

ON THE COMPARISONS IN THE TRANSLATION OF SHARAFUDDIN ALI YAZDI'S "ZAFAR-NAME" IN OLD UZBEK LANGUAGE



Linguistics
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Abstract

This paper bases the Uzbek translation of Sharafuddin Ali Yazdi's "Zafar-name" on factual materials, demonstrating their formation through dictionary comparisons and the application of lexical and grammatical tools, which are the most frequently utilized visual tools in this source language. After analyzing the comparison in "Zafar-name," we came to the conclusion that this tool serves as a linguistic and cultural unit, reflecting the national thinking, worldview, and mentality of the people, and significantly contributing to the creation of the global linguistic landscape. The translator of the work, Muhammad Ali Bukhari, begins with a brief introduction before providing extensive details about all the family members and relatives of Amir Temur. Therefore, human characters and events are described very well in "Zafar-name." Sharafuddin Ali Yazdi skillfully represented Temur's personal character. Muhammad Ali Bukhari illustrated such pages in the Uzbek language with exceptional skill. The work skillfully depicts not only Temur's image, but also the images of those around him. This paper analyzed numerous prose and poetic texts from the work, concluding that similes significantly contributed to the excellent performance of these images.

INTRODUCTION

Sharafuddin Ali Yazdi completed the Persian work "Zafar-name" in Hijri 828 (1424-1425). The Uzbek translation of this work by Muhammad Ali ibn Darvesh Ali al-Bukhari in 1519, almost a hundred years after the work was written, plays an important role in the study of the state and progressive laws of the old Uzbek literary language of that time. In particular, the study of comparisons in the work's language helps to determine the language's linguistic, cultural, and cognitive features.

Comparisons play an important role in human understanding of the world. Almost all areas of human activity observe the common logical practice of comparing two or more objects or concepts to determine their similar or different aspects. Language naturally reflects this very important logical category [1]. In contrast to pure comparison, comparisons offer significantly greater literary-stylistic and linguopoetic possibilities in speech. That is why comparison has been at the center of researchers' attention since the earliest times in world philology as a special means that ensures the effectiveness of speech [2].

We distinguish between two types of comparisons: 1) individual-author comparisons, also known as free comparisons, and 2) universal or stable (permanent) comparisons [2].

There are intriguing studies on comparisons in Uzbek linguistics [3,4,5,6,7]. They have also compiled a special dictionary of Uzbek language similes [2]. N. Mahmudov presented intriguing concepts regarding the linguopoetics of various poets' and writers' works in a series of papers [8].

2. MATERIALS AND METHODS

Comparisons are known to be one of the oldest pictorial techniques. They actively participate in ensuring the accuracy and imagery of the image in the literary text. Comparison constructions usually include four elements, namely: 1) the subject of comparison; 2) the standard of comparison; 3) the basis of comparison; and 4) formal indicators of comparison. For instance, the comparison construction might include the phrase "*Falonchitulkidayayyor bola.*" *Falonchi*: comparison subject; *Tulki*: comparison ethalon; *Ayyor*: base of comparison. *-day* is an affix [9]. Amir Temur, other people, situations, events, and the author and translator are helpful in comparing them. That's why comparisons are the most common visual aid in the work. For example, the following whole passage contains ten comparisons: 1) *hurdek* (image of Mongolian girls); 2) *oytek* (mo'g'ul, the beauty of girls); 3) *oftobtek* (the beauty of Mongolian boys); 4) *paridek* (delicacy of Mongolian girls); 5) *chun guhar* (the pricelessness of Mongolian girls); 6) *chu moh* (the face of Mongolian girls); 7) *chun shakar* (lips of Mongolian girls); 8) *sarv-u shamshodtek* (height of Mongolian girls); 9) *sarvi arrodtek* (figure of Mongolian girls). 10) *behishttek* (place, Dashti Kipchak country).

Ancha hurdek mo'g'ul qizlari tushub erdikim, hazratqa yig'ilg'oni besh mingdin ortuqcha erdi. Qizlari barcha oytok va o'g'lonlari oftobtek, she'r:

Paridek oriq barchasi chun guhar,

Yuzi ham chu moh, lablari chun shakar.

