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THE PROBLEM OF TRANSLATION IN MODERN PERSIAN PROSE AND FIGURATIVE DEVICES IN THE RESEARCH OF SHOISLOM SHOMUHAMMEDOV

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Abstract. This article investigates the scholarly views of Professor Shoislom Shomuhammedov dedicated to the analysis of the twentieth-century Iranian school of modern realism and prose works. The scholar's theoretical conclusions regarding the reflection of artistic figurative devices such as human psychology, portraiture, and landscape in Uzbek translations of modern Iranian writers' works are analyzed through a linguopoetic lens. Based on Shomuhammedov's concepts, the article elucidates the aesthetics of realism and the regularities of converting prosaic texts into national languages.

Keywords: modern prose, realism, artistic imagery, translation of portraiture, landscape, linguistic transformation, Bozorg Alavi, Sadegh Hedayat, aesthetic equivalence.

In Uzbek Oriental and translation studies, priority was long given to the study of only classical poetry samples of Persian-Tajik literature. However, the problem of scientific and systematic study of the nature of new types of prose genres that emerged in Iran during the twentieth century namely realistic short stories and novels and their typological relations with the Uzbek literary environment has always remained urgent.

Professor Shoislom Shomuhammedov is a major scholar who laid a fundamental foundation in this direction. In his scholarly research, the scholar did not confine himself merely to Eastern poetics, but rather defined the criteria for analyzing the regularities of the formation of modern progressive Persian prose, along with the psychologism and realistic figurative devices within it, and their modifications in literary translation. Re-evaluating the principles of this school from the perspective of modern linguistic translation studies, and specifically studying the regularities of recreating descriptive layers (portrait and landscape) of prosaic texts in translation, determines the relevance of this article.

Shoislom Shomuhammedov was among the first in Uzbek Oriental studies to initiate research into the "new wave" and the aesthetics of realism in Persian prose. The scholar analyzed the artistic world found in prose works that emerged in the

socio-political environment of twentieth-century Iran, specifically in the works of Sadegh Hedayat, Bozorg Alavi, and Sadegh Chubak.

Within his scholarly school, Sh. Shomuhammedov advanced the principle that translating prose texts requires preserving the individual world of imagination in the author's style, rather than merely transferring the plot of events. The scholar scientifically demonstrated that modern Iranian writers utilized innovative stylistic devices at the linguistic level while absorbing the traditions of Western realistic novel-writing.

The most complex and microstructural parts of a literary prose text are the portrait, which reveals the external appearance of a human being, and the landscape, which shows the essence of space and environment. Sh. Shomuhammedov put forward important theoretical views regarding the preservation of the aesthetic load of these two components in translation studies:

1. **Linguistic-Psychological Equivalence in the Translation of Portraiture:** The scholar opposed the mechanical translation of portrait elements (such as the linguistic expression of eyes, glances, and gestures) in the translation of prose works. He demonstrated that descriptive phrases possessing national-cultural coloring in the Persian language (for instance, physiological and visual portrait signs indicating a character's internal experiences) must be rendered through "contextual equivalents" at the level of the national phraseological fund and semantic capabilities of the Uzbek language.
2. **Functional-Aesthetic Principle in the Translation of Landscape:** In Shomuhammedov's analyses, nature landscapes in realistic prose are evaluated not merely as a background, but as a continuation of the character's psyche. Especially in the psychological realism of writers like Bozorg Alavi, he analyzed the problem of preserving the symbolic-aesthetic function of linguistic units (such as Persian linguistic equivalents for "darkness", "gloom", and "fog") when rendering landscapes of a deterministic character into the Uzbek language.

Sh. Shomuhammedov’s scholarly investigations into the study and translation of modern Persian prose opened new research horizons in our national translation studies. Unlike classical poetry, he identified the regularities of restructuring the syntactic arrangement of sentence parts and the system of short, sharp linguistic phrases characteristic of Iranian realism within the Uzbek text. Today, the traditions of Shoislom Shomuhammedov serve as a methodological basis for scholarly works concerning linguistic and cultural correspondence in Uzbek translations of Persian prose works, specifically regarding the creation of a character's linguistic portrait (speech characterization) and the reflection of spatial dynamics.

In conclusion, Professor Shoislom Shomuhammedov is not only a connoisseur of classical heritage in Uzbek Oriental studies, but also the first major researcher of

the poetics of modern Iranian realism and artistic prose. The scholar's conclusions regarding the analysis of prose works demonstrate that portrait and landscape elements in literary prose translation are not merely descriptive units, but conceptual levels that unfold the social and psychological nature of the character. In rendering modern Persian prose texts into the Uzbek language, linguistic transformations must serve the author's individual style and realistic principles. Exploring these scholarly principles deeper on a monographic plane within the context of today—especially the translation of the aesthetics of portraiture and landscape in twentieth-century Iranian realistic novels (such as the works of Bozorg Alavi)—will enrich national comparative linguistics and translation studies with new scientific conclusions.

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