

## Linguistic and Cognitive Aspects of the Uzbek Translation of Homer's Iliad

N. O. Yusupov

Lecturer, Samarkand State Institute of Foreign Languages (SamSIFL)

**Abstract:** This article presents a linguistic and cognitive analysis of the Uzbek translation of Homer's *Iliad*. It examines the use of epithets, morphological patterns, poetic devices, and newly coined lexemes in the translation. The study shows how the translator employed the Uzbek language's potential to expand the aesthetic and semantic scope of the original work.

**Keywords:** *Iliad* translation, epithets, linguistic analysis, cognitive approach, morphology, neologisms, Qodir Mirmuhamedov.



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**Introduction.** The Uzbek translation of Homer's *Iliad* represents a significant milestone in the history of Uzbek literary and linguistic scholarship. As one of the oldest and most influential works of ancient Greek literature, *The Iliad* has been translated into many languages worldwide, contributing to the global dissemination of classical knowledge and literary traditions. In the context of Uzbek literature, the translation of this epic poem by Qodir Mirmuhamedov opened new avenues for linguistic creativity, poetic expression, and cultural enrichment.

This paper aims to explore the linguistic and cognitive features of the Uzbek translation of *The Iliad*, focusing on how the translator adapted the complex stylistic and semantic elements of the original Greek text. The study also considers the role of epic epithets, morphological innovations, and the influence of classical poetic forms on the Uzbek version.

**The Significance of Translating The Iliad into Uzbek.** Translation of classical works into Uzbek, especially epic literature, serves not only as a bridge between cultures but also as a means of enhancing the intellectual and cultural identity of the Uzbek people. Homer's *Iliad*, a cornerstone of Western literature, depicts the final days of the Trojan War and explores themes of heroism, fate, divine intervention, and human suffering.

Qodir Mirmuhamedov's translation of *The Iliad* is based on the Russian version by N.I. Gnedich, who maintained the use of dactylic hexameter. Mirmuhamedov, however, utilized the Uzbek poetic system of 17-syllable quatrains (barmaq system), thereby preserving the poetic rhythm while localizing the stylistic structure. This adaptation required extensive creative reworking and the invention of new lexemes, stylistic devices, and cultural metaphors.

**Linguistic Features of the Translation.** The translated text exhibits a rich array of compound words, epithets, and affixations, which enhance the expressive capacity of the Uzbek language.

Epithets such as *oqbilak* (white-armed), *kumushkamon* (silver-bow), and *metinbilak* (strong-armed) reflect both the aesthetic demands of epic poetry and the structural flexibility of Uzbek morphology.

These formations often involve:

- ✓ Noun + noun: *sohibqiron*, *kumushkamon*
- ✓ Noun + verb: *nayzaandoz*, *bandakush*
- ✓ Adjective + noun: *oqbilak*, *metinbilak*
- ✓ Prefix + noun: *badqahr*, *serquvva*
- ✓ Noun + suffix: *g'orator*, *murdakash*

Such morphological creativity illustrates how classical epics can invigorate modern literary languages and promote linguistic innovation.

**Cognitive and Cultural Dimensions** The translator's choices reflect a cognitive engagement with both the source and target cultures. Epithets are not merely decorative; they serve as cognitive frames that guide the reader's perception of characters and actions. For example, the epithet *chaqmoqdor* (thunder-wielding) applied to Zeus evokes not only his divine power but also his emotional temperament and narrative function.

Moreover, many neologisms in the translation stem from a blend of Arabic, Persian, and Turkic roots, illustrating the linguistic hybridity and adaptability of Uzbek. These include words like *sarcho'qqi* (summit), *ajalkash* (death-bringer), and *falokatlash* (calamity-maker), each constructed with deep metaphorical resonance.

**Conclusion** The Uzbek translation of *The Iliad* by Qodir Mirmuhamedov stands as a monumental achievement in the field of translation studies and Uzbek literary history. It not only preserves the heroic and poetic grandeur of the original Greek text but also introduces rich linguistic innovations and cognitive depth into Uzbek literature. The translator's creative application of poetic meter, morphological strategies, and culturally resonant epithets has expanded the stylistic boundaries of the Uzbek language.

This case illustrates the profound value of classical translations as a means of cultural and intellectual development. As the global literary community continues to explore the intersections between ancient texts and modern languages, the Uzbek *Iliad* serves as a compelling example of how tradition and innovation can coexist harmoniously. It provides scholars and readers alike with a deeper appreciation for the richness of both the source and target languages, reaffirming the role of translation in fostering global literary dialogue.

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