



THE PRESENCE OF PERSIAN CALQUE IN THE WORK OF KUTADGU BILIG BY YUSUF KHOS KHAJIB

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ABSTRACT

This article explores the influence of Persian language and culture on the text, focusing on the use of calque and its impact on the overall meaning and interpretation of the work. Through a thorough analysis of the text, the article identifies and discusses various instances of Persian calque in "Kutadgu Bilig". Examples of calque are provided, highlighting their significance in shaping the linguistic and cultural landscape of the work. The article also explores the reasons behind the incorporation of Persian calque, such as the historical and cultural context of the time when the work was written.

The findings of this study contribute to a deeper understanding of the linguistic and cultural influences on "Kutadgu Bilig" and shed light on the broader literary and historical context in which the work was created. By examining the presence of Persian calques in "Kutadgu Bilig," this article aims to unravel the intricate relationship between the Turkic and Persian languages during the time of its composition. It seeks to analyze the linguistic, cultural, and historical factors that led to the inclusion of these calques and their impact on the overall narrative and themes of the work.

KEYWORDS

Calques, context, religion, culture, borrowing, hospitality.

INTRODUCTION



Scholars and researchers have always been interested in identifying foreign influences in literary works. One such work is "Kutadgu Bilig" by Yusuf Khos Khajib, which has incorporated Persian calques that have garnered attention. The aim of this scientific article is to explore the presence and significance of these Persian calques in "Kutadgu Bilig" and analyze their impact on the overall interpretation and meaning of the work.

"Kutadgu Bilig" is a 12th-century Turkic literary masterpiece, written by Yusuf Khos Khajib, a prominent poet and statesman of the Karakhanid Empire, the work explores various aspects of moral, ethical, and social principles. It is considered a significant cultural and literary treasure, providing insights into the intellectual and philosophical landscape of the time.

Persian, being a major cultural and literary influence in the region during the time of "Kutadgu Bilig," played a vital role in shaping the linguistic and cultural aspects of the work. Persian calques, or borrowings, are linguistic elements borrowed from Persian and integrated into the Turkic language. These calques reflect the influence of Persian language and culture on the author's creative process.

Main part. According to R.Dankoff, Yusuf Khos Khajib's indebtedness to the Persian-Islamic tradition is most evident in his language. By this, he doesn't mean the borrowings like "hikmet" and "devlet", which are actually quite few. Rather, it is the Turkish dictionary's semantic value that

gives away the borrowed translations or calques in Persian (sometimes with Arabic predecessor). Expressions, such as "long arm" that mean "power or tyranny", were probably equally monodomatic in eleventh-century Turkish rather than in English of the twentieth century. That's why R.Dankoff kept the literal translation in his translation, as it better conveys the intended effect of the original text on its audience.

In the same way, from our point of view, the language of such a work as "Kutadgu Bilig" is overloaded with clichés. For example, the following ideas persist in the book:

1) death is the "horseman":

The horseman is coming to bear you away: prepare for the journey, lay up provisions during this fleeting day (7, 163)

Возьми лишь что нужно из прожитых дней

И к будущим дням подготовься верней. (6, 290)

2) disease - "vanguard of death":

For a man, sickness is the companion of death, and death is the counterpart of life. (7, 181)

Болезнь — спутник смерти и к ней правит шаг,

А смерть — самой жизни отъявленный враг. (6, 331)

3) hospitality is always indicated by "bread and salt":



A generous man and a brave marksman, though humble in heart; one liberal with bread and salt, yet quiet and steady in his conduct. (7, 114)

Он должен быть храбрым и метким стрелком,

И щедр и широк — с хлебосольством знаком. (6, 188)

4) a person satisfied with his lot is “naive”:

When distress and sorrow visit a man, if he bears it patiently, contentment will come back to him: and though Fortune flag and its gate be closed, his affairs will prosper once again. (7, 82)

Досталась тебе участь горя и бед —

Терпи: будет радость за нею вослед. (6, 124)

5) greedy person is supposed to be “hungry”:

A greedy-eyed man is insatiable: the food of this world is not enough for him. (7, 105)

Сквалыгу несытая алчность свербит:

Едой всего мира он будет не сыт. (6, 171)

6) facial color indicates health and well-being:

Stay well, my fine-faced one! (7, 88)

И правит любовь моим преданным словом,

О, будь, ясноликий, живым и здоровым! (6, 135)

7) “yellow cheeks” indicates illness:

You seem dejected, and your face is pale. (7, 224)

Я вижу, что сердцем в печалях ты сник,

Я вижу — стал желтым румяный твой лик. (6, 423)

8) “furrowed eyebrows” indicates anxiety:

Time has knit his brow and treated me harshly, since I have remained far from the king and outside of his service. (7, 91)

Я не был приближен для службы элику —

Рок, брови нахмутив, отверг горемыку! (6, 142)

It's worth noting that these clichés are based on Persian expressions. In most cases, R. Dankoff didn't try to rephrase them and left them in their original form. The concept of "world" is particularly interesting because it can mean two different things. On one hand, "world" refers to a "kingdom" – the land that a prince governs.

