlar tarjimasidagi ifodalalar bilan qiyoslaganda, quyidagicha tasniflar kuzatiladi:

- 1) Istiora tarjimada ifodalangan baytlar;
- 2) Istiorani qo'shimcha lingvistik hodisa bilan ifodalangan baytlar;
- 3) Istiora so'zma-so'z (kalkalab) tarjima qilingan baytlar;
- 4) Istiora tarjimada tushib qolgan baytlar.

Tarjimonlar “Qutadg'u bilig”ni tarjima qilishda bir muncha qiyinchilikka duch kelganliklari tabiiy. Chunki, mushtarak adabiy an'analarga ega bo'lmagan xalqlarning tillaridan o'zaro tarjima qilinganganda jiddiy qiyinchiliklar seziladi⁶¹.

Quyida tahlilga olingan bayt o'zida o'zbek xalqining “Qizil yuzni sarg'aytirma, aziz qo'lni qavartir” maqolini bir qismini asos qilib olgandek. Baytning umumiy ma'nosi yor qidirayotgan erkak kishiga tegishli bo'lib, unga bo'lg'usi yorni chiroyiga qarab tanlamaslik maslahat berilmoqda.

Э кәркүг қулуглы, муны қулмағыл,

Кызыл мэнзици сэн сарыг кьылмағыл. (QB. 4381)

Eu, chiroyli istovchi, buni istamagin,

Qizil yuzingni sen sariq qilmagin. (Q.K. 4381)

Muallif asliyatda ifodalagan “кызыл мэнзици сэн сарыг кылмағыл” misrasi metafora vositasida ifodalangan. “Кызыл мэнзици” birikmasi bir qarashda tushunish oddiy va oson, lekin bu birikma bilan shoir insonning faqatgina yuzini emas, balki uni inson sifatida shakllantirib turgan o'zligini nazarda tutgan.

⁵⁹ Саломов Ф. Таржима назариясига кириш. Тошкент: Ўқитувчи, 1978. б. 39.

⁶⁰ Bu raqamlar faqatgina tadqiqotchining bilimi doirasida aniqlangan bo'lib, bu raqamlar o'zgarishi mumkin.

⁶¹ Саломов Ф. Таржима ташвишлари. – Тошкент: Ғофур Ғулум номидаги Адабиёт ва санъат нашриёти. 1983. –Б 39.

Umuman olganda, misra to‘laligicha biz yuqorida tilga olgan maqolning bir qismini baytda ifodalab, yor qidirayotgan yiqitlarga qarata chiroylini istama, aks holda, qizil yuzing sarg‘ayadi, ya‘ni uyalib qolasan, deya maslahat bergan. Albatta, Yusuf Xos Hojib bu asarni yozayotganida keksaygan, hayot sinovlaridan o‘tgan shaxs bo‘lganligi bois, yuqoridagidek pandlar u kishiga xos bo‘lgan.

V. Mey tarjimasida:

*Don't be led astray by sheer beauty alone,
Or your ruddy face will take on a pale tone! (4486)*

Mazmuni:

*Faqat go‘zallikka adashma,
Aks holda, qizil yuzingiz oqarib qoladi. (J.I.)*

Meyning tarjimasida asliyatda rangni ifodalagan sifat o‘zgargan bo‘lsa-da, tarjimon metaforani inglizzabon o‘quvchi uchun tushunarli mazmunga yo‘naltira olgan. Ya‘ni Yusuf Xos Hojibdagi “кызыл мэнзици сэн сарыф кьылмағыл” yuqoridagi tarjimada “on a pale tone” (oqarish) yo‘ldan borgan. Bizningcha, ingliz xalqlari uchun buning asosiy sabablari tibbiy ilmda yotadi. Ingliz tilida “pale tone on face” (yuzning oqarishi) birligi bilan yuritiladigan tibbiy tushuncha mavjud. Asl ma‘noda insondagi ma‘lum bir vaziyatlarni natijasida insonning yuzini oqarishi holati ham mavjud. Balki ingliz xalqi uchun bu holat majozilikni ifodalashga asos bo‘lib xizmat qilgandir. Inglizlarda ko‘chim yuz qizarishdan ko‘ra “oqarishi” aniqroq ma‘no kasb etgan, lekin sharq xalqlarida “qizil yuzni sarg‘ayishi” nojo‘ya bir vaziyat, uyalish natijasida yuzaga keladigan holatni ifodalaydi. Masalan, yuqoridagi misra kabi “uyalish” va “afsus” qilish. Madaniyatda rang bilan bog‘liq farq bo‘lsa-da, asliyatdagi metafora tarjimada o‘z ifodasini topgan.

R. Denkof tarjimasida:

But if you choose on the basis of looks alone, your ruddy countenance will turn sallow.

Mazmuni:

Lekin, agar sen faqat tashqi ko‘rinish asosida yor tanlasang, sening qizil yuzing sarg‘ish ranga kiradi. (J.I.)

Denkof tarjimasida asliyatdagi majoziy ma‘no aynan ifodalangan. Bu tarjimada Meyning variantida “yuzni oqargani” endi asl matn talqinidek, “sallow” (sariq) tusga o‘zgargan holda berilgan. R. Denkof tarjimada metaforani ifodalay olgan deyishimizga aniq asos bor, chunki ingliz tilida “countenance” (“face” so‘zining ma‘nodoshi) Ingliz va Amerika adabiyotida “sallow countenance” tarzida kelib, o‘z ma‘nosi bilan birga ma‘juziy ma‘noda ham insondagi o‘ziga xos bo‘lgan his-tuyg‘ularning yuzdagi ifodasini tasvirlaydi⁶².

UMUMIY XULOSALAR

1. Metafora inson badiiy tafakkurining eng qadimgi mahsullaridan biri sifatida har doim jahon adabiyotshunosligining diqqat markazida bo‘lgan. Bu an‘ana XI asrning muhtasham obidasi “Qutadg‘u bilig” dostoni va uning badiiyatini o‘rganish jarayonida ham izchil davom etgan.

⁶² <https://m.egwwritings.org/en/book/4.2>

2. Yusuf Xos Hojibning “Qutadg‘u bilig” dostonini o‘rganishga ham sharq, ham g‘arb mutaxassislarining jiddiy kirishgani bejiz emas. Adib yuksak mahorat egasi sifatida o‘zining falsafiy didaktik dostonini ko‘plab she‘riy san‘atlar bilan yuksak darajada bezay olgan. Birgini istiora (metafora)ning qo‘llanishidayoq adib mahoratining asosiy qirralari juda maroqli tarzda ko‘zga tashlanadi. Xuddi shuning uchun mutaxassislar asarni yuksak badiiyat na‘munasi sifatida baholashgan. Bu an‘ana hozirgacha juda katta muvaffaqiyat bilan davom etib kelmoqda.

3. G‘arbda metafora bir necha yondosh lingvopoetik hodisalar (o‘xshatish, sinekdoha, shaxslantirish va boshqalar) bilan birgalikda tasavvur etiladi. Bunday yondoshuv adib mahoratini g‘arb o‘quvchisiga yetkazishda ijobiy omil bo‘lgan.

4. “Qutadg‘u bilig”ning inglizcha tarjimasi bilan ancha dongdor tarjimonlar shug‘ullanishgan. Ulardan R. Denkoff ham olim, ham tarjimon bo‘lgan. Uning nasriy tarjimasi “Qutadg‘u bilig”ning inglizxon kitobxonga yetkazilishida juda katta rol o‘ynagan. Asar to‘rtliklarining tarjimasi esa, uning iqtidorli shoir bo‘lganini ham tasdiqlaydi.

5. V. Meyning ijodiy jasorati dostonning to‘liq tarjimasini she‘riy shaklda amalga oshirish bilan namoyon bo‘lgan. Bunda adib poetikasiga xos bo‘lgan asosiy unsurlar saqlanib qolgan.

6. “Qutadg‘u bilig” matnini ingliz tiliga tarjima qilishda V. Mey va R. Denkofflarning juda katta ilmiy-ijodiy kuch sarflaganlari ochiq seziladi. Ularning har ikkisi ham poetik matnni inglizxon kitobxon (o‘quvchi)ga yetkazish haqida jiddiy bosh qotirishgan. Buning natijasida bir asarning ingliz tilidagi ham nasriy ham she‘riy variantlari yuzaga kelgan.

7. “Qutadg‘u bilig”ning she‘riy tarjimasida (Volter Mey) baytlarda qofiya saqlash asosiy vazifa bo‘lib turganligi uchun metaforalar tarjimasida boshqacha yondoshuvni amalga oshirgan. Tarjimon tarjima jarayonida ayni tadqiq qilinayotgan hodisani shunchaki berishdan ko‘ra, asliyatda mavjud mazmuni berishga urg‘u bergan.

8. Meyning she‘riy tarjimasida metaforalarni qayta yaratishning bir qator usullari ko‘zga tashlanadi, xususan:

8.1.asliyatdagi metaforani aynan tarjima qilish;

8.2.ularning ingliz tilidagi ekvivalentini qo‘llash;

8.3.metaforani tushurib qoldirib, uning o‘rnini boshqa vositalar bilan to‘ldirish;

8.4.metaforani chetlab o‘tish.

9. R.Denkoff “Qutadg‘u bilig”ni soddalashtirish yo‘lidan borgan. Shunga qaramay, bu soddalik jo‘nlik emas. Tarjimon boshqa til egalarining asliyatdagi asosiy ma‘no va mazmuni ilg‘ashlari uchun bor kuchini ishga solgan deyish uchun to‘la asos bor. Buning ustiga asardagi asl shakliy poetik xususiyatlar haqida tasavvur hosil bo‘lishi uchun to‘rtliklar tarjimasiga alohida urg‘u bergan. Ayni mana shu holat, bir tomondan Yusuf Xos Hojibning umumiy poetik mahoratini tasavvur etish uchun imkon bersa, ikkinchi tomondan tarjimonning yaxshigina shoirlik iqtidorini ham to‘la ko‘rsatib bergan.

10. Metafora tarjimasi sharq va g‘arb adabiyotidagi umumiyliklarni ham, ular o‘rtasidagi ayirmalarni ham to‘la tasavvur hosil qilish uchun keng imkoniyat

beradi. Ayni tajriba yanada kengroq qamrovlarda amalga oshirilsa, sharq va g'arb ijodkorlarining poetik tafakkurlarini kuzatish va baholashning istiqbolli yo'llarini belgilashning munosib omillari bo'la oladi.

11. Yusuf Xos Hojib qo'llagan istiora (metafora)lar ayni paytda sharq kishisining tafakkur tarzini, ona tili imkoniyatlarini, milliy-ma'naviy mentalitetining o'ziga xos jihatlarini mujassam etgani bilan ham e'tiborga molikdir. Shunga ko'ra, tarjimonlarning bu o'ziga xosliklarni ilg'ashi barobarida ularni qayta yaratishga intilishlari millatlararo hamda madaniyatlararo muloqotlarning yangi darajasiga ko'tarilish uchun munosib kafolat bo'la oladi. Tabiiyki, bu darajaga erishish uchun juda katta mehnat, bilim va tajriba taqazo etiladi. Tarjimonlar bu borada boshqa-boshqa yo'llarni tanlagan bo'lishlariga qaramasdan pirovard natijada ijobiy ko'rsatkichlarga erishishgan.

12. Metaforalar tarjimasidagi ayrim qiyin hamda muammoli vaziyatlar o'ziga xos ob'ektiv va subyektiv sabablarga ega. Bularning asosiylari sifatida quyidagilarni ko'rsatish mumkin:

12.1. Yusuf Xos Hojib tarjimonlar yashagan muhit va davrdan ancha oldin, deyarli ming yillik masofa bilan ajralib turadi;

12.2. "Qutadg'u bilig" matnida o'zga til egalari tomonidagina emas, balki shu tilning vorislari bo'lgan kitobxon va mutaxasislari uchun ham anglanishi va izohlanishi qiyin bo'lgan so'z va tushunchalar, jumladan istiora (metafora)lar istagancha topiladi;

12.3. Tarjimonlarning shaxsiyati, dunyoqarashi, adabiy-estetik tajribasi bilan bog'liq omillar ham bu borada o'zining munosib kuchini ko'rsatgan.