Xiromon bari sarvu shamshodtek,

Alar bo'ylari sarvi arrodtek. Ul yurtkim, behishttek yer erdi, aysh bilan mashg'ul bo'lub suhbat angiz qildi. [10,128 a]

The above example compares Dashti Kipchak country to behisht (paradise). Another place likens its beauty to behisht (paradise). *The beauty of the place is compared to behisht (paradise).* [10,129 b]

Sarv is the Persian name of a perennial deciduous tree (cypress) that grows in southern countries. People often compare the straight growth of this tree's trunk, or its beautiful appearance, to the beautiful figure of a woman, and they use it as a symbol for "qaddi-qomati, bo'y-basti kelishgan," "xushqomat," and "sarvqomat." *Shamshod* is also the name of a beautiful evergreen tree and shrub that grows upright in the south. Women use it to signify "qaddi-qomati tik va kelishgan."

Nabiralarikim, har biri sarvi bog'i jinontek bo'yun tortib edilar va bulug' haddig'a yetib edilar, bu farzandlarini evlantirgay.[10, 129 a] This example compares the maturation of Amir Temur's sons and grandsons to a cypress tree in the Garden of Paradise (sarvi bog'i jinontek).

3. DISCUSSION

In the "Zafar-name" the method of comparison is realized with the help of lexical and grammatical means. Comparisons in the work are created using the following lexical means:

a) with the postposition *kibi*: *Hazrat sohibqironning buzrukvor xotiri anduhkin bo'lub, bag'oyat parishon bo'ldi va ko'zlari daryo kibi bo'lub, elikidek gavhar socha boshladi.* [10, 32b]

b) with the word *o'xshar*: *Bu jahonning tirikligi yamg'ur suyig'a o'xsharki, ul suvdin sabzalar va nabotlar hosil bo'lur.* [10, 204a] *Abdulloh alarning nasihat so'zlarini eshitmay, oqibat yetti angakim, ko'rdi. Va bu fikrkim siz qilibsiz, anga o'xshar.* [10, 49a]

d) with the particle *go'yoki*:

*Chu shoh eshikida yig'ildi sipoh,
Bari pahlavon va bari kiynaxoh.
Biyobondagi qumdin afzun edi,
Tamur ichra go'yoki Jayhun edi.* [10, 61a]

e) with the word *sifat*:

*Na doim aning vasfin, ey sarfarozi,
Erur kunsifat bobdin be niyoz.* [10, 3a]

f) with the word *chu, chun*:

*Jahon erdi xurram chu bog'i bihisht,
Ba davri shahanshoi nikusirisht.* [10, 2a]
*Chu sonsiz edi cheriki shahriyor,
Barisi bahodur, bari nomdor.
Urush kunida barcha chun pili mast,
Barisi tutub tigu tir ba dast.* [10, 120a]

g) with the adverbial participle *bo'lub*:

*Aduvungdin bo'lubtur bari xalq ser,
Ayoqqo'yaduvkori, eyshahidaler.* [10, 54b]

h) with the word *rang*:

*Sipah gardidin dahr edi mushkrang,
Kecha-kunduz ul garddin tepa-tang.* [10, 106b]

The work also employed grammatical methods to create the comparisons. Using the affixes *-dek* and *-tek*, we create a comparison form that mirrors the object or individual the word with *-dek* indicates.

*Dilovarlilar qonidin serob bo'ldi olam,
Shafaqdek qip-qizil yer yuzi ul dam. [10, 8 a]
Ko'rdikim, razm bazmi va qilich damini xublarning dudag'itek bilurlar edilar. Va
kamandning pech-u tobini Xo'tan xublarning zulfitekkorur edilar. [10, 13 a]*

4. RESULT

Literary speech is characterized by the use of comparison-based words, particularly in the adjective method. In particular, the image of nature is the main lexical tool when drawing portraits, describing positive or negative characters [11].

In the work "Zafar-name," comparisons based on words representing animals, birds, and insects hold a prominent position in terms of quantity. *Tulkidek jangaldin chiqtilar va kaminda turg'on sherlardin g'ofil erdilarkim, nogoh ul bahodurlar kaminlardin chiqib, ul kofirlar ustiga to'kuldilar. [10, 216b] Gurgen badbaxt Islom cherikining musibatini ko'rub tulkidek qochti. [10, 231a]*

The bravery, courage, and strength of Navkars are compared to lions and elephants: *Har nechakim, alar yulduz kibi hisobsiz erdilar va urushda har biri arislon va pilddek erdilar, ammo hazratning hamlasiga toqat qila olmay, qochmoqdin o'zga chora ko'rmadilar. [10, 21b] Hazrat sohibqiron piltek tog' ustidin jo'shu xurush etib tushti va dushman keynida shertek chopib, Gujarot maydonig'acha alarni qovlab, ko'b kishini tushurub o'ldurdilar. [10, 23b]*

