Comparison of Similes and Metaphors in Translations
(In Act of Beneficent Knowledge)

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Abstract--- During the last century a great deal of work has been done in the study of the poem Yusuf Has Hajib's "Kutadgu Bilig", which was the first Turkic manuscript. In Uzbekistan, Professor Kayum Karimov did some research on translating this work in Uzbek and presented it in a language that is understandable to readers. Working on a scientific article, three versions were analyzed and studied. Their bytes were compared. As a result, every translation has some differences but we can see the similarity between the translations, especially in translations by May and Ivanov. Because, separately, Walter May has translated this work from a Russian translation from Ivanov.

Keywords--- Dialect, Stylistic Devices, Translation, Version, Simile, Metaphor, Literature, Compare, Overcome.

I. INTRODUCTION

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

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

II. MATERIALS AND METHODS

The purpose of this article is to compare the difference between the foreign language translations in order to give the exact meaning of similes. So we take Arat's, Ivanov's, May's and Denkoff's translations. The purpose of the

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comparison of similes is as follows:

- To define the difference between Turkish, Russian and English translations.
- To know the meaning of similes and metaphor in three languages.
- To prove whether scientists translated correctly or not.

So as to mean the sufficient translation, analyzing method is used because the translations were already done by scientists.

III. RESULT AND DISCUSSION

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

1. Mushabbih (thing which we use to compare)
2. Mushabbaxhunbih (thing which is similar to Mushabbih)
3. Adoti tashbih (comparing tool)
4. Vajhi tashbeh (the reason of comparison)

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

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

5. **Subject.** It is the word or words showing that what or who is described by the term of simile. For example: *Maidens, like moths, are ever caught by glare.* (Byron). In this example, *"Maiden"* is the subject of the simile.
6. **Vehicle.** It is the word or words representing to the subject which is taken similarly. In the above example, *"moths"* is the vehicle of the sentence.
7. **Link.** It is the word which Yoqubjon Is'hoqov called it as "comparing tool". They are *like, as, such as, as if,* seem or etc.
8. **Commonalities.** This refers to the words which qualities are shared by subject and vehicle. According to the sentence type, it may or may not be given by the writers. In the example, "are ever caught" is commonality.

Some examples of simile in KB:

Keraklıg uquşluğ yürüsi onğay

*yalaqa negü **teg** açığ qıldı ay.*

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

In Walter May's English translation this couplet says:

And he who is famed for his reasoning mind,

Like a candle, a torch, or a bright moon you'll find.

In Ivanov's Russian translation:

Кто разумом славен и мудростью вящей,

Тот – словно бы светоч, как месяц светящий,

According to the above couplets, it is noticeable that we can see exact keys for giving the meaning of simile. They are connective words like: *like, as, such as, as if, seem*. As it has been seen in two translation versions, translator utilized these connective words in order to give the meaning of similes. As Aida Kasieva proved, simile in Qutadgu bilig is mostly given by means of the word – "*teg*", which is translated as *"as"; "like"* etc. In English translation, we can see the word "like" which means the same translation as Arat's. Ivanov also used *"как"* as a Russian translation of "*teg*".

At this point let us prove the translation of "*teg*" into Russian and English labguages:

Kişi kirmadük elga kirsa qalı,

*Kelin **teg** bolur er ağın **teg** nili.*

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

Translation of Walter May:

The foreigner, who to a strange land has come,

*Just stands **like** bride and his tongue goes quite dumb.*

Translation of Robert Denkoff:

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

Translation of S.N. Ivanov

Пришелец в стране, где он не был совсем,

***Похож** на невесту: язык его нем.*

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

Let's see another example of similes from the couplet of "Kutadgu bilig".

Bu Ay Toldı aydı mening bu özüm

*Kedik **teg** turur qılqı kestim sözüm. (698)(111-b)*

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

Translation of Walter May:

And he then replied: "That's my way, I move fast,

*I'm just **like** a reindeer – I've said it at last! (698)(94-b)*

Translation of S.N. Ivanov:

Сказал Айтолды: «В том и суть моя: скор

Я, словно олень, - вот и вес разговор! (698)(80-b)

Translation of Robert Denkoff:

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

Or in another couplet:

*Ara qılqı qız **teg** qılıncı silig,*

Sewütür sunup tutsa bermaz Elik.(400)

Translation of Walter May:

*Its time is soon coming… It acts **like** a maid,*

Who lures one, then hides, runs away, is afraid… (400)

Translation of Robert Denkoff:

*Sometimes she **seems** a lovely girl, and rouses your desire:*

But when you reach out to her, she refuses to give you her hand. (400)

Translation of S.N. Ivanov:

Порой у него – как у девицы нрав:

Прельстит да и скроется, прочь убежав.

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

Let's start looking at the metaphors:

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

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

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

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

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

For example:

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

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

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

For instance:

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

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

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

Translation of Arat:

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

Translation of R.Denkoff:

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

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

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

Translation of W.May:

Of the manners of ordinary people I'd say —
Their minds are quite simple, and likewise are they.
They know no decorum nor style in their ways,

And no pride of place any one e'er betrays… (4219-4220)

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

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

Translation of S.N. Ivanov:

Черны-пречерны все поступки у черни,

Себя не черни – не запачкайся в скверне!

У всех у них нрав и повадки дурны,

Дела их, замашки – с их сутью равны. (4219-4220)

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

Let's compare the metaphor with another example.

Translation of Arat:

Elin etti tüzdi bayudı budun,

***Böri qoy** bıla **suwladı** ol ödün.(437)*

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

Translation of R.Denkoff:

He put his kingdom in good order and the people grew rich,

The wolf drank together with the sheep in that time. (437)

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

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

Translation of S.N. Ivanov:

И стал весь народ столь богатым при нем,

Что волк и овца пили воду вдвоем. (437)

Translation of W.May:

All prospered, and friendship and care was the rule,

And lion and lamb jointly lapped at the pool! (437)

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

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

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

Let's look at another example:

Translation of Arat in Krill:

Булар-ул суруг қойқа эркач саны
Қойуғ башласа сурса йолча кўни.(4249)

Translation of R.Denkoff:

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

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

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

Translation of W.May:

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

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

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

Translation of S.N. Ivanov:

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

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

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

Translation of Arat in Krill:

Уқуш бирла эслур киши артақы

Билиг бирла сузлур будун булғақы (218)

Translation of R.Denkoff:

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

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

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

Translation of W.May:

For learning drives out all ill-doing and vice,

While knowledge solves people's alarms in a trice. (218)

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

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

Translation of S.N. Ivanov:

Ученьем изводят и зло и порок,

А знанием – смуты народных тревог. (218)

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

The English and Russian versions of the poem "Kutadgu Bilig" show that translators regarded them as part of the main text of the work and tried to translate them with great care and responsibility. Based on the above analysis, translators were able to retain their original beauty, that is, rhyme, in translation, in the reproduction of the artistic features of the work. In this regard, S.N Ivanov and V. May have a special success. An example of literature is a pattern. His comic stripes unknowingly into a person's world and world. When a reader reads a piece, it becomes as if he or she is involved in the story, around events. What do you think about this? They seem to give the work a unique color. It is not an exaggeration to call Yusuf Has Hajib a literary artist who achieved this result.

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

IV. CONCLUSION

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

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

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