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ARTISTIC INTERPRETATION OF THE SHAHNAMEH IN SHOISLOM SHOMUHAMMEDOV'S TRANSLATIONS

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Abstract

This article examines the artistic and stylistic characteristics of Shoislom Shomuhammedov's Uzbek translations of selected passages from Abulqosim Firdavsiy's Shahnameh. The study focuses on the translator's approach to preserving the epic atmosphere, poetic imagery, emotional intensity, and philosophical depth of the original Persian text. Through comparative textual analysis, particular attention is paid to the representation of heroism, tragedy, justice, and patriotism in translation. The research demonstrates that Shomuhammedov not only transferred the semantic meaning of the original work into Uzbek, but also recreated its aesthetic and cultural spirit through expressive lexical choices and nationally adapted poetic devices.

Keywords: Shahnameh, Firdavsiy, Shoislom Shomuhammedov, literary translation, translation studies, epic poetry, Uzbek literature.

Introduction

The Shahnameh of Abulqosim Firdavsiy occupies a central position in the literary and cultural history of the Persian-speaking world. As one of the greatest monuments of classical Eastern literature, the epic reflects concepts of heroism, morality, kingship, patriotism, and human destiny through a rich poetic structure and symbolic imagery. The translation of such a monumental work into another language requires not only linguistic competence but also deep artistic sensitivity.

Among Uzbek translators, Shoislom Shomuhammedov made a significant contribution to the interpretation and dissemination of the Shahnameh. His translations are distinguished by their attempt to preserve both the semantic content and the emotional resonance of the original text. Rather than relying on literal translation alone, he sought to adapt the poetic rhythm, national spirit, and expressive power of Firdavsiy's verses to the stylistic traditions of Uzbek literary language.

This article analyzes several translated fragments in order to identify the artistic methods employed by Shomuhammedov and to evaluate how successfully the translator reconstructed the aesthetic qualities of the original epic.

Representation of Heroic Power in the Image of Rustam
Original Persian Text

چو رستم کمان را به دست اندر آورد
زمین از خروش سپاه لرزه کرد

Uzbek Translation
Rustam yoyini qo‘liga olgan chog‘,
Sipoh hayqirig‘idan titradi tuproq.
Analysis

In this fragment, Firdavsiy constructs the image of Rustam through hyperbolic epic description. The trembling earth symbolizes not physical movement alone, but the overwhelming force associated with the legendary hero. Shomuhammedov preserves this atmosphere by selecting emotionally charged vocabulary that corresponds closely to the heroic tone of the original.

The phrase “titradi tuproq” intensifies the dramatic effect in Uzbek and allows the reader to experience the psychological weight of the scene. Although the translator does not reproduce the Persian syntax exactly, he successfully conveys the dynamic rhythm and emotional energy characteristic of epic narration. This demonstrates a translation strategy focused on artistic equivalence rather than literal imitation.

Tragic Conflict in the Story of Rustam and Suhrob
Original Persian Text
پسر را ندانست رستم همی
همی را به شمشیر کرد او زمی
Uzbek Translation
Rustam o‘g‘lin tanimadi shu on,
Qilich soldi unga misli dushman.
Analysis

The tragedy of Rustam and Suhrob represents one of the most emotionally powerful episodes in the Shahnameh. The dramatic irony of a father unknowingly fighting his own son creates profound psychological tension. In the Uzbek translation, Shomuhammedov strengthens this emotional atmosphere through the expression “misli dushman,” which emphasizes the cruelty and inevitability of the conflict.

The translator’s lexical choices increase the emotional accessibility of the text for Uzbek readers while maintaining fidelity to the tragic essence of the original narrative. The concise poetic structure also contributes to the intensity of the scene, preserving the sharp emotional contrast between paternal identity and martial violence.

The Philosophical Concept of Justice and Kingship
Original Persian Text
جهان را به داد و دهش زنده دار
که بیداد ماند نه بسیار بار
Uzbek Translation
Jahonda adolat-la bo‘lsin hayot,
Zulm ila boqiy qololmas saltanat.
Analysis

The philosophical foundation of the Shahnameh is closely connected with the idea of justice as the basis of legitimate authority. In this passage, Firdavsiy presents justice not merely as a moral virtue but as a political necessity. Shomuhammedov preserves this ideological dimension by using clear and expressive language that reflects the ethical message of the original text.

The opposition between “adolat” and “zulm” creates semantic balance and reinforces the didactic nature of the verse. The translator also adapts the imagery in a way that resonates with

Uzbek literary tradition, making the philosophical message more immediate and culturally familiar for the target audience.

Spiritual Purity in the Image of Siyovush

Original Persian Text

ز پاکی دل سیاوش جوان

فلک هم شد از درد و غم ناتوان

Uzbek Translation

Siyovushning qalbi shu qadar pok edi,

Falak ham qayg‘udan bo‘ldi parishon.

Analysis

The figure of Siyovush symbolizes innocence, loyalty, and spiritual purity in Persian epic tradition. Firdavsiy elevates the emotional significance of the character by attributing grief even to the heavens. Shomuhammedov successfully preserves this poetic symbolism through expressive imagery that reflects the emotional depth of the original.

The phrase “Falak ham qayg‘udan bo‘ldi parishon” reproduces the metaphoric personification found in Persian classical poetry. At the same time, the translator employs a stylistically natural Uzbek construction, thereby maintaining readability without sacrificing artistic nuance.

Patriotism and Collective Heroism

Original Persian Text

همه سر به سر تن به کشتن دهیم

از آن به که کشور به دشمن دهیم

Uzbek Translation

Barchamiz jonimizni qurbon etarmiz,

Yurtni dushman qo‘liga bermasmiz.

Analysis

Patriotism occupies a central place in the ideological structure of the Shahnameh. The original verse expresses collective devotion to the homeland and the willingness to sacrifice one’s life for national independence. In translation, Shomuhammedov intensifies this patriotic sentiment through the emotionally charged word “yurt,” which carries strong historical and cultural associations in Uzbek.

The translation demonstrates how nationally specific vocabulary can strengthen emotional reception while preserving the semantic core of the source text. The rhythmic simplicity of the Uzbek version also contributes to its rhetorical effectiveness and memorability.

Conclusion

The comparative analysis of selected fragments demonstrates that Shoislom Shomuhammedov approached the translation of the Shahnameh not only as a linguistic task but also as an artistic and cultural responsibility. His translations preserve the epic grandeur, emotional expressiveness, and philosophical richness of Firdavsiy’s poetry while adapting the text to the stylistic norms of Uzbek literary tradition.

Through carefully chosen lexical units, poetic imagery, and culturally resonant expressions, the translator succeeded in reconstructing the aesthetic atmosphere of the original work. As a result, Shomuhammedov’s translations occupy an important place in the development of Uzbek literary translation and contribute significantly to intercultural literary dialogue.

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