13. "Qutadg'u bilig"dagi metaforalarning ingliz tilidagi tarjimalarini o'rganish tajribasi misolida hali g'arb va sharq adabiyotshunsligi oldida tadqiq etilishi zarur bo'lgan juda katta qamrovdagi ilmiy vazifalar turgani ayon bo'lmoqda. Ayniqsa, qadimgi va mumtoz adabiyotning tarjimasini bilan bog'liq holda ulardagi shakl va mazmun, so'z va ma'no, vazn va qofiya, she'riy san'atlar va badiiy uslub bilan bog'liq ilmiy muammolar o'z yechimini kutib turibdi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
PhD.03/31.03.2021.Fil.76.05 UNDER NAMANGAN STATE UNIVERSITY
NAMANGAN INSTITUTE OF ENGINEERING AND TECHNOLOGY**

IBRAGIMOV JASURBEK TULKINJON UGLI

**COMPARATIVE ANALYSIS OF EASTERN
AND WESTERN VIEWS OF METAPHOR
(on the example of metaphors of “Kutadgu bilig”)**

**10.00.06 –Comparative Citerature Studies, Contrastive Linguistics
and Translation Studies**

**ABSTRACT
of the dissertation of Doctor of Philosophy (PhD) on PHILOLOGICAL SCIENCES**

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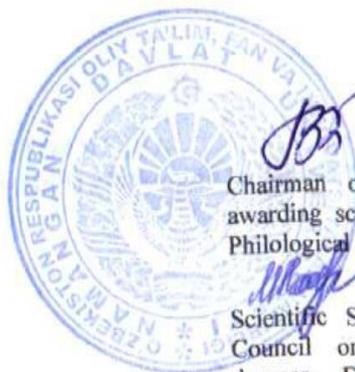
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The dissertation is available at the Information Resource Center of Namangan State University (registered under № 1621). (Address: 160107, 161, Boburshoh Street, Namangan city. Phone: (99869) 228-85-01).

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INTRODUCTION (to the abstract of the PhD dissertation)

Relevance and necessity of the dissertation topic. On the world stage, very serious and significant work is being done on the study of ancient Turkish written sources in various fields. Nowadays, the interest of the West towards the East, and the East towards the West, as well as the processes of integration are increasing, huge tasks are assigned to the social and humanitarian sciences. In this process, as important as the theoretical orientations are, so are the interactions, the translation processes that give life and soul to these interactions. It is no secret that along with the current literary process, the role and importance of ancient sources and materials is also increasing. In particular, Yusuf Has Hajib's "Kutadgu bilig", Mahmud Kashgari's "Devoni lug'at-it-turk", Ahmed Yugnaki's "Hibbat ul-haqayiq" of rare sources belonging to the XI-XII centuries, not only textual studies, source studies, linguistics and research and analysis from the point of view of literary studies, but also from the perspective of translation studies, is particularly relevant. After all, it is worth noting that only "Kutadgu bilig" was translated into English not once but twice at the end of the 20th century¹.

The interest of world scientists in oriental literature, in particular, in the study of the three great monuments destroyed during the Karakhanid's, has a long history. It is worth mentioning that several bibliographic collections of works related to the study of Yusuf Has Hajib's life and work have been created. The researches carried out by the scientists of Uzbekistan², Turkey³, and Azerbaijan⁴ are noteworthy here.

In recent years in our country, the scientific research conducted by Yusuf Has Hajib's epic "Kutadgu bilig" indicates the emergence of a new direction of literary studies, linguistics and translation studies called "kutadgubiligshunoslik". In addition, effective works are being carried out on the research of translations of the epic into different languages. Nevertheless, there is a need for a comparative study of the expression of epic poetics in translated texts.

Decree of the President of the Republic of Uzbekistan No. PQ-2789 dated February 17, 2017 "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research", dated April 20, 2017 - No. 2909 "On measures for further development of the higher education system", No. PQ-2995 of May 24, 2017 "Measures for further improvement of the system of preservation, research and promotion of ancient written sources on activities" of April 16, 2020 "On measures to fundamentally improve the personnel training system and increase scientific potential in the field

¹ Qarang: Yusuf Balasaguni, Beneficent Knowledge translated into English by Walter May, Moscow and Bishkek, 1998, – 541 p., Yusuf Khass Hajib, Wisdom of Royal Glory (Kutadgu Bilig) A Turko-Islamic for Princes, Translated, with an Introduction and Notes by Robert Denkoff, The University of Chicago Press, 1983. – 282 p.

² Qarang: Қ. Каримов. "Қутадғу билиг"ни топилиши ва ўрганилиши тарихидан./Адабиётшунослик ва тилшунослик масалалари. 2-китоб. - Тошкент, ЎзФА нашриёти, 1961. 109-116 б., Тўхлиев Б. Краткий обзор изданий о древнейшем письменном памятнике. // Библиотеки Узбекистана вып 11. 1982. 129-140 б., Тўхлиев Б. «Қутадғу билиг» нашрлари ҳақида. // Ўзбекистон кутубхоналари, № 12, Т. 1982 й. Тўхлиев Б. Истиора ва унинг "Қутадғу билиг"даги роли. //Адабий мерос, № 2 (22), 1982. 78-81 б., Тухлиев Б. Вопросы поэтики "Қутадғу билиг" Юсуфа Хас Хаджиба. – Ташкент, 2004. –120 с.

³ Qarang: Jamal G., Kafkasyali M.S. Kutadgu bilig araştırmaları tarihi. – Ankara, 2016. –392 s.

⁴ Qarang: Asker R. Yusuf Balasaguni ve Kutadgu bilig bibliyografyası. – Bakü, 2017. –356 s.

of Oriental studies” and other regulatory legal documents related to this activity in the implementation of this dissertation research serves to a certain extent.

It should be noted that the metaphor theory has not been sufficiently studied in the comparative aspect of eastern and western poetics, on a large monographic level. Research is different from other scientific works in this respect. In addition, we tried to determine the originality of “Kutadgu bilig” and the skills of the translators in English translations based on the metaphor theory that we have analyzed.

Dependence of the research on the priority directions of the development of science and technology of the republic. The research was carried out in accordance with the priority direction of the republic’s science and technology development I. “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, spiritual and educational development of the information society and democratic state”.

Level of study of the problem. In western poetics, considerable scientific research has been carried out on metaphor. In particular, J.Searle, A.Ortoni, M.Black, D.Davidson, E.Cassirer, A.Richards, H.Ortega-y-Gasset, R.Jacobson, N.Goodman, M.Birdsley, F.Wheelwright, A.Vejbiska, D.Treacy, E.Romero, B.Soria, T.Cohen, P.Mann, J.Lakoff, M.Johnson, D.Davidson, W.S.Buss, K.Harris, D.Tracy, R.Schiff, H.Gardner, E.Winner, P.Ricoeur, G.N.Sklyarevskaya, I.V.Milashevskaya, Y.Y.Yurkov⁵. Important work has been done in the research of metaphors by scientists.

There are many meaningful works on the study of metaphor in Eastern

⁵ Searle J. R. Expression and Meaning. – Cambridge University Press. 1981. – 85 p., Серл Дж. Р. Метафора. В: Теория Метафора очерк семиотической теории. – Москва: Прогресс 1990 –312 с., Ortony A. Understanding metaphors//Technical report No. 154, University of Illinois at Urbana-Champaign. January 1980, – 42 p., Black M. Metaphor. In: M.Black. Models and Metaphor. Studies in Language and Philosophy. – London: Cornell University Press. 1962. – 25-47 p., Black M. Metaphor// Proceedings of the Aristotelian Society. New Series, Vol. 55. Blackwell Publishing on behalf of Aristotelian Society. (1954-1955). – 273-294 p., Davidson D. What Metaphors Mean//Critical Inquiry. 1978, Issue5, – 31-47 p., Casirer E. Die Kraft der Metapher. Sprache und Mythe. – Leipzig: Berlin. 1925, – 68-80., Richards I.A. The Philosophy of Rhetoric. – New York: Oxford University Press. 1950 Chapter V-VI., Ortega-y-Gasset J. Las dos grandes metaforas. In: Ortega-y-gasset J. Obras Completas. Tomo II. – Madrid. 1966, p. 387-400., Jakobson R.O. Two aspects of language and two types of aphasic disturbances- The Hague- Paris: Mouton publishers, 1971, p. 239-259., Goodman N. Metaphor as moonlighting//On Metaphor edited by S. Sacks. - The University of Chicago Press, 1978, p. 175-180., Beardsley M.C. The Metaphorical twist//Philosophy and Phenomenological Research. Vol. 22, 1962, Issue 3, p. 293-307., Wheelwright P. Metaphor and Reality. – Indiana University Press: Bloomington – London, 1967 p. 70-128., Wierzbicki A. Porownanie – gradacja – metafora. – Pamietnik literacki. 1971, № 4, p 127-147., Tracy D. Metaphor and Religion: The Test cases of Christian Texts//Critical Inquiry. 1978, Issue 5, pp. 91-106., Romero E., Soria B. Cognitive Metaphor Theory Revisited//Critical Inquiry. 1978, Issue 5, p. 106-124., Cohen T. Metaphor and the Cultivation of Intimacy//Critical Inquiry. 1978, Issue5, p. 3-12., Man P. De. The Epistemology of Metaphor//Critical Inquiry. 1978, Issue5, p. 13-31., Lakoff G., Johnson M. Metaphors We Live By – The University of Chicago Press, 1980. p. 14., Davidson D. What Metaphor Means//Critical Inquiry. 1978, Issue 5, p. 31-48., Booth W.C. Metaphor as Rhetoric: The Problem of Evaluation//Critical Inquiry. 1978, Issue 5, p. 49-72., Harries K. Metaphor and Transcendence//Critical Inquiry. 1978, Issue 5, p. 73-90., Tracy D. Metaphor and Religion: The Test Case of Christian Texts//Critical Inquiry. 1978, Issue 5, p. 91-106., Shiff R. Art and Life: A Metaphorical Relationship//Critical Inquiry. 1978, Issue 5, p. 107-122., Gardner H. and Winner E. The Development of Metaphoric Competence: Implications for Humanistic Disciplines//Critical Inquiry. 1978, Issue 5, p. 123-142., Ricoeur P. The Metaphorical Process as Cognition, Imagination, and Feeling//Critical inquiry. Vol. 5, No. 1, Special issues on Metaphor (Autumn, 1978), pp. 143-159., Скляверская Г.Н. Метафора в системе языка. – Санкт-Петербург: «Наука». 1993. –152 б., Милашевская И.В. Концептуальная метафора голова – вместилище объективации в русском языке. Канд.филол.наук...дисс. Нижний Новгород. 2017. –196 б., Юрков Е.Е. Метафора в аспекте лингвокультурологии. Док.филол.наук...дисс.афто. Санкт-Петербург. 2012. –59 б.

classical poetics. “Miftah ul-Ulum” by Sakkaki, “Mahosin ul-Kalam” by Nasr ibn Hasan, “Tarjiman ul-baloga” by Umar ibn Raduyani, “Badoyi’u-s-sanoyi” by Atullah Husayni, “Al-mo‘cham fi ma’ori ash’ar ul-Ajam” by Shams Qays ar-Razi., “Hadaiq us-sehr fi daqaiq us-sheer” by Rashididdim Votvot, “Funun ul-baloga” by Sheikh Ahmad ibn Khudaidad Tarazi, “Kitab ul-badi”⁶ by Abdullah ibn Mu’tazz scientific works were famous in the East. In later periods, Y.Is’hakov, H.Boltaboyev, T.Zehniy, T.Boboyev, Z.Boboyeva, O.The works of such researchers as Karimov, Z.Mamajonov, G.Qabuljonova, G.Rofiyeva, G.Nasrullayeva, M.Kholmurodova⁷ are of particular importance. In fact, the scope of research on metaphor in the east differs sharply from that of the west, because, poets and writers have often referred to poetic arts in eastern literature. Therefore, rather than the theoretical analysis of the oriental poetic arts, it is limited to taking examples from the work of poets and analyzing their figurative movements.