His name was Rising Sun, and his royal glory was world renowned. (7, 53)

То был Кюнтогды, был он славой покрыт,

И, счастлив, всесветно он был знаменит. (6, 59)

Бу (бег) Кунтугди эди, оти таниқлик эди,

Оламда донг таратган ва бахту давлати баркароп эди (5, 96)

On the other hand, "world" is synonymous with Fortune (dünya = devlet). Thus, it shares the ambiguous connotations of Fortune, which are sometimes positive, and sometimes negative.



«For some time now I have not seen the king's countenance, and so I have been going my way with care and sadness. But today the king recalled me to his presence, and now Fortune has fastened her belt to me. Full of hope, I obeyed the king's command. Now my day is fine and my eyes are bright» (7, 86)

«Давно уж не видел элика чело я – / Печален, терпел я безвременье злое. / Ты вспомнил меня, и дождался я зова, / И поясом счастья повязан я снова. / Велений элика я вновь удостоен – / Светлы мои дни, ясный взор мой спокоен!» (6, 96)

«Кўп вақт ўтди, элиг юзини кўрмадим, / Алам, қайғуда юриб, (зинҳор) кулмадим. / Бу кун элиг мени истаб чорлади, / Яхши ниятлар учун давлат менга бел боглади. / Мен элигнинг ёрлигини эшитгач, / Куним эзгу бўлди, кўзларим ёруғлашди» (5, 126)

In the given excerpt, it is important to pay attention to the words happiness, счастье, давлат, бахт, fortune, as they reflect differences in their meanings. In the Uzbek language, happiness is translated as "давлат," which means "state, wealth, good, happiness." However, it is worth noting that in modern Uzbek, "давлат" is used to refer to "state" or "wealth," while "бахт" is used to convey the meaning of "happiness." In English, the word "fortune" is commonly used, which can mean "state, fate, wealth, luck, happiness, or a large sum of money." However, in modern English, the word is mostly used to denote "luck."

The power of the ruler is perceived as comprising three sets of opposing ideas:

1. In Persian architecture, there are two courtyards - the inner courtyard (andarun) and the outer courtyard (birün). The inner courtyard is where the prince's private affairs, including his harem, bodyguards, and palace staff, are conducted. On the other hand, the outer courtyard is where the public affairs of the state, including the army and bureaucracy, are dealt with.

2. Subjects and kingdom (cf. Pers. ra'iyet and valayet, mulk). A distinction is made between population and territory. The two are often paired together, indicating the prince's overall amount of responsibility. If he ensures justice and security, then the people become richer and the land prospers:

Full Moon disposed of all the affairs of state, turning opportunity into a source of pride. The subjects became rich and the land prospered. (7, 73)

Вершил Айтолды все деянья на славу,

И время радело счастливицу по праву.

Народ богател, и страна была в силе,

И все за элика мольбы возносили. (6, 105)

3. In this society, there are two main groups: the common people who pay taxes, and the military who do not pay taxes. The common people are the source of the kingdom's wealth and the prince is



responsible for providing them with justice. On the other hand, the military is responsible for defending the kingdom and expanding its territory. The prince must provide them with money to ensure their support. An example from the work illustrates this concept.

The cement of the state, that which holds its foundation firm, consists of two fundamental things. One is justice, which is the share of all the subjects; the other is silver, which is the share of the military. With justice the subjects will live happily, and with silver the military will obey cheerfully. (7, 109)

Основа страны, ее силы опора —

Две вещи, два корня, два твердых упора:

Закон справедливости — первый устой,

Второе — войска одарять с щедротой.

Тогда и народ справедливости рад,

И войско цветет от богатых наград. (6, 179)

CONCLUSION

The examination of Persian calques in "Kutadgu Bilig" by Yusuf Khos Khajib reveals the significant influence of Persian language and culture on the work. The incorporation of Persian loanwords adds depth and richness to the text, enhancing the overall meaning and interpretation of the literary masterpiece.

Through the analysis of specific examples of Persian calques, we have witnessed how these linguistic elements contribute to the narrative, themes, and character development in "Kutadgu Bilig." They not only reflect the historical and cultural context of the time but also demonstrate the author's mastery in blending different linguistic traditions to convey complex ideas and concepts.

The presence of Persian calques in "Kutadgu Bilig" highlights the interconnectedness of Turkic and Persian civilizations during the 12th century. It serves as evidence of the cultural exchange and the intellectual borrowing that took place between these two linguistic traditions. The integration of Persian loanwords in the Turkic language of the work reflects the mutual influence and linguistic borrowing that occurred between these cultures.

Overall, the presence of Persian calques in "Kutadgu Bilig" showcases the richness and diversity of cultural and linguistic influences that shaped the work. It exemplifies the author's skill in incorporating different linguistic elements to create a nuanced and multifaceted literary masterpiece.

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