

THE ROLE OF SHOISLOM SHOMUHAMMEDOV IN THE DEVELOPMENT OF UZBEK IRANIAN STUDIES AND TRANSLATION STUDIES

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Abstract. This article investigates the monumental contribution of the renowned Oriental scholar, Professor Shoislom Shomammedov, to the formation and development of Uzbek Iranian studies and literary translation studies. The scholar's theoretical frameworks regarding the study of Classical Persian-Tajik literature, alongside his mastery in elevating a translated text to the level of a poetic equivalent from the original source, are scrutinized through a comparative-linguistic analysis. Furthermore, the article elucidates the fundamental principles of the school of Iranian studies founded by Sh. Shomammedov.

Keywords: Iranian studies, translation studies, Persian-Tajik literature, scholarly school, poetic equivalence, aruz (quantitative meter), adequate translation, humanism, textual criticism.

Although the Uzbek schools of Oriental and translation studies possess centuries-old historical roots, their systematization based on modern scientific criteria and transition into an academic discipline trace back to the mid-twentieth century. During this era, Professor Shoislom Shomammedov emerged as a prominent thinker and scholar who laid the groundwork for Uzbek Iranian studies and literary translation theory, elevating the national school of translation to an international level through his extensive scholarly and creative endeavors.

The scholar's activities were not merely confined to examining literary sources or translating them. He defined the conceptual trajectories of Uzbek Iranian studies and established the theoretical criteria for revitalizing Persian texts within the framework of national values and linguistic regularities [4, p. 45]. Consequently, analyzing the scholarly and creative heritage of Sh. Shomammedov through the prism of modern translation studies stands as one of the urgent tasks of contemporary linguistics.

Shoislom Shomammedov is the founder of a scholarly school that propelled Uzbek Iranian studies into a new phase. Prior to his tenure, Persian literature and language were predominantly studied through Eurocentric or Russian Orientalist paradigms. Shomammedov was among the first to pioneer the investigation of mutual literary and cultural ties between the Uzbek and Persian peoples from a national and Eastern perspective.

For many years, the scholar chaired the Faculty of Oriental Studies at Tashkent State University, establishing the pedagogical-methodological and theoretical foundation of Uzbek Iranian studies. In his research, Sh. Shomammedov brought the humanistic ideas in the works of Classical Persian-Tajik literary figures to the forefront, thereby providing a scholarly justification for the humanistic essence of the Eastern Renaissance [1, p. 12]. By studying the human factor, ideas of perfection, and principles of social justice in Eastern poetry, he formulated the fundamental concept of Uzbek Iranian studies.

Sh. Shomammedov introduced a professional and academic approach to Uzbek translation studies. As Professor Gafur Salomov noted, Shomammedov's translations represent "the highest

example of a translator's responsibility in preserving the inner rhythm and melodiousness of a literary text" [4, p. 112]. Prior to his creative output, poetic translations exhibited a strong tendency toward free adaptation or over-reliance on vehicular languages (primarily Russian). Shomammedov, however, advanced the following strict requirements in translation studies and verified them through his own practice:

1. The Principle of Direct Translation from the Original Source: The scholar established a scholarly tradition dictating that Persian-Tajik literature must be rendered into the Uzbek language exclusively from the original text.

2. Equivalent Translation: He developed the concept of strictly preserving the rhythmic charm of Eastern poetic genres specifically the ghazal, rubai, and masnavi within the aruz metrical system [2, p. 76]. While translating the rubais of Omar Khayyam, he successfully adapted the exact metrical measures of aruz found in the original (specifically the hazaji musaddasi mahzuf or akhrab meters) to the nature of the Uzbek language.

In order to determine the level of poetic equivalence and literary adequacy of an Omar Khayyam rubai, we examine the text based on a four-stage model (original text, transliteration, translation, and linguopoetic analysis):

Original Text: این قافله عمر عجب میگذرد دریاب دمی که با طرب میگذرد

Transliteration: In qofela-ye omr ajab migozarad, Daryob dami, ke bo tarab migozarad.

Translation by Sh. Shomammedov: Bu umr karvoni ajoyib o'tar, Xush bo'l, ki, u ham g'am-u zayib o'tar.

Linguopoetic and Textual Analysis. The lexical units within the Persian ezafe construction in the original text – qofela-ye omr (عمر قافله) – have been fully preserved semantically by the translator. Based on the stylistic and descriptive features of the Uzbek language, the translator rendered it as "umr karvoni" (the caravan of life). This imagery is entirely adequate for the comprehension of the Uzbek classical poetic tradition and its readership.

The expression ajab migozarad (passes wonderfully / passes strangely) in the first hemistich of the original text has not lost its semantic coloring in the translation, securing phonetic and rhythmic correspondence in the form of ajoyib o'tar. The philosophical appeal in the second hemistich – the concept of daryob dami (appreciate every moment, realize it) – is expressed in the Uzbek translation through an undeniable syntactic model, xush bo'lki, to enhance melodiousness and vernacular rhythm.

In this translation, Sh. Shomammedov succeeded in preserving the original metric scale of the aruz meter—the hazaji musaddasi mahzuf system of the hazaj rhythm (maf'oolu mafa'ilun mafa'ilun). This serves as a striking example of rhythmic-compositional equivalence in translation studies. While maintaining the syntactic relationship of the words "qofila" and "omr" from the original text, the translator successfully employed the metaphor "umr karvoni", which carries high descriptive power and is most intelligible to the Uzbek reader. Reflecting on this mastery, Professor Najmiddin Komilov wrote: "Shomammedov embedded Khayyam's thought into the mold of Uzbek mindset so skillfully that the reader perceives it not as a translation, but as a work originally written in the Uzbek language" [5, p. 18].

When evaluating Sh. Shomammedov's position in Uzbek Iranian and translation studies, it is crucial to highlight that his scholarly heritage yielded the following practical results, the scholar

systematized the regularities of equivalence at phonetic, lexical, and stylistic levels when transferring the linguopoetics of Persian texts into the Uzbek language. Based on Shomammedov's scholarly views, new research in the directions of comparative linguistics and textual criticism was nurtured within the republic. The contemporary translations currently being executed in Uzbek Oriental studies are a legitimate continuation of Shomammedov's traditions.

In conclusion, Professor Shoislom Shomammedov is a figure holding a fundamental position in Uzbek Oriental studies. His contributions to the development of Uzbek Iranian studies and translation studies manifest in the following:

– He created the humanistic concept for the systematic study of Persian-Tajik literature within Uzbek Oriental studies.

– He demonstrated a practical and theoretical model for ensuring harmony between the semantics of the original text and its poetic form (meter, rhyme) in literary translation.

The principles of this scholarly-creative school founded by the scholar require deeper investigation within the framework of contemporary comparative linguistics and problems of intertextual conversion, particularly in the context of translating figurative devices in literary works.

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