Yusuf Has Hajib received great attention as the father of the ancient Turkish written literature. This has been shown in detail by major orientologists and Turkic scholars: R.R.Arat, V.V.Radlov, A.Smylovich, E.E.Bertels, A.Dilachar, A.Volitova who have seriously studied the life and work of the writer. The scientific observations of scientists like I.V.Stebleva, Q.Karimov, B.Tukhliyev⁸ in

⁶ Атауллоҳ Хусайний. Бадойи’у-с-санойи (аруз вази ва бадийи воситалар ҳақида). Форсчадан Алибек Рустамов таржимаси – Тошкент: Ғофур Гуълум номидаги Адабийот ва санъат нашриёти. 1981. – 400 б., Шамси Қайси ар-Рози. Ал-мўҷам фи маъорийи ашъор-ил-ачам. – Душанбе: Адиб. 1991. – 464 с., Рашид ад-Дин Ватват. Сабы волшебства в тонкостях поэзии. Перевод с персидского исследование и комментарий Н.Ю. Чалисовой – Москва: 1985. – 327 с., Шайх Ахмад Ибн Худойдод Тарозий. Фунуну-л-балога., (“Балогат илмлари”) Масъул муҳаррир: Б. Ҳасанов. – Тошкент: Хазина, 1996. – 212 б., Крачковский И.Ю. Избранные сочинения. Издательство академии наук СССР, Москва. Ленинград, 1960. – 745 с.

⁷ Исҳоқов Ё. Сўз санъати сўзлаги. – Тошкент: Ўзбекистон. 2014. – 320 б., Boltaboyev H. Sharq mumtoz roetikasi. – Toshkent: 2008. – 222 б., Зехни Т. Санъати суҳан. – Душанбе: Маориф, 1992. – 304 б., Бобоев Т., Бобоева З. Бадийи санъатлар. – Тошкент, 2001. – 118 б.; Т. Бобоев. Шеър илми таълими. (Ўзбек шерияти поэтикасидан сабоқлар) – Тошкент: Ўқитувчи. 1996. – 344 б., Каримов О.Я. Абдулла Орипов шеъриятида метафорик образлар тизими. Филол.фан.номз...дисс. – Тошкент, 2012. – 140 б., Мамажонов З.А. Ўхшатиш асосидаги шеъринг санъатларнинг назарий тавсифи ва таснифи. Филол.фан.б.фалс.док. ...дисс.афтореф. – Тошкент, 2017. – 48 б., Қобулжонова Г. Метафоранинг системавий лингвистик талқини. Филол.фан. ном....дисс. – Тошкент, 2000. – 124 б., Рофиева Г.Ю. Ўзбек тилидан француз тилига концептуал метафорлар таржимасининг ўзига хос хусусиятлари (Эркин Аъзам асарлари асосида). Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2020. – 122 б., Насруллаева Г.С. Антропоцентрик метафоранинг лисоний, когнитив ва лингвомаданий аспекти. Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2019. – 139 б., Насруллаева Г.С. Антропоцентрик метафоранинг лисоний, когнитив ва лингвомаданий аспекти. Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2019. – 139 б., Холмуродова М.Ф. “Кутадғу билиг” лексикаси. Филол.фан.б.фалс.док. ...дисс. – Тошкент, 2019. – 154 б.

⁸ Arat R.R. Kutadgu Bilig I: Metin – Ankara, 1979. – 656 s., Arat R.R. Kutadgu Bilig II Çeviri. Turk Tarih Kurumu Basimevi. – Ankara, 1994. 6-baskı. – 477 s., Radloff W. Das Kutadku Bilik des Jusuf Chass-Hadschib aus Balasagun. Teil 1: Der Text in Transkription. Teil 2: Text und Uebersetzung nach den Handschriften von Wien und Kairo – St. Petersburg, 1891. – 252 p., Радлов В.В. Кутадғу билиг. Факсимиле уйгурской рукописи императорской и королевской библиотеки в Вене. – СПб, 1890. – 246. с., Самойлович А. Дополнение к предложению Радловым и Томсеном к переводам одного стиха —Кутадғу билиг// Доклады Академии наук, серия В. – Москва, 1928. – № 2. – С. 23-25., Самойлович А. Из поправок к изданию и переводу —Кутадғу билиг//Доклады Российской Академии наук, серия В. – Москва, 1924. – С. 148-151., Бертельс Е.Э. Изречение Ибрахим ибн Адхама в —Кутадғу билиг. Суфизм и суфийская литература. – Москва: Наука, 1965. – 524 с., Валитова А.А. К вопросу о классовой природе караханидского государства//Труды Киргизского филиала АН СССР. – Фрунзе: Киргосиздат, 1942. – С. 127-130., Валитова А.А. К вопросу о мировоззрении Юсуфа Баласагунского (политические поучения среднеазиатского мыслителя XI века)// Краткие сообщения Института народов Азии. – Москва: Наука, 1964, – № 71. – С. 99-125., Валитова А.А. К изданию критического текста и перевода — “Кутадғу билиг» // Краткие сообщения Института народов Азии. – Москва: Наука, 1961. – № XVII. – С. 77-88., Валитова А.А. О некоторых поэтических особенностях —Кутадғу билиг –Москва: Из-во Восточной литературы, 1960. – 214 с., Валитова А.А. О некоторых

this regard are noteworthy. A.Kasiyeva, Z.Sadikov and Q.Sidikov⁹ studied this work in the field of translation studies. In the works of scientists the originality of “Kutadgu bilig” with its translations into western languages was analyzed comparatively and lexically-semantically. However, it should be emphasized that metaphor theory has not been studied at a sufficient, large monographic level in the comparative aspect of eastern and western poetics. Research is different from other scientific works in this respect. In addition, we tried to determine the originality of “Kutadgu bilig” and the skills of the translators in English translations based on the analyzed metaphor theory.

The connection of the dissertation research with the research plans of the higher education institution where the dissertation was completed. The dissertation was completed in connection with the topic “Current issues of modern translation studies” of the research plan of the “Foreign languages” department of Namangan Institute of Engineering and Technology.

The purpose of the research is to study the essence of eastern and western views on metaphor theory based on Yusuf Has Hajib's epic “Kutadgu bilig” and its translation materials.

Tasks of the research:

To describe the nature of existing theoretical views on the art of “metaphor” in eastern and western poetics and to carry out their comparative analysis;

To determine the common and different aspects of the views on the types of metaphor in eastern and western poetics;

Elucidation of the essence of the experience of the translation and the participation of metaphor in the original and translation on the example of Yusuf

терминах в — «Кутадгу билиг» // Краткое сообщение Института народов Азии. — № 63. — Москва: Наука, 1962. — С.111-123., Валитова А.А. Отражение легенды об Александре Македонском и нищем шах-заде в — “Кутадгу билиг” // Краткие сообщения Института народов Азии. — Москва: Наука, 1964. — № 65. — С. 124-129., Валитова А.А. Юсуф Баласагунский и его — “Кутадгу билиг» // Краткие сообщения Института востоковедения АН СССР. — Москва: Наука, 1952. — № 4. — С. 56-63., Стеблева И. В. Арабо-персидская теория рифмы и тюркоязычная поэзия. // Тюркологический сборник. К 60-летию Н.А.Кононова. — Москва: Наука, 1966. — С. 246-254., Стеблева И.В. К вопросу о происхождении жанра — Туяог. / Тюркологический сборник. — Москва: Наука, 1970. — С 135-137., Стеблева И.В. О проникновении арабо-персидских метров в тюркоязычную поэзию. // Проблемы литературы и эстетики в странах Востока. — Москва: Наука, 1964. — С. 214-242., Стеблева И.В. Поэзия орхоно-енисейских тюрков // Народы Азии и Африки. — Москва, 1963. — № 1. — С. 146-150., Стеблева И.В. Поэзия тюрков V-VIII вв. — Москва: Наука, 1965. — 148 с., Стеблева И.В. Поэтика —Кутадгу билиг // Советская тюркология. — Баку, 1970, — № 4, — С. 94-100., Стеблева И.В. Развитие тюркских поэтических форм в XI веке. — Москва: Наука, 1971. — 299 с., Каримов Қ. “Кутадгу билиг”да келишик категорияси: Филол. фан.ном.дис. — Тошкент, 1962. — 194 б., Тўхлиев Б. Юсуф Хос Ҳожибнинг “Кутадгу билиг”и ва айрим жанрлар тақомили (Маснавий, тўртлик, қасида). — Тошкент: Асп-Матбуот, 2004. — 119 б., Тўхлиев Б.Юсуф Хос Ҳожибнинг —Кутадгу билиг асари. — Тошкент: Ўзбекистон, 1991. — 64 б., Тухлиев Б. Юсуф Хос Ҳожибнинг —Кутадгу билиг асари ва туркий фольклор: Филол. фан. док. ... дисс. — Тошкент: 1991. — 322 б.

⁹<https://www.ayk.gov.tr/wp-content/uploads/2015/01/KASIEVA-Aida-STYLISTIC-DEVICES-IN-THE-KUTADGU-BILIG-AND-THE-ADEQUACY-OF-THEIR-TRANSLATION-INTO-ENGLISH-ON-THE-MATERIAL-OF-ENGLISH-TRANSLATION-MADE-BY-W.-MAY.pdf>, Содиков З. Юсуф Хос Ҳожиб “Кутадгу билиг” асарини олмонча илмий адабий талқинлари. Филол.фан.номз...дисс. — Тошкент, 1994. — 134 б., Содиков З. Юсуф Хос Ҳожиб “Кутадгу билиг” асари немисча ва инглизча таржималари киёсий-типологик таҳлили. Филол.фан.докт...дисс. — Тошкент, 2020. — 165 б., Сидиков Қ. “Кутадгу билиг” тўртликларининг инглизча бадий таржима хусусиятлари. — Тошкент: Баёз нашриёти. 2014, б. 89., Сидиков Қ. Стилистические проблемы художественного перевода//Наманган давлат университети илмий ахборотномаси. 2024. 5-сон 666-669 б.

Has Hajib's epic work "Kutadgu Bilig";

Determining the skill of the translators by comparing the interpretations of the system of metaphors in the work in different translations.

The system of metaphors used in the ancient Turkish written source of the 11th century "Kutadgu bilig" and their translations into English were chosen as the object of the research.

The subject of the research is the research of the main laws in the process of translation of metaphors from one language into another language using the example of "Kutadgu bilig".

Research methods. Description, classification, and historical-comparative methods were used to illuminate the research topic.

The scientific novelty of the research is as follows:

Although in the east and in the west, when looking at "istiora" (metaphor), it is noted that it is common in connection with its occurrence on the basis of analogy, the tendency of western specialists to include other metaphors in the scope of the meaning of this term identified;

it has been proven that metaphor translation is closely related not only to the outlook and style of the original author, but also to the fact that the translation is made in prose or poetry;

it was revealed that the translator's skill in metaphor translation depends on the genre characteristics of the text, the stylistic peculiarities of the text, and the formal poetic aspects of the work, in addition to personal experience;

the level of adequacy between the metaphor and the original in its translation and the translation is evaluated, the correspondence to the original in the translation, its proximity to it, and the reasons and results of some deviations are revealed.

The practical results of the research are as follows:

The essence of the originality and differences in the nature of metaphors in the original and the translated text has been determined, explanations and recommendations have been developed regarding linguistic phenomena based on some similes or metaphors related to the translation process;

In the study of Yusuf Has Hajib's poetic skill, practical and theoretical solutions of comparative study of the position of metaphors in the original and translation are recommended.

Reliability of the research results, relevance of the research work, clear expression of the problem set in it, complete compatibility of the selected methods, scientific articles published in prestigious scientific publications are carried out within the scope of the research work, in addition, the implementation information given by the organizations with the relevant authority. the data is of special importance due to the nature of the scientific novelty of the research work.

The scientific and practical results of the dissertation are as follows:

The scientific significance of the results of the research work is explained by the fact that metaphor can be used as one of the main sources for linguists, literary scholars and translators conducting research in the interpretation of both Eastern and Western literature.

The practical significance of the research work is that the lectures and

seminars of higher education institutions in such subjects as literary theory, comparative linguistics, comparative translation studies, and ancient Turkic language are scientifically and theoretically sufficient, using the specific considerations and conclusions put forward in the work filled with information. It is determined that it will be the basis for creating training manuals and textbooks that will meet all requirements in the future. Also, the facts and materials presented in the dissertation can serve as a practical example for translators.

Implementation of research results. Based on the research work conducted on the topic “Comparative analysis of eastern and western views on metaphor (in the example of metaphors of “Kutadgu bilig”):

Metaphors identified in the original “Kutadgu bilig”, an ancient Turkish written source, comparative research with Uzbek and English translations, electronic scientific annotation of the “Codex Kumanikus” manuscript carried out at Namangan State University, Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan was used in the implementation of the innovative scientific project number FZ-20190815110 on the topic of “Creating a text and annotated dictionary” (reference No. 750/02-04 dated June 25, 2024 of Namangan State University). As a result, he used the material of the dissertation as a theoretical basis for recommendations on the creation of figurative words and phrases in the explanatory dictionary creation part of the project.

Dissertation analysis of views on metaphor in western and eastern classical poetics Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan in implementation of practical scientific project number FZ-201912099 on the topic “Creating a website and multimedia products of Uzbek folklore in Uzbek and English” at Namangan State University used (reference No. 751/02-04 of Namangan State University dated June 25, 2024). As a result, in the process of creating multimedia products, it is enriched with scientific and theoretical information about the metaphor presented in the thesis work.

Theoretical views on the theory of metaphor in western and eastern poetics and based on them metaphors existing in the original of the ancient Turkish written source “Kutadgu bilig” in translations into English were compared from the scientific conclusions of the research work. Process”, “Nation and Spirituality” and “Education and Development” programs for 2022-2024 were used to prepare (Uzbekistan National Television and Radio Company “Uzbekistan Teleradiokanali” of July 2, 2024 04-36 -798 reference number). As a result, the theoretical data analyzed on the basis of western and eastern metaphors, and the comparative research of “Kutadgu bilig” metaphors based on them, enriched the scientific and practical aspects of the above-mentioned programs.

Publication of research results. 8 scientific articles have been published on the subject of the dissertation, 1 article has been published in prestigious journals included in the Scopus database, 4 articles have been published in republican publications and 3 articles have been published in foreign publications.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, chapter-by-chapter and final conclusion, a list of references and appendices. The total volume of the work is 143 pages.

THE MAIN CONTENT OF THE DISSERTATION

In introduction, the relevance and necessity of the conducted research is based, the purpose and tasks, object and subjects of the research are described, the compatibility with the priority directions of the development of science and technology of the republic is shown, the scientific novelty and practical results of the research are described, the scientific and the practical significance is revealed, the implementation of research results into practice, published works and information on the structure of the dissertation are presented.

The dissertation consists of three chapters. The first chapter is called **“Metaphorical theory in the west”**. The history and stages of development of the theory of metaphor in the west, theories of metaphor put forward by scientists, the base of their scientific research are stated in the first part of this chapter entitled **“From the history of general views on metaphor”**.

In the west, in support of Aristotle's theory, the study and research of metaphor is widespread. In particular, in the 20th century, advanced scientists began to work on the theory of metaphor.

Philosopher M. Black describes that “understanding a metaphor is just like finding an answer to a riddle or solving a code”¹⁰. Such an opinion is also stated in the form of “metaphorical riddle”¹¹ by V.V.Vinogradov. The presence of a hidden analogy in riddles is justified by M.Black and V.V.Vinogradov's opinions.

Scientists who studied metaphor in the west from the point of view of mythological, philosophical, linguistic and other sciences E.Cassirer, A.Richards, H.Ortega-i-Gasset, R.Jacobson, D.Davidson, N.Goodman, M.Birdsley, F.Wheelwright, and A.Vejbiska¹² are appropriate to mention. As a result of the works and scientific researches of such scientists, the ground has been created for the study of metaphor not only from a literary and linguistic view, but also from a philosophical point of view. Russian scientists have carried out many noteworthy research works. Among them, the following should be highlighted: A.N.Veselovsky, L.I.Timofeyev, G.L.Abramovich, G.N.Pospelov, V.M.Jirmunskiy, G.N.Sklyarevskaya, I.V.Milashevskaya, Y.Y.Yurkov¹³. All of their theories were formed on the basis of Aristotle's ideas given in “Poetics”.

Another scientist R.O.Jakobson defines “aphasia”, which he calls the most productive aspect of linguistics, as part of the formation of the term metaphor.

¹⁰ Black M. Metaphor. In: M.Black. Models and Metaphor. Studies in Language and Philosophy. – London: Cornell University Press. 1962, p. 34.

¹¹ Виноградов В.В. Поэтика русской литературы. – Москва: Наука, 1976. – 425 с.

¹² Ortega-y-Gasset J. Las dos grandes metaforas. In: Ortega-y-gasset J. Obras Completes. Tomo II. – Madrid. 1966, p. 387-400, Jakobson R.O. Two aspects of language and two types of aphasic disturbances- The Hague- Paris: Mout publishers, 1971, p. 239-259., Davidson D. What Metaphors Mean//Critical Inquiry. 1978, Issue5, p. 31-47., Goodman N. Metaphor as moonlighting//On Metaphor edited by S. Sacks. - The University of Chicago Press, 1978, p. 175-180., Beardsley M.C. The Metaphorical twist//Philosophy and Phenomonological Research. Vol. 22, 1962, Issue 3, p. 293-307., Wheelwright P. Metaphor and Reality. – Indiana University Press: Bloomington – London, 1967 p. 70-128., Wierzbicks A. Porownanie – gradacja – metafora. – Pamietnik literacki. 1971, № 4, p 127-147.

¹³ Веселовский А.Н. Историческая поэтика. – Ленинград: Художественная литература, 1940. – 647 с., Тимофеев Л.И., Тураев С.В. Словарь литературоведческих терминов. – Москва: Просвещение, 1974. – 509 с., Абрамович Г. Л. Введение в литературоведение. - Москва: Просвещение, 1975. – 352 с., Пospelov Г. Н. Теория литературы: Учебник для ун-тов. - Москва: Высш. школа, 1978. – 351 с., Жирмунский В.М. Теория литературы. Поэтика. Стилистика. - Ленинград: Наука, 1977. – 405 с., Складверская Г.Н. Метафора в системе языка. – Санкт-Петербург: Наука, 1993. – 152 б., Милашевская И.В. Концептуальная метафора голова – вместилище объективация в русском языке. Канд.филол.наук...дисс. Нижний Новгород. 2017. – 196 б., Юрков Е.Е. **Метафора в аспекте лингвокультурологии**. Док.филол.наук...дисс.афто. Санкт-Петербург. 2012. – 59 б.

Aphasia is actually the medical name given to a type of speech disorder that is more common in young children. Patients with this disease are falling behind in speech development which means that they use one word instead of a complete sentence or another word instead of a word altogether. R.O.Jacobson compares metaphor to aphasia. According to him, there are many types of aphasia, but they all appear between two points: metaphor and metonymy¹⁴.

The great literary critic Y. Lotman described poetry as “complexly constructed meaning”¹⁵. In this, he took into account all the elements involved in the overall composition and construction of the poem, including the participation of language elements. According to the scientist's interpretation, “each element in the poem carries a completely special semantic load individually and collectively with other elements”¹⁶. This idea can be fully applied to the metaphors involved in the text. Such verses are often found in “Kutadgu Bilig”.

Билишти, көрушти кишиләр билә,

Отағ тутты өзкә йаруды күлә. (QB. 488)

Kishilar bilan tanishdi, ko 'rishdi,

O'ziga hujra (boshpona) oldi, kulib chehrasi ochildi. (Q.K. 488)

This couplet refers to the beginning of the main events of Kutadgi bilig. It describes the situation that Aitoldi after describing the elig, went through a very difficult situation when he came from his birthplace to the capital. The situation is described when he found a small shelter for himself after going through great difficulties in a big city without acquaintances and relatives. For this situation, the stylistic devices used by the author and the possibilities of expression are very suitable and appropriate: “Отағ тутты өзкә йаруды күлә”. In this case, “Отағ тутты” means “the place where it was found”. The happy moments after this situation were realized through the metaphor of “йаруды күлә”. A joyful state of mind after so many difficulties and hardships is expressed in a concise and understandable way.

The same verses are rendered in this form in May's translation:

But soon he made friends, showing patient goodwill.

He found him a roof, and forgot all his ill. (499)

Meaning:

Tezda u sabrini namoyish qilib do'stlar orttirdi,

O'ziga boshpona topdi va hamma qiyinchiliklarni unutdi. (J.I.)

In fact, the word “ill” in the English language is known as a noun, and its content in various texts shows the existence of such meanings as “pain”, “disease”, “difficulty”, “problem”¹⁷. This means that the general meaning is not revealed. Nevertheless, the expressiveness embodied in the expression in the ancient Turkic language is not very clearly visible in the expression in the English language.

If it is taken into account that the main meaning of the text falls into the shade understood by means of metaphor, then it is easier to see that May has neglected

¹⁴ Jakobson R.O. Two aspects of language and two types of aphasic disturbances - The Hague-Paris: Mouton publishers. 1971, p. 239-259.

¹⁵ Лотман Ю. М.О поэтах и поэзии. – С.-Петербург: «Искусство—СПБ», 1996. – 49 с.

¹⁶ Лотман Ю. М.О поэтах и поэзии. – С.-Петербург: «Искусство—СПБ», 1996. – 49 с.

¹⁷ Macmillan English Dictionary for Advanced Learners, International Student Edition, - Macmillan Publishers Limited. 2006. p. 414.

this very aspect.

The second part of the chapter entitled “**Description of views on metaphor and its types**” discusses how metaphors are divided into types in the west. Before focusing on the types of metaphor, it is appropriate to see the definitions given to it by western scientists.

Definitions of metaphor are interpreted differently by several scholars. It seems that there is a need to compare the opinions about metaphors expressed by several Russian scientists. The following table provides a comparative analysis:

Table 1

Comparative description of the definition of metaphor by Russian scientists

1	I.A.Boronina	Metaphor is one of the oldest forms of expressiveness in Japanese poetry, although a special term for it is known until modern times (when the term “an'yu” - literally “hidden simile, comparison” appeared) was not ¹⁸ .
2	I.V.Arnold	A metaphor is defined as an implicit comparison by applying the name of one thing to another, thereby revealing an essential characteristic of the other ¹⁹ .
3	L.I.Timofeyev and S.V.Turaev	Metaphor (from the Greek “metaphor” – “transfer”) is a type of transfer, which is combined by the similarity and contrast of individual words or phrases ²⁰ .
4	D.E.Rozental and M.A.Telenova	Metaphor (from the Greek “metaphor” – “transfer”) - the use of a word in a figurative sense based on the similarity of two things or events in some way ²¹ .
5	L.M.Krupchanova	A metaphor is a type of metaphor that is understood by the similarity or opposition of the meanings of individual words or phrases ²² .
6	V.A.Borodina	Metaphor is one of the main movements of artistic speech. A word or phrase acquires artistic meaning when it is used figuratively rather than literally ²³ .

I.A.Boronina who carried out research work on Japanese classical poetry emphasized her opinion of the antiquity and the opinion of metaphor that metaphor terminology did not exist in the modern world until recent years. This is not quite correct. Metaphor has long been used not only in Eastern: Arabic, Persian-Tajik and Turkish poetics, but also in western poetics. In particular, the information provided by Greeks and Romans about metaphor is a clear proof of this. At the end of the note, the author defines metaphor as “hidden simile”²⁴. Of course, this definition is given correctly. Because although a metaphor is formed like a simile, it does not involve a simile like that of a simile, and secondly, as D. Kuronov pointed out, “by not mentioning the object the similarity can mean its core meaning”²⁵. Therefore, it is natural for a scientist to have such an opinion.

¹⁸ Боронина И.А. Поэтика классического японского стиха. – Москва: «Наука», 1978. 59 с.

¹⁹ Арнольд И.В. Стилистика современного английского языка. – Ленинград: «Просвещение», 1973. стр. 146.

²⁰ Тимофеев Л.И., Тураев С.В. Словарь литературоведческих терминов. – Москва: «Просвещение», 1974. стр. 203

²¹ Розенталь Д.Э., Теленкова М.А. Словарь справочник лингвистических терминов. - Москва: «Просвещение», 1976. стр. 176.

²² Крупчанова Л.М. Введение в литературоведение. – Москва: «ОНИКС», 2009. стр. 68.

²³ Боронина В.И. Восприятие поэзии востока. – Москва – Санкт-петербург: «Диля», 2001. стр. 198.

²⁴ Боронина И.А. Поэтика классического японского стиха. – Москва: «Наука», 1978. с. 59.

²⁵ Kuronov D. Adabiyotshunoslikka kirish. – Toshkent: Xalq merosi, 2004. b. 127.

I.V. Arnold emphasized the formation of the word when it is used figuratively in its meaning. Just like I. A. Boronina, Arnold called metaphor “hidden simile”²⁶. It can be seen that there is a common sense in the definition of the metaphor given by some scientists.

Unlike the above authors, in dictionary terms related to literature studies and linguistics, others emphasized that metaphors are formed not only on the basis of similarity between two things and events, but also on the basis of their opposition. Such a situation it is also found in the book “Введение в литературоведение” created under the authorship of L.M. Krupchanova. In the above explanation, it is known to everyone that a metaphor is formed based on the similarity between a thing and an object. For example, words that come as qualifiers in phrases like “oltin kuz” and “po‘lat nervlar” are based on similarity, but artistic movement, which is based on the contrast between the thing and the subject. The authors embodied this view in their definitions under the influence of the “comparison theory”²⁷ put forward by western scientists. In comparative theory, “Richard is a lion.” When analyzing the sentence (Richard - lion) (J.I.), the character of Richard was compared with that of the lion. In general, in the presented example, the contrast did not serve as a basis.

There is a clear reason to say that the interpretation given by V.A. Borodina was created based on oriental traditions. The author emphasized that “a word or phrase is used figuratively rather than literally”.

In the west, scientists have divided metaphors into different groups. But there is still no clear direction regarding the principles of classification. Therefore, based on the collected data, metaphors can be divided into the following three large groups:

- 1) According to the participation of lexical-semantic units;
- 2) Depending on its use in practice;
- 3) Conceptual metaphors.

Western scientists have studied the above metaphors in detail. Especially J. Lakoff and M. Johnson in their book “Metaphors We Live By” introduced this type of metaphor as conceptual metaphor and divided them into several types²⁸. Later, in the article entitled “The Metaphorical Structure of the Human Conceptual System” in the 4th issue of the scientific journal “Cognitive science”, they provided more specific information about the types of conceptual metaphors. In this, linguists refer to conceptual metaphor as “Metaphorical concept”²⁹. Several other scholars, notably R. Gibbs, Z. Kovaches, J. Steen, B. Keysar, S. Glagsberg, R. Karston³⁰, and others, as true followers of J. Lakoff and M. Johnson, have conducted significant research on conceptual metaphor.

The second chapter is named **“History and poetics of eastern metaphor”**.

²⁶ Боронина И.А. Поэтика классического японского стиха. – Москва: Наука, 1978. с. 59.

²⁷ Ortony A. Understanding metaphors//Production note: University of Illinois, 2007. p. 3.

²⁸ Lakoff G., Johnson M. Metaphors We Live By – The University of Chicago Press, 1980. p. 3-32.

²⁹ Lakoff G., Johnson M. The Metaphorical Structure of the Human Conceptual System//Cognitive Science 4, 1980. p. 195-208.

³⁰ Gibbs R.W. The Poetic of Mind. – New York, Cambridge University Press, 1994. p. 1-178., Kovecses Z. Metaphor. A Practical Introduction. – T.: Oxford University Press, 2002. p.1-204., Steen G. Understanding Metaphor in Literature. An Empirical Approach. – T.: Longman London & New York, 1994. p. 1-165., Boaz K., Sam S. Metaphor and Communication//Poetics Today 1996. p.1-13., Robin C. Thoughts and Utterances. The Pragmatics of Explicit Communication. – Oxford: Blackwell. 2002.

The first part entitled “**The role of metaphor in the history of eastern poetics**” says about the history of research of metaphor in the east and the theory of metaphor.

Central Asian scientists and great thinkers began to rely more on the issue of poetics after the rapprochement with the Arab world. “Miftah ul-ulum” by Sakkaki, “Mahosin-ul-kalam” by Nasr ibn Hasan, “Tarjiman ul-baloga” by Muhammad bin Umar ar-Raduyani, “Badoyi'u-s-sanoyi” by Atullah Husayni, “Al-mo'cham fi ma'ori ash'ar ul-Ajam” by Shams Qays ar-Razi, “Hadayiqu-s-sehr fi daqayiqu-sh-sher” by Rashididdim Votvot, “Funun ul-baloga” by Sheikh Ahmad ibn Khudaidad Tarazi³¹ were popular in the East. We have tried to rely on these sources, as well as the opinions of experts who have researched and analyzed these sources, in expressing opinions about “istiora”.

There was a need for a comparative analysis of the ideas of several scientists who conducted scientific researches on the stylistic devices in our country. Opinions differ in part because researchers rely on different sources for the definition of metaphor.

Table 2

Comparative description of the definition of metaphor given by Uzbek scientists

1	T.Boboyev (She'r ilmi ta'limi)	A metaphor is a type of device based on a similarity between two things or events ³² .
2	Y.Is'hoqov (So'z san'ati so'zligi)	In a metaphor, words and expressions are used in a different sense, not in their original meaning, and the metaphorical development of words occurs on the basis of association ³³ .
3	E.Xudoyberdiyev (Adabiyotshunoslikka kirish)	A figure based on the similarity of two things is called a metaphor. A metaphor is a closed simile ³⁴ .
4	I.P.Varfolomeyev, N.M.Mirqurbonov, T.A.Varfolomeyeva	Metaphor (from Greek “metaphorà” – “transfer”) is a hidden simile based mainly on the similarity of two things and events ³⁵ .
5	N.Hotamov and B.Sarimsoqov (Adabiyotshunoslik terminlarining ruscha-o'zbekcha izohli lug'ati)	Poetic meaning based on similarity between objects: simile meaning ³⁶ .

³¹ Атауллох Хусайний. Бадойиъу-с-санойи (аруз вази ва бадийи воситалар хақида). Форсчадан Алибек Рустамов таржимаси - Тошкент, Гофур Гулом номидаги Адабиёт ва санъат нашриёти. 1981. – 400 б., Шамси Қайси ар-Рози. Ал-муъҷам фи маъорийи ашъор-ил-ачам. – Душанбе: Адиб. 1991. – 464 с., Рашид ад-Дин Ватват. Сабы волшебства в тонкостях поэзии. Перевод с персидского исследованте и комментарий Н.Ю. Чалисовой – Москва. 1985. – 327 с., Шайх Ахмад Ибн Худойдод Тарозий. Фунуну-л-балога., (“Балогат илмлари”) Масъул муҳаррир: Б. Ҳасанов. – Тошкент: Хазина, 1996. – 212 б.

³² Бобоев Т. Шеър илми таълими (Ўзбек шеърятини поэтикасидан сабоқлар). – Тошкент: Ўқитувчи, 1996. 208-209 б.

³³ Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Зарқалам, 2006. б. 22.

³⁴ Худойбердиев Э. Адабиётшуносликка кириш. – Тошкент, 2003. б. 138.

³⁵ Варфоломеев И.П., Мирқурбанов Н.М., Варфоломеева Т.А. Введение в литературоведение. – Тошкент, 2006. с. 268.

³⁶ Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча – ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. б. 180.

6	H.Homidiy, Sh.Abdullayeva and S.Ibrohimova (Adabiyotshunoslik terminlari lug'ati)	A metaphor is a simile based on a similarity between two things ³⁷ .
7	Dilmurod Quronov (Adabiyotshunoslikka kirish)	The similarities between things and events in reality, which are not visible to us, but which are observed with an poetic view, based on connections, amaze the reader and give him pleasure. One of the most commonly used types of metaphor in a work of art is a metaphor ³⁸ .

T.Boboyev and E.Khudoyberdiyev gave quite similar explanations for the metaphor. Both scientists emphasized that the definition of metaphor is based on “similarity between two things and events”³⁹. E.Khudoyberdiyev's explanation contains the phrase “a metaphor is a hidden simile”, and this information is also found in the definitions given by Russian scientists. Such an explanation is given in other scientific works. Authors: I.P.Varfolomeyev, N.M.Mirgurbanov, T.A.Varfolomeyeva emphasizes that metaphor is based on similarity between things and objects, and calls it “hidden simile”⁴⁰.

T.Boboyev in his book “She'r ilmi ta'limi” informs about the fact that the ideas of “explicit simile” or “short simile” are not correct⁴¹. According to the scientist, “metaphor” and “simile” are separate things.

Y.Is'hakov emphasized that metaphorical words and phrases should be used figuratively rather than literally. From the presence of the word “metaphor” in the definition, it can be known that the scientist relied on scientific treatises created under the influence of Eastern classical poetics for the study of metaphor.

In the dictionaries of literary studies, the opinions expressed by other scientists are partially repeated, and a wonderful remark is added: “a metaphor is a simile.” In the Russian-Uzbek annotated dictionary of literary terms, it is simply “similar translation”⁴² without additional definitions. On the contrary, in the dictionary of literary terms, poetic meanings are divided into two types: similar and non-similar. The authors also provided information about similar poetic meanings as “metaphor” and dissimilar one as “metonymy”.

There seems to be freedom in Dilmurod Kuronov's comment. The author defined the metaphor as a transfer of meaning based on similarity and connection, which is difficult to find in the imagination of ordinary people, but which can be determined by the artistic thinkers typical of the creator, and related to the inner experiences of the student who identified the metaphor. In addition, the definition

³⁷ Хомидий Х., Абдуллаева Ш., Иброхимова С. Адабиётшунослик терминлари луғати. – Тошкент: Ўқитувчи, 1970. б. 110.

³⁸ Quronov D. Adabiyotshunoslikka kirish. – Toshkent: Xalq merosi, 2004. b. 127.

³⁹ Бобоев Т. Шеър илми таълими (Ўзбек шеърини поэтикасидан сабоқлар). – Тошкент: Ўқитувчи, 1996. 208-б. 209.; Худойбердиев Э. Адабиётшуносликка кириш. – Тошкент, 2003. б. 138.

⁴⁰ Варфоломеев И.П., Миркурбанов Н.М., Варфоломеева Т.А. Введение в литературоведение. – Тошкент, 2006. с. 268.

⁴¹ Бобоев Т. Шеър илми таълими (Ўзбек шеърини поэтикасидан сабоқлар). – Тошкент: Ўқитувчи, 1996. б. 212.

⁴² Хотамов Н., Саримсоков Б. Адабиётшунослик терминларининг русча – ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. Б. 180.

clearly states that “metaphor is the most widely used tool in a work of arts”⁴³.

In recent years, in our country, many researches have been carried out in the field of science, especially on metaphors. Scientific works and books of such researchers: T.Boboyev and Z.Boboyeva, G.Qabuljonova, N.Mirzayeva, U.Qabulova, O.Karimov, Y.Is’hakov, Z.Mamajonov, D.Rustamova, G.Nasrullayeva, Sh.Makhmaraimova, G.Rofieva, N.Suyarova, D.Yunusova⁴⁴ are of particular importance. After all, scientific treatises created by them can serve as scientific bridge for the next generation.

The second part of the chapter is called “Istiora and its types”. There is no clear information about the division of metaphor into types in the early monographs. They provide general views about this art and selected examples based on the period and their analysis. Information about the division into types can be found in works created in recent years. In her research work, researcher G.Kabuljonova divides the metaphor into the following two types according to the sign of relation in the syntagmatic line: 1) Narrow (open) metaphor - within one sentence; 2) Wide (closed) - within the text (context) or within the context (constitution)⁴⁵.

Yoqubjon Is’hakov, who conducted monographic research on stylistic devices, also divided metaphor into two types:

1. Open metaphor (istiorai bit-tasreh);
2. Closed metaphor (istiorai izofiy)⁴⁶.

Open metaphor

Yoqubjon Is’hakov mentioned that this type of metaphor is called another name: "istiorai bit-tasreh". In T. Zehni’s book, it is presented in the style of “istiorai ravshan”. The definition of this type of metaphor is given in the book “So‘z san’ati so‘zligi” as follows: “If the object of metaphor is not mentioned, but only the referent is mentioned, this method is called open metaphor”. It is clear from this that the thing being compared does not appear in the sentences, but the

⁴³ Quronov D. Adabiyotshunoslikka kirish. – Toshkent: Xalq merosi, 2004. b. 127.

⁴⁴ Бобоев Т., Бобоева З. Бадий санъатлар. – Тошкент. 2001. – 118 б.; Т. Бобоев. Шеър или таълими. (Ўзбек шеърияти поэтикасидан сабоқлар) – Тошкент: Ўқитувчи. 1996. – 344 б., Қобулжонова Г. Метафоранинг системавий лингвистик талқини. Филол.фан. ном....дисс. – Тошкент 2000. – 124 б., Мирзаева Н. XX аср шеъриятида метафорик образ муаммоси (Гарсиа Лорка ва Шавкат Раҳмон шеърияти мисолида). Филол. фан. номз... дисс. Тошкент, 2006. – 132 б., Қобулова У. Метафорик матнда интеграл ва дифференциал семалар муносабати (Ўзбек халқ топишмоқлари мисолида): Филол. фан. номз... дисс. – Тошкент. 2007. – 121 б., Каримов О. Абдулла Орипов шеъриятида метафорик образлар тизими. Филол. фан. номз... дисс. Тошкент, 2012. – 140 б., Исҳоқов Ё. Сўз санъати сўзлаги. – Тошкент: “Ўзбекистон”. 2014. – 320 б., Мамажонов З.А. Ўхшатиш асосидаги шеърий санъатларнинг назарий тавсифи ва таснифи. Филол.фан.б.фалс.док. ...дисс.афтореф. – Тошкент. 2017. – 48 б., Рустамова Д. Метафорик эвфимизациянинг лингвокультурологик ва социопрагматик аспекти. Филол. фан. бўйича фалс. д-ри (PhD)... дисс. автореф. Фарғона, 2018. – 53 б., Насруллаева Г.С. Антропоцентрик метафоранинг лисоний, когнитив ва лингвомаданий аспекти. Филол.фан.б.фалс.док. ...дисс. – Тошкент 2019. – 139 б., Махмараймова Ш. Ўзбек тили метафораларининг антропоцентрик тадқиқи (номинатив аспект). Филол.фан.бўйича фалс. д-ри (PhD)... дисс. Самарқанд, 2020. – 74 б., Рофиева Г.Ю. Ўзбек тилидан француз тилига концептуал метафорлар таржимасининг ўзига хос хусусиятлари (Эркин Аъзам асарлари асосида). Филол.фан.б.фалс.док. ...дисс. – Тошкент 2020. – 122 б., Суярова Н. —Белги денотатив семали метафораларнинг таснифи, когнитив структураси ва лексикографик талқини. Филол. фан. бўйича фалс. д-ри (PhD)... дисс. автореф. Қарши, 2021. – 53 б., Юнусова Д. Шавкат Раҳмон шеъриятида метафорани ҳосил қилувчи лексик-грамматик воситалар тадқиқи. Филол. фан. бўйича фалс. д-ри (PhD)... дисс. автореф. Самарқанд. 2022. – 52 б.

⁴⁵ Қобулжонова Г. Метафоранинг системавий лингвистик талқини. Филол.фан. ном....дисс. – Тошкент 2000. 44-48 б.

⁴⁶ Исҳоқов Ё. Сўз санъати сўзлаги. – Т.: “Зарқалам” нашриёти, 2006. б. 49.

referent itself appears. We come across almost the same definition in the mind of T. Zehni. So, both authors have the same definition.

There is a need to compare the open metaphors found in the original version of “Kutadgu bilig” and its translated texts into English. There are couplets in the epic where the image of animals represents a metaphorical meaning.

*Сэниңдә йоқ эмди бу үчтә бири,
Қайудын тәгәр әлкә күчкәй ары. (QB. 3072)
Endi senda bu uchdan biri ham yo‘q,
Elga zo‘ravon bo‘ri qayerdan tegadi. (Q.K. 3072)*

In this couplet, the combination “күчкәй ары” (zo‘ravon bo‘ri) is an open metaphor. In this expression of the referent shown, Yusuf Has Hajib's ability to use words is clearly expressed in such verses. Let's look at it using the word “wolf”. The poet used this word sometimes as a negative and sometimes as a positive character. That is why Yusuf Has Hajib can be called an artist of words. Bayt was sung as Ogdulmish's answer to elig. It is interesting how such open metaphors are translated into English.

V. Mey's translation:

*But none of these three bear resemblance to you,
So where, then, should evil and sorrow show through? (3111)*

Meaning:

*Ammo manashu uch ayiqning hech biri senga o‘xshamaydi,
Yovuzlik va qayg‘u qayerda namoyon bo‘lishi kerak? (J.I.)*

In the translation of V. May, the metaphorical combination of the violent wolf, which is present in the original, is not found. In the translation, the word “bear” is given in the first line, and this animal is also used symbolically to describe the leaders of the tribe. That is, there is a combination called “bear medicine” among the native Americans, and sometimes tribal chiefs used such a figurative expression⁴⁷. By this, they meant the symbolic meaning that the chiefs can fight for the justice and truth of the people. If we pay attention to the translation, the translator used the word “bear” not in a positive, but in a negative sense. In fact, the defined metaphor is omitted and replaced by a sentence that expresses its meaning.

Closed metaphor

“Closed metaphor” or “istiorai izofiy” refers to a sentence in which the allusion is not mentioned, but one of its qualities, behaviors, or parts is presented as an allusion. So, in a closed allusion, a characteristic and appropriate quality is given to the addressees.

Professor B. Tokhliyev in his article Istiora va uning “Qutadg‘u bilig”dagi roli” noted that closed metaphors are expressed differently according to language materials. Of them, it is mentioned that there is complexity in verbal metaphors⁴⁸. Below is a couplet from “Kutadgu bilig” with a closed verb metaphor.

*Йағыз йәр, йаишыл сув йараишты билә,
Ара миң чечәкләр йазылды дүлә. (QB. 3173)*

⁴⁷<https://blog.nativehope.org/native-american-animals-bear-mato-is-a-gift-to-mother-earth-and-her-people#:~:text=Bears%20are%20symbols%20of%20wisdom,to%20heal%20their%20own%20wounds.>

⁴⁸ Тўхлиев Б. Истиора ва унинг “Кутадғу билиг”даги роли. //Адабий мерос, № 2 (22), 1982. б. 79.

*Qora yer, yashil suv yarashgani tufayli,
O'rtada ming (turli) chechaklar kulib ochildi. (Q.K. 3173)*

The couplet compares the fact that relatives always receive news from each other and that they are reconciled if there is a conflict, to the opening of smallpox with laughter. In the first line, it is meant that relatives will laugh “thousand smallpox” i.e. relatives, due to the reconciliation of “йэр” (yer) and “суб” (suv). If the opening scene with laughter is a sign of being happy, the line is written in a closed metaphor.

V. Mey's translation:

*Where into black earth the bright water they pour,
There up spring the bossoms, and bloom are more and more. (3212)*

Meaning:

*Ular zilol suvni qora yerni qayeriga quyadilar,
U yerda bahorda gullaydi va ko'proq gullaydi. (J.I.)*

R. Denkoff's translation:

Brown earth and blue water made a poet: Between them a thousand flowers bloom.

Meaning:

Qora yer va toza suv she'r yozdi: ular orasida minglab gullar gulladi. (J.I.)

The two translators limited themselves to expressing the literal form of the metaphorical combination “миң чечәкләр йазылды дүлә” in the translation. In fact, because the translation of verbal metaphors is problematic, the translators had no choice but to give the meaning of the metaphor literally.

The third chapter is called “Kutadgu bilig” metaphors in the interpretation of eastern and western experts”. In the first part of the chapter entitled “Poetic peculiarities of the metaphors of Kutadgu bilig” Yusuf Has Hajib's epic work “Kutadgu bilig” describes the specific aspects of the metaphors and compares them with Uzbek translation and English translations.

Yusuf Has Hajib received great attention as the father of the ancient Turkish written literature. This has been comprehensively demonstrated by major orientalists and Turkic scholars who have seriously studied the lives and works of the writers. Especially, R.R.Arat, V.V.Radlov, A.Smylovich, E.E.Bertels, A.Dilachar, A.Volitova, I.V.Stebleva, Q.Karimov, B.Tokhliyev in this regard are noteworthy.

Yusuf Has Hajib was able to show his poetic skill starting from the choice of words in its weight and rhyme system, in the plot and composition of the work, in the description and interpretation of the characters. These considerations are also fully applicable to the visual means of the work.

Gaybulla Salomov, one of the prominent representatives of the Uzbek school of translation, described that “the more expressive and impressive the poet's expressions and metaphors are the sweeter and more charming the poem is”⁴⁹. That is why poetic arts are widely used in poetry.

The original text of “Kutadgu bilig”, the Uzbek translation made by Qayum

⁴⁹ Саломов Ғ., Комилов Н. Дўстлик кўприклари. – Тошкент: Ғофур Ғулом номидаги Адабиёт ва санъат нашриёти, 1979. – 111 б.

Karimov, the verse translation of Walter May⁵⁰ in English and the prose translation made by Robert Denkoff⁵¹ were selected as the object of research. In some cases, samples in other languages (Russian⁵² and Turkish⁵³) were also consulted to identify ambiguities and inconsistencies in the translations.

It should be noted that the poetic phenomenon under the term “istiora” in the east is called “metaphor” in the west. Nevertheless, there are differences in the scope of meaning in their terminological explanations. In particular, oriental scientists consider a special poetic phenomenon under this term. In the west, this concept includes some other poetic phenomena in the east.

Below, we will focus on the analysis of the couplet with such a metaphorical combination, together with the translations:

*Муҳаммад йалавач халайиқ башы,
Қамуз барчаларга ул-ул көз қашы. (Q.B. 8)*
*Muhammad payombar–xaloyiq boshi,
Hamma (va) barchaga u ko ‘z-qoshdir. (Q.K. 8)*

It is known that those who believe in the religion of Islam always feel love for the last prophet Muhammad. Yusuf Has Hajib also wrote the above verses with the aim of expressing this love in the preface of his work with a metaphorical sentence. In the first verse, the prophet is called “халайиқ башы”. In the Uzbek translation made by Q. Karimov, this sentence is given in the form of “xaloyiq boshi”. In the explanatory dictionary of the Uzbek language, it is mentioned in the form of “xaloyiq” – [arabcha – Alloh yaratgan maxluqlar, odamlar] odamlar, xalq”⁵⁴ The main artistic movement is the word “bosh”, and in the explanatory dictionary its figurative meaning is given as follows: “bosh” – boshliq, rahbar”⁵⁵. So, in fact, the author describes the prophet as the head of the people, the leader, and once again reminds that he is the follower of the Muslims. Taking into account that the word “bosh” is used in the original sense to refer to “insonning ta’na a’zosi” and this meaning does not correspond to the general idea of the verse under analysis, and the author used this word to create an artistic translation and it becomes clear.

The translation of this couplet was made by W. May as follows.

V. Mey’s translation:

*Mohamet was raised by the Lord very high,
For he was the apple of God’s holy eye. (8)*

Meaning:

*Muhammad Lord tomonidan juda yuqoriga ko ‘tarildi,
Zero, u Xudo muqaddas ko ‘zining qorachig ‘idir. (J.I.)*

⁵⁰ Yusuf Balasaguni, *Beneficent Knowledge* translated into English by Walter May, Moscow and Bishkek, 1998, 541p

⁵¹ Yusuf Khas Hajib, *Wisdom of Royal Glory (Kutadgu Bilig) A Turko-Islamic for Princes*, Translated, with an Introduction and Notes by Robert Denkoff, The University of Chicago Press, 1983. 282 p

⁵² Юсуф Баласугунский, *Благодатное знание* издание подготовил С.Н.Иванов. Т.: Москва, “Наука”. 1983, 562с

⁵³ Arat R.R. *Kutadgu Bilig I: Metin* – Ankara: 1979. – 656 s., Arat R.R. *Kutadgu Bilig II Çeviri*. Turk Tarih Kurumu Basımevi. – Ankara: 1994. 6-baskı. – 477 s.

⁵⁴ O‘zbek tilining izohli lug‘ati. – Toshkent: “O‘zbekiston milliy ensiklopediyasi” davlat ilmiy nashriyoti. 4-tom. 380 b.

⁵⁵ O‘zbek tilining izohli lug‘ati. – Toshkent: “O‘zbekiston milliy ensiklopediyasi” davlat ilmiy nashriyoti. 1-tom. 232-239 betlar.

In fact, V. May interprets the concepts related to the Islamic faith with the imagination of Christian believers. Therefore, despite the fact that the Prophet Muhammad's leadership of the people is generally adequately translated, the next verse that the prophet Muhammad that is close and dear to everyone is translated as “he was the apple of God's holy eye” in English. Although at first glance it seems that logic has been completely forgotten, it can be seen that the “ko‘z qorachig‘i” is meant here when the eye is likened to an apple. So, the translator found the concept in the Christian imagination as the equivalent of the Islamic concept. It should be said that the current reality, which is more difficult to understand from the point of view of Islamic faith, has become almost comprehensible for a person with a Christian worldview. The word “the Lord” in V. May's translation requires special attention. This is because the word has different meanings in English. Considering that in the English annotated dictionaries, this word is given in the original meaning as “ma‘lum bir yo‘nalishda buyuk qudratga ega bo‘lgan erkak kishi” or “yuqori martabali kishi ismi oldidan qo‘yiladigan so‘z”⁵⁶, as the translation misrepresents the metaphor. In authoritative dictionaries, this word is given in the form of “God – Xudo” or “Jesus Christ – Iso Masih”⁵⁷ in the Christian religion. Although the historical translation of the first line quoted in the original has not been preserved, the translator has achieved his goal in the second line. We touched on this success in detail above.

G. Salomov: “The art of translation is the art of restoration, the art of re-creating a work in another language, and the recreated thing is not exactly like the original. If it is exactly the same, it will be a copy rather than a re-creation”⁵⁸ he was right. He emphasizes his opinion about the copy as “repetition, not art.” Therefore, a high level of concordance is not expected when comparing the original with the translations.

Unfortunately, a comparative analysis of this verse in the translation made by R. Denkoff is impossible, because the verses given in the introduction of the original were not translated by R. Denkoff. The reason is that the work is based on Cairo-Vienna version, but it is based on Namangan version. This situation is also observed in some places in V. May's translation.

The second part of the chapter is called **“Yusuf Has Hajib's skill in using metaphor and its reappearance in translation”**. Yusuf Has Hajib was able to show that he is a high-level poet with the work "Kutadgu bilig". This work has proved itself by being translated into several languages. It is an important issue for translation researchers to compare the originals and translations and identify the achievements and shortcomings of the translations. After all, "translation is not only a means of communication, but also a powerful factor of unique linguistic-methodological and terminological enrichment"⁵⁹. The task of such researchers is to determine whether the translations were really translated with special

⁵⁶ Macmillan English Dictionary for Advanced Learners, International Student Edition, - Macmillan Publishers Limited. 2006. p. 214.

⁵⁷ <https://dictionary.cambridge.org/dictionary/english/lord>

⁵⁸ Саломов Ғ., Комилов Н. Дўстлик кўприклари. – Тошкент: Ғофур Ғулом номидаги Адабиёт ва санъат нашриёти, 1979. б. 39.

⁵⁹ Саломов Ғ. Таржима назариясига кириш. Тошкент: Ўқитувчи, 1978. б. 39.

enthusiasm or a translation at the limit of possibility, and to analyze them.

In the previous part, we analyzed the original "Kutadgu bilig" and some of the metaphorical stanzas from the translations into English. The analyzed examples showed us the achievements and shortcomings of the translators one-sidedly, and it became clear for the reader how the original metaphor is given in translations. In this season, we turn to numbers to see even more clearly the skill of Yusuf Has Hajib in the use of metaphors and the ability of translators. Metaphor was identified in 766 couplets⁶⁰. When comparing the metaphor identified in the original with the expressions in the translation of existing couplet, the following classifications are observed:

- 1) Couplets expressed in metaphorical translation;
- 2) Couplets in which the metaphor is expressed by an additional linguistic phenomenon;
- 3) Couplets in which metaphors are translated word for word;
- 4) Couplets lost in metaphorical translation.

It is natural that the translators faced some difficulties in translating "Kutadgu bilig", because there are serious difficulties when translating from the languages of peoples who do not have common literary traditions⁶¹.

The verse analyzed below seems to be based on a part of the proverb of the Uzbek people "Don't turn a red face, turn a dear hand". The general meaning of the verse refers to a man who is looking for a wife, and he is advised not to choose his future wife based on her beauty.

*Э кәрклуг қулуглы, муны қулмағыл,
Кызыл мәнзици сән сарығ кьылмағыл. (QB. 4381)
Ey, chiroyli istovchi, buni istamagin,
Qizil yuzingni sen sariq qilmagin. (Q.K. 4381)*

The verse "кызыл мәнзици сән сарығ кылмағыл" originally expressed by the author is expressed through a metaphor. The combination "кызыл мәнзици" is simple and easy to understand at first glance, but with this combination, the poet meant not only the face of a person, but his identity, which forms him as a person. In general, he expressed a part of the above-mentioned proverb in a couplet and advised that you should not be handsome in front of the young men who are looking for a friend, otherwise your red face will turn yellow, you will be ashamed. Of course, since Yusuf Has Hajib was an old man when he wrote this work, he was a person who had gone through the trials of life, so the above verses were characteristic of him.

V. Mey's translation:

*Don't be led astray by sheer beauty alone,
Or your ruddy face will take on a pale tone! (4486)*

Meaning:

*Faqat go 'zallikka adashma,
Aks holda, qizil yuzingiz oqarib qoladi. (J.I.)*

In May's translation, although the adjective representing color has changed in

⁶⁰ Bu raqamlar faqatgina tadqiqotchining bilimi doirasida aniqlangan bo'lib, bu raqamlar o'zgarishi mumkin.

⁶¹ Саломов Ғ. Таржима ташвишлари. – Тошкент: Ғофур Ғулом номидаги Адабиёт ва санъат нашриёти. 1983. б 39.

the original, the translator was able to direct the metaphor to an understandable meaning for the English-speaking reader. That is, "КЫЗЫЛ МЭНЗИЦИ СЭН САРЫҒ КЪЛМАҒЫЛ" in Yusuf Has Hajib followed the path of "on a pale tone" in the above translation. In our view, the main reasons for this for the English people lie in medical science. In English, there is a medical concept called "pale tone on face". In the original sense, there is also a situation where a person's face turns pale as a result of certain situations in a person. Perhaps, for the English people, this situation served as a basis for expressing figurativeness. In English, "pale" has a more precise meaning than blushing, but in Eastern peoples, "red-faced yellowing" represents an unpleasant situation, a situation that occurs as a result of embarrassment, for example to be "ashamed" and "sorry" as in the verse above. Although there is a difference in culture regarding the color, the original metaphor is reflected in the translation.

R. Denkoff's translation:

But if you choose on the basis of looks alone, your ruddy countenance will turn sallow.

Meaning:

Lekin agar sen faqat tashqi ko'rinish asosida yor tanlasang, sening qizil yuzing sarg'ish ranga kiradi. (J.I.)

In Denkoff's translation, the original figurative meaning is expressed exactly. In this translation, in May's version, "pale face" is now rendered as "sallow" (sarg'ish) as the original text. There is a clear reason to say that R. Denkof was able to express a metaphor in the translation, because in English "countenance" (the meaning of the word "face") comes in the form of "sallow countenance" in English and American literature, together with its meaning in the sense of beauty, it describes the facial expression of the unique feelings of a person⁶².

GENERAL CONCLUSIONS

1. Metaphor, as one of the oldest versions of human artistic thought, has always been in the center of attention of world literature. This tradition continued consistently in the process of studying the epic work "Kutadgu bilig" a magnificent monument of the 11th century.

2. It is not for nothing that both eastern and western experts seriously started studying Yusuf Has Hajib's "Kutadgu bilig". Author, as a master of high skill, was able to decorate his philosophical didactic epic with many poetic arts. The main aspects of the writer's skill are very interestingly visible in the use of metaphors. That's why the experts evaluated the work as an example of high art. This tradition continues with great success.

3. In the west, metaphor is imagined together with several related linguistic phenomena (simile, synecdoche, personification, etc.). Such an approach was a positive factor in conveying the writer's skills to the western student.

4. The English translation of "Kutadgu bilig" was done by very talented translators. Among them, R. Denkoff was both a scientist and a translator. His prose translation played a great role in bringing Kutadgu bilig to English-speaking

⁶² <https://m.egwwritings.org/en/book/4.2>

readers. The translation of the quatrains of the work also confirms that he was a talented poet.

5. The creative courage of V. May was demonstrated by the complete translation of the epic work in poetic form. In this, the main elements characteristic of literary poetics have been preserved.

6. It is obvious that W. May and R. Denkoff spent a lot of scientific and creative effort in translating the text of "Kutadgu bilig" into English. Both of them seriously struggled to convey the poetic text to the English-speaking reader. As a result, both prose and poetic versions of the same work were created in English.

7. In the poetic translation of "Kutadgu bilig" (Walter May), he took a different approach in the translation of metaphors, since the main task is to keep the rhyme in the couplets. In the process of translation, the translator emphasized on giving the original content rather than just giving the phenomenon.

8. A number of ways of re-creating metaphors are visible in May's poetic translation, in particular:

8.1. The exact translation of the original metaphor;

8.2. Use their English equivalent;

8.3. Dropping the metaphor and replacing it with other means;

8.4. Bypassing the metaphor.

9. R. Denkoff followed the path of simplification of "Kutadgu bilig". Nevertheless, this simplicity is not a life. There is a good reason to say that the translator did his best to understand the main meaning and content of the original. On top of that, he gave special emphasis to the translation of quatrains in order to create an idea about the original poetic features of the work. This situation, on the one hand, allows us to imagine the general poetic skills of Yusuf Has Hajib, and on the other hand, it fully demonstrates the translator's good poetic talent.

10. Metaphor translation provides a wide opportunity to create a full picture of the commonalities and differences between eastern and western literature. If this experiment is carried out in a wider scope, it can be a suitable factor for determining the prospective ways of observing and evaluating the poetic thinking of eastern and western scientists.

11. The metaphors used by Yusuf Has Hajib are also notable for the fact that they embody the way of thinking of an oriental person, the possibilities of his mother tongue, and the unique aspects of his national-spiritual mentality. Accordingly, the efforts of translators to recreate these peculiarities as they progress can be a worthy guarantee for the rise to a new level of inter-ethnic and inter-cultural communication. Naturally, a lot of work, knowledge and experience are required to reach this level. Despite the fact that the translators chose different ways in this regard, they ultimately achieved positive results.

12. Some difficult and problematic situations in the translation of metaphors have their own objective and subjective reasons. The main ones are as follows:

12.1. Yusuf Hass Hajib is distinguished by a distance of almost a thousand years, long before the environment and era in which the translators lived;

12.2. In the text of "Kutadgu bilig" there are as many words and concepts as possible, including metaphors, which are difficult to understand and interpret not only by speakers of a foreign language, but also by readers and experts who are

heirs of this language;

12.3. Factors related to translators' personality, worldview, and literary-aesthetic experience also showed their due strength in this regard.

13. As an example of the experience of studying the translations of metaphors in "Kutadgu bilig" in English, it is clear that there are still wide-ranging scientific tasks that need to be researched in front of western and eastern literary studies. Especially in connection with the translation of ancient and classical literature, scientific problems related to their form and content, words and meaning, weight and rhyme, poetic arts and artistic style await their solutions.

**НАУЧНЫЙ СОВЕТ №PhD.03/31.03.2021/Fil.76.05
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ
НАМАНГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

**НАМАНГАНСКИЙ ИНЖЕНЕРНО-ТЕХНОЛОГИЧЕСКИЙ
ИНСТИТУТ**

ИБРАГИМОВ ЖАСУРБЕК ТУЛКИНЖОН УГЛИ

**СРАВНИТЕЛЬНЫЙ АНАЛИЗ ВОСТОЧНЫХ
И ЗАПАДНЫХ ВЗГЛЯДОВ НА МЕТАФОРУ
(на примере метафор «Кутадгу билиг»)**

**10.00.06 – Сравнительное литературоведение, сопоставительное языкознание
и переводоведение**

**АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Наманган – 2024

Тема диссертации доктора философии (PhD) зарегистрирована в высшей аттестационной комиссии при министерстве высшего образования, науки и инноваций Республики Узбекистан за номером B2023.2.PhD/Fil3488.

Диссертация выполнена в Наманганском инженерно-технологическом институте.

Автореферат диссертации на трёх языках (узбекский, английский, русский (резюме)) размещен на веб-странице Научного совета по адресу (www.namdu.uz) и на Информационно-образовательном портале «Ziyounet» по адресу (www.ziyounet.uz).

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Коканский государственный педагогический институт

Защита диссертации состоится « 14 » декабря 2024 года в 15:00 часов на заседании Научного совета PhD.03/31.03.2021.Fil.76.05 при Наманганском государственном университете. (Адрес: 160107, город Наманган, улица Бобуршох, дом 161. Тел.: (998) 69-228-85-01; факс: (99869) 228-85-02, e-mail: info@namdu.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Наманганского государственного университета (зарегистрирована за номером 1621). (Адрес: 160107, город Наманган, улица Бобуршох, дом 161. Тел: 0 (369) 228-85-01).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования состоит в изучении сущности восточных и западных взглядов на теорию метафоры на основе материалов дастана «Кутадгу билиг», в установлении их типологических особенностей.

Задачи исследования:

описать сущность теоретических взглядов западной и восточной классической поэтики на искусство «метафоры» и провести их сравнительный анализ;

определить общие и различные стороны взглядов на типы метафоры в восточной и западной поэтике;

выяснить сущности опыта перевода и участия метафоры в оригинале и переводе на примере эпоса Юсуфа Хоса Хаджиба «Кутадгу Билиг»;

определить мастерства переводчиков путем сравнения трактовок системы метафор в произведении в разных переводах;

Объектом исследования является система метафор, используемых в древнетюркском письменном источнике XI века «Кутадгу Билиг» и их переводы на английский язык.

Предметом исследования на примере «Кутадгу Билиг» оно заключается в исследовании основных закономерностей процесса перевода метафоры с одного языка на другой язык.

Методы исследования. При освещении темы исследования были использованы историко-сравнительный, сравнительно-типологический и эмпирический методы.

Научная новизна исследования состоит в следующем:

определено взглядов восточных и западных лингвистов что они включают метафора как инструмент возникающий только на основе аналогии и поставить лексические тенденции которые не считающиеся метафорой;

доказано, что перевод метафоры тесно связан не только с мировоззрением и стилем автора оригинала, но и с тем, что перевод выполнен в прозе или стихах;

выявлено, что мастерство переводчика в переводе метафоры зависит не только от личного опыта, но и от жанровых особенностей текста, стилистических особенностей текста и формально-поэтических аспектов произведения;

раскрыто уровень адекватности метафоры оригиналу в ее переводе, соответствие оригиналу в переводе, близость к нему, а также выявляются причины и результаты некоторых отклонений.

Внедрение результатов исследования. На основе исследовательской работы, проведенной по теме «Сравнительный анализ восточных и западных взглядов на метафору (на примере метафор «Кутадгу Билиг»)»:

результаты сравнительного исследования метафор, выявленных в оригинале древнетюркского письменного источника «Кутадгу Билиг», с узбекским подстрочником и английским переводом, использованы при реализации инновационного научного проекта Министерства высшего образования, науки и инноваций №FZ-20190815110 «Создание электронного

научного аннотированного текста и аннотированного словаря рукописи «Кодекс Куманикус», выполненного в Наманганском государственном университете. (Справка Наманганского государственного университета №750/02-04 от 25 июня 2024 года). В результате материалы диссертации с рекомендациями по созданию слов и словосочетаний с переносным значением были использованы в качестве теоретической основы при создании толкового словаря проекта.

результаты сделанного в диссертационной работе анализа взглядов на метафору в западной и восточной классической поэтике использованы при реализации прикладного научного проекта Министерства высшего образования, науки и инноваций №FZ-201912099 «Создание веб-сайта и мультимедийных продуктов по узбекскому фольклору на узбекском и английском языках», выполненного в Наманганском государственном университете. (Справка Наманганского государственного университета №750/02-04 от 25 июня 2024 года). В результате процесс создания мультимедийных продуктов обогатился представленной в диссертационной работе научно-теоретической информацией о метафоре;

научные выводы по результатам исследования теоретических взглядов на теорию метафоры в западной и восточной поэтике и основанных на них переводов на английский язык метафор, представленных в оригинале древнетюркского письменного источника «Кутадгу билиг», использованы при подготовке выпусков программ 2022-2024 годов «Литературный процесс», «Нация и духовность» и «Образование и развитие» НТРК «Телерадиоканал Узбекистана». (Справка НТРК Узбекистана «Телерадиоканал Узбекистана» №04-36-798 от 2 июля 2024 года). В результате теоретические данные, полученные на основе анализа западных и восточных взглядов на метафору, а также сравнительного исследования основанных на них переводов метафор «Кутадгу Билиг», обогатили научные и практические аспекты указанных программ.

Апробация результатов исследования. Результаты данного исследования обсуждались на 9 научно-практических конференциях, в том числе на следующих республиканских и международных научно-практических конференциях: «Перспективные направления когнитологии и прагматики» (Ташкент, 2020); «Великий памятник мировой тюркологии «Кутадгу Билиг» и актуальные вопросы его изучения» (Ташкент, 2020); «Перевод и развитие языка: роль перевода в техническом переводе и совершенствовании языка» (Наманган, 2021); «Роль перевода и языка в обучении языкам» (Наманган, 2021 г.); «Актуальные проблемы обучения иностранным языкам в эпоху цифровых технологий» (Фергана, 2023 г.).

Публикация результатов исследования. По теме диссертации опубликовано 8 научных статей, в том числе, 1 статья опубликована в престижном журнале, входящем в базу данных Scopus, 4 статьи опубликованы в республиканских журналах, и 3 статьи опубликованы в зарубежных журналах.

Объем и структура диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Объем

диссертации составляет 143 страница.

E'LON QILINGAN ISHLAR RO'YXATI
LIST OF PUBLISHED WORKS
СПИСОК ОБУПЛИКОВАННЫХ РАБОТ
I bo'lim (part I; часть I)

1. Ibragimov J.T. “Qutadg‘u bilig” istioralari tarjimalarining qiyosiy tahlili (o‘zbek, rus va ingliz tillar misolida) // Mirzo Ulug‘bek nomidagi O‘zbekiston Milliy Universiteti O‘zMU xabarlari. № 1/1. – Toshkent, 2021. – B.215-218. (10.00.00; №15).

2. Ibragimov J.T. Stylistic devices in “Kutadgu bilig” (in Turkish, English and Russian translations) // “Sharqshunoslik” Toshkent davlat sharqshunoslik universiteti ilmiy jurnali. № 2. – Toshkent, 2020. – B.168-182. (10.00.00; №8).

3. Ibragimov J.T. A bit look at similes and metaphors in “Kutadgu bilig” (in Turkish, English and Russian translations) // Central Asian journal of Literature, Philosophy and Culture. Vol. 02. No. 05. May 2021. Spain. ISSN: 2660-6828. Impact Factor 11.43. SJIF 2024: 7.62.

4. Ibragimov J.T. Metaphors in “Kutadgu bilig” // MIDDLE EUROPEAN SCIENTIFIC BULLETIN. Vol. 09. 19 Dec 2021. ISSN 2694-9970. Impact Factor 12.21. SJIF 2024: 7.96.

5. Ibragimov J.T. Comparative analysis of the metaphors used in the “Kutadgu bilig” (in English and Uzbek) // “Kognitologiya va pragmatikaning istiqbolli yo‘nalishlari” mavzusidagi respublika miqyosidagi ilmiy-amaliy anjuman. – Toshkent, 2020. – B.108-112.

6. Ибрагимов Ж.Т. “Қутадғу билиг”ни инглиз тили таржималаридаги метафораларининг қиёсий таҳлили // “Жаҳон туркологиясининг буюк обидаси “Қутадғу билиг” ва уни ўрганишнинг долзарб масалалари” мавзусидаги халқаро илмий конференция тўплами. – Тошкент, 2020. – Б.270-274.

7. Ibragimov Sh., Ibragimov J.T. Comparative analysis of the translation of metaphors in “Qutadgu bilig” (in the Uzbek, Russian and English languages) // Turkish Journal of Physiotherapy and Rehabilitation (Web of science). – Turkey, 2021. – ISSN: 2651-4451. E-ISSN: 2651-446X, TJPR-2021-3112.

8. Ibragimov J.T. Metaforani ifodalashda Yusuf Xos Hojib mahorati (“Qutadg‘u bilig” va ingliz tilidagi tarjimalar misolida) // Mirzo Ulug‘bek nomidagi O‘zbekiston Milliy Universiteti O‘zMU xabarlari. 2023-yil 1/11/1-son. – Toshkent, 2023. – B.357-359. (10.00.00; №15).

9. Ibragimov J.T. Istioraning sharq poetikasida tutgan o‘rni // Guliston davlat universiteti axborotnomasi. № 4. – Guliston, 2023. – B.211-216. (10.00.00; №36).

10. Ibragimov J.T. “Qutadg‘u bilig” istioralarining poetik o‘ziga xosliklari // “O‘zbek mumtoz adabiyotini o‘rganishda yangicha yondoshuvlar” momli filologiya fanlar doktori, professor Boqijon To‘xliyevning 70 yillik yubeliyiga bag‘ishlangan respublika ilmiy anjuman materiallari. – Toshkent, 2024. –B.275-282.

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II bo‘lim (part II; часть II)

12. Ibragimov J.T. Scientists (Linguistics, Theology, Literature and Translation) researched “metaphors” // GOSPODARKA I INNOWACJE, Laboratorium Weidzy Artur Borcuch. *Volume: 24 | 2022*. ISSN: 2545-0573. Impact Factor 8.01. SJIF 2024: 6.302. – P.194-196.

13. Ibragimov J.T. The word of “teg” in “Kutadgu bilig” // "Tarjima va til taraqqiyoti: texnik tarjima va tilning takomillashuvida tarjimaning roli" mavzusidagi Xalqaro miqyosidagi ilmiy-amaliy anjuman. – Namangan, 2021. – B.270-275.

14. Ibragimov J.T. G‘arb olimlarining metafora nazariyasiga bo‘lgan qarashlari // "Tarjima va til taraqqiyoti: texnik tarjima va tilning takomillashuvida tarjimaning roli" mavzusidagi xalqaro miqyosidagi ilmiy-amaliy anjuman. – Namangan, 2021. – B.278-282.

15. Ibragimov J.T. Monre Birdslining “The Metaphorical Twist” nomli maqolasi xususida // “Raqamli texnologiyalar davrida xorijiy tillarni o‘qitishning dolzarb muammolari” mavzusidagi xalqaro miqyosidagi ilmiy-amaliy anjuman. – Farg‘ona, 2023. –B.251-255.

16. Ibragimov J.T. Sharq mumtoz poetikasida istiora nazariyasi (Arastuning “Poetika”asari misolida) // “Raqamli texnologiyalar davrida xorijiy tillarni o‘qitishning dolzarb muammolari” mavzusidagi xalqaro miqyosidagi ilmiy-amaliy anjuman. – Farg‘ona, 2023. –B.251-255.

17. Ibragimov J.T. G‘arb va sharq adabiyotida strukturaviy-konseptual metaforalar // "Tilning rivojlanishida tarjimaning roli" mavzusidagi xalqaro miqyosidagi ilmiy-amaliy anjuman. – Namangan, 2024. –B.78-83.

18. Ibragimov J.T. Metafora-amaliyotda qo‘llanishiga ko‘ra // "Tilning rivojlanishida tarjimaning roli" mavzusidagi xalqaro miqyosidagi ilmiy-amaliy anjuman. – Namangan, 2024. –B.249-253.

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