O'n besh kuruh yo'l yuqorida bir tosh bor erdi o'kuztek, va daryotek suv andin chiqar erdi. [10, 212a] In this example, the size of the stone is compared to an *Okuz*. *O'kuz* the male of the mole – *ho'kiz*: *Va ancha o'kuz va enak tushtikim, soni yo'q erdi. Har o'n kishiga to'rt yuz-besh yuz enak-o'kuz tushub erdi. Va cherik elidin hech kishi mahrum qolmadi. [213b] Sulton Ahmad o'kuzga minib Tikritqa bordi. [10, 280b]* the word *ho'kiz* is pronounced even now as an *o'kuz//o'kizin* Khorezm dialects.

In the following example, the majesty of a horse is compared to an *fil* (elephant), and its gait is compared to a *yel* (wind) that blows higher than a *abr* (cloud):

*Qaviy fildek haybati chun hizabr,
Yurushda chu yel va biyik ham chu abr.
Xayoldin edi tezroq yurishi,
Aning kibi ot ko'rmaydur kishi. [10, 62a]*

Enemies are captured and brought back with a rope tied around the neck, compared to a dog being tied up: *Ilyos Avg'oniyning sardorlarini tutub, ittek bo'yunlarini bog'lab, islompanoh dargohida kelturdilar. [10, 209a]*

Cherikka hukm bo'lg'ondin so'ng mo'ru malaxdek yayog' va otliq hisorg'a mutavajjih bo'ldilar. [10, 139b] In Persian *mo'r* – “ant”, *malax* – “grasshopper” [12]. The throwing of an army against the enemy is likened to swarming like ants and locusts.

The multitude of the army is likened to the multitude of stars: *Aning iqboli soyasida yulduztek cherik jam va tartib bo'ldi. [10, 264a]*

Sulton Ahmad hazrat sohibqirondin xabar topib, pashsha kibikim, yel qatida turolmag'ay, Tabrizdin qochib, Bag'dodqa bordi. [10, 95a] In this example, the situation of Sultan Ahmed, who ran away from Hazrat Sahibqiran (Amir Temur), was compared to a fly not being able to withstand the blowing of the wind, and not being a fly when the wind blows.

Comparisons are also created in the work using the names of trees and plants. In the following example, a wedding is compared to wine drunk in rejoicing, "*guli toza bahordek*". This corresponds to the analogy of a *bahorda ochilgan guldek* (flower that opens in the spring) in the modern Uzbek language: *Va har sorikim, ko'rar erding bir guli toza bahordek, elikida oltun piyola to'la sharobi arg'uvonidin olib tutar erdi.*[10, 67a]

The departure of two armies is likened to a *tog'* (mountain), and their flags are likened to the flowers of a *bog'* (garden):

*Ravon bo'ldi ikki cherik tog'dek,
Alamlari rango-rang guli bog'dek.*[10, 28b]

Tears are such a flood that this situation is compared to a river overflowing (flowing) due to a flood:

*Ko'z yoshidin bu voqe'a sa'b uchun ko'rung,
Har sori bo'ldi sel chu daryo yana ravon.*[10, 32b]

In the following example, the value is represented by the fact that the battle field has turned red like a *la'ldek* from the blood of the warriors. Also, Khizrbek's defeat is expressed through the simile of *davlatidekorqasini berib* (turning his back like a state), and his escape from the battlefield is likened to the *qaytqon baxtidek* (happiness of a returnee). Example: *Ma'raka havosi sipoh yuzidin qorong'u bo'lib, urush piri bahodurlarning qonidin la'ldek bo'ldi. Hizrbekka chun urush toqati yo'q erdi va davlatidek orqasini berib va qaytqon baxtidek qocharg'a yuzlandi.* [10, 14b]

Tushko'frukda dushman muqobilasida qo'ydi va o'zi ming besh yuz otlig bilankim, razm maydonning gardini ko'zlariga orzu surmasidek tortarlar edi...[10, 23a]. The comparison "*orzu surmasidek*" in the example is applied to the dust raised on the battlefield.

Beklar to'y tartibig'a mashg'ul bo'lub, ancha chodir va shomiyona va oq uy tikdilarkim, falakning yulduzlaridin ko'brak. Va xossa uchun bir oq uy ko'k kibi tikdilarkim, ichida tashi la'lu javhar bilan murassa' erdi. [10,65b]. In the part above, a white house very tall, spacious and decorated with precious stones is likened to the sky (*ko'k kibi*). The following part describes how the earth shakes like the sky (*ko'k*) as a result of the fierce battle of the army, and as a result, the day becomes as dark as night due to the dust:

*Chu jam' o'ldi ul lashkari bekaron,
Ki yer ko'k kibi tebradi u zamon.
Cherik tuzi chun chiqti olam aro,
Ki kun bo'ldi tundek yana qap-qaro.* [10, 72a]

The redness that appears on the horizon before sunrise or sunset is called "*shafaq*". The fact that everything is red from the blood of the warriors is described by simulating it as "*shafaqdek*":

Dilovrlar qonidii serob bo'ldi olam,
Shafaqdek qip-qizil yer yuzi ul dam. [10, 8a]

The situation of *Zinda Chashm*, who was surrounded in Shiburgan fortress, is also compared to the situation of a dead person: *Va Zinda Chashm o'luk kishitek teshukda qolib, bosh chiqara olmas erdi.* [10, 59b]

It is known that, in addition to the nominative task, one of the tasks of onomastic units is the creation of literary arts and stylistic figures.

They take part in literary text as one of the important tools in the creation of literary arts such as *tajnis, talmeh, tashbeh, takrir, tashxis, ishtiyoq, ittifoq, istiora, iyhom, nido, mubolag'a* and a number of stylistic figures [13]. In the "Zafarname" many comparisons are formed by means of nouns. For example: *Va mansur cherikining bahodurlari jonlarini xashar aylab Farhodtektog' ustiga chiqtilar.* [10, 139b]

Va alarning ichida Xoja Abdulqodir kim, nodirul-asr va yagonayi zamona erdi, ud ohangini tuzub, Dovudtek nag'ma etib, bu duoni der edi. [10, 185a]
Barisi daleru nabardi oz moy,
Faridun kibi barchag'a aqlu ray. [10, 264a]
Ul mahalda Samarqanddek yer yuzida ma'mur shahar yo'q erdi. [10, 316b]

Quyoshga o'xshatish juda ko'p uchraydi: *Hazrat sohibqirong'a ancha e'tiqodikim, ahli baytda ermish, Shams kibi jahon ichra ravshan turur, muhtoji sharh emas va ul yaxshi xislatning osori erdikim, zulmatdin chiqib davlat nurig'a yetti.* [10, 54a]

In the following poetic passage, Kochkunchikhan Firdavsi compares the bravery of *Rustam*, the legendary hero in the "Shah-name", and compared to the *Hotam*, who is the epitome of generosity, in generosity:

Shijo'atda Rustam kibi nomdor,
Saxovatda Hotam kibi nomdor. [10, 2a]

In other places of the work, there are instances of compares to this character: *...chopib darvozag'a yettilar va har bir yigit Rustami Dostondek ishladi va darvozag'a kirdilar.* [10, 88a] *Ki har biri Rustam kibi nomdor, Urush bobida har biri Isfandiyor.* [10, 12b]

The shining of the sword is likened to the shining of the sun (*xurshidtek*), and the turning to the enemy is likened to the throwing of King Jamshid:

Qilichi yaruq bo'ldi xurshidtek,
Aduv sori yuzlandi Jamshidtek. [10, 42a]

Based on the characteristics of Jayhun (Amu Darya)'s turbidity and gurgling flow, an analogy with the meaning of “*qonini Jayhun kabi oqizmoq*” (flowing blood like Jayhun) was created.

“...*G‘urur yelini qilichim zarbi bila burnidin chiqarayim va cherik otlarining tuynoqi bilan aning qal‘a-u hisorini tufroq bilan teng qilayim va cherikidin Jayhun kibi qon oqturayim*”. [10, 7a]

Haqq taolo sohibqironning salobatini ko‘ngullar ichida solib erdi, andoq cherik ul azimat va shavkat bila vahshiy Ramadek nafir unini eshitib, bir-bir bo‘lub, o‘shul kechada suv yaqosidin tun qaytib qayttilar va Husaynbek qoshig‘a bordilar. [10, 45b] By Wild Rama, the author means the main character of the ancient Indian epic "Ramayana". Sharafuddin Ali Yazdi's knