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## **FEATURES OF THE ARTISTIC TRANSLATION OF YUSUF KHOS HAJIB'S WORK "KUTADGU BILIG"**

***Summary.** This article examines the features of the literary translation of the work of the great thinker Yusuf Khos Hajib "Kutadgu Bilig" into English and Russian languages who lived and worked in the XI century.*

***Key words:** "Kutadgu Bilig", Yusuf Khos Hajib, quartet, fiction translation*

It is no wonder that "Kutadgu Bilig" as a Turkic monument attracts the attention of world Turkic scholars very seriously. In Uzbekistan, the study and research of Yusuf Khos Hajib's "Kutadgu Bilig" is no less the work of foreign scientists. First of all, it is appropriate to name A. Fitrat, N.Mallaev, K.Karimov, B.Tukhliev, K.Sadykov and others as the founders of the Uzbek large school of knowledge. Thanks to the efforts of these scholars, the interest in studying the general linguistic and poetic aspects of the "Kutadgu Bilig" and the determination of the global status of the work was increased.

Didactic poem, written in poetic form, "Kutadgu Bilig". Its poetic form, based on the fourfold, has a long tradition. According to R. Orzibekov: "He has done research on Turkish literature ... Fuod Bridge, T. Kavalsky, M. Khamroyev, E. Rustamov, M. Yunusov and others. They say that the influence of the ancient foursome in Turkish literature has played an important role. " We can include I. Hakkulov, M. Mamatkulov and others.

It is well known that "Kutadgu Bilig" is written in a satirical form, in Aruz's great pleasure. It is worth noting that a number of scientific studies have been

done on the genre characteristics of Kutadgu Bilig. The research of R.R.Arat, A.A.Valitova, I.V.Stebleva, B.Tuhliev and others in this regard deserves special attention. This poetic form, which began with Yusuf Khos Hajib's "Kutadgu bilig", published analytical conclusions about the poetry of the articles, as well as individual booklets, by Ahmad Yugnaki's "Hibat ul-hakayiq", Khorezmi's "Muhabbatnoma" and "Yusuf and Zulaikho", Continued in the Hamsa of Navoi. Yusuf Khos Hajib is one of the founders of the Turkic epic tradition. Many studies have seriously considered:

“Consequently, attitudes towards social life and philosophical understanding of life were further deepened by the works of Ahmad Yugnaki, Haidar Khorezmi, and Alisher Navoi, who passed away after Yusuf Hos Hajib, and of course, the merits of Yusuf Khos Hajib are endless.”

Some of the bytes in the "Hibat al-Haqq" prove that Ahmed relied on the views of Yusuf Khos Hajib”.

The four are an independent, meaningfully completed poetic form with a clear, concise expression. M. Mamatkulov's opinion regarding the use of the Quartet in Turkic poetry is also valid: Fourteen has been widely used in Turkic folklore since ancient times. The quartet is the basis of folk songs. After the Turks converted to Islam, Aruz's status in the written literature increased and became the main focus of Turkish poetry. This phenomenon is explained by the need for poetry in this period”.

It is also worth mentioning the positive effects of the Yusuf Hosib Quartet on many artists in recent times. In particular, MFKupulizoda argues that the four quadrupeds in the Qasas ul-anbiya composition are based on the tradition of Qutadgu Bilig and Hibat ul-Haq. Different opinions were also expressed on the number of quartets in the work. Therefore, it is worth noting the four aspects of the work that have been studied in the light of literary criticism. Scientists have differing opinions on the number of quadrupeds in the "box" In particular, "Fitrat said that they are over 182, Iv Stebleva more than 200, X. Usmonov more than

50, A.N.Samoylovich 202 and K. Karimov 205. Later, by comparing the three manuscripts of the work, it was revealed that they were 210”.

The issue of the author of the quartet was also controversial. A number of scholars, including A.Fitrat and H.Usmanov, attributed them to other authors, while others asserted that some of the four works belong to the author and others to the authors. The question arises, who are the authors? This question remains open. AA Valitova and K.Karimov noted that the majority of the quartet belong to Yusuf Khos Hajib, and some are related to folklore. Here it is necessary to distinguish between the development of communication. This is because the human factor is at the center of the idea of the fourfold work. When a writer or poet lives and works in a human society, it is not possible for him to create his own ideas. It means that every writer lives within the ideals of society. The presence of folklore samples in the Yusuf Hosib Quartet should be regarded as natural, and should not be regarded as an excerpt from folklore. Having thoroughly studied the weight, theme, artistic means and style of the four, B.Tokhliev assures us that all four of the works belong to the author. In our opinion, all four of the works belong to Joseph Hosib.

When it comes to quartet, it is also worth noting that it is different from other poetic forms. “Unlike Masnawi, the four-point clause has the potential to vary rhyme. That is why poets feel much more comfortable in quartet works and try to create new species not only in rhyme but also in weight”.

In Russian poetry, the genre of four is widely used. “Catren (French - quatrain - quartet) is an independent poetic genre that consists of four lines, odd or double, and is widely used in European poetry. It has five types of rhyming: aaaa (monorim rhyme), aaba (binary form: usually the third line is used for rhyme b)”, abba (interconnected rhyme), abab (cross rhyme), aabb (intersection). double rhyme). Catren usually produces lyrical and didactic poems that mean a lot in short terms”.

It is noteworthy that Yusuf Khos Hajib, as a high-level artist, has been able to use poetic arts in all fours as well as in other parts of the work. The role of poetic arts in the composition of fiction is not accidental. It is an element that depends on the poetic ability of the poet. Therefore, the manifestation of poetry in translation may also be one of the main criteria for determining the skill of a translator. Accordingly, we have considered some of the arts that have prioritized the quartet. In particular, the art of tamil is very important in the work. The poet also skillfully used them in the quartet. At the same time, the translators of S.N Ivanov, V. May and R. Denkoff have made significant progress in the reproduction of the tamil art used by the four.

In some cases, this art was not reflected in the translation. Denkoff is very close to the original in this art. Sometimes the interpreter's translation of the representational images did not correspond to the essence of the four. In some of Denkoff's interpretations, creative additions have played an important role in the full translation of the text and its comprehension to the English reader. In the translation of the font, S.N. Ivanov also achieved great success, because in some cases the lack of full understanding of the texts was not fully reflected in Russian, which in turn was reflected in the English version. The translator, V. May, has taken a particular approach, and has been able to skillfully recreate this fine art. At the same time, because of his preference for freedom and form, some texts are not mentioned in the translation. In some cases, ignoring just one word has led to the opposite of the content of the quadrilateral. But in some places, creative additions further strengthened the meaning of the sentence in the translation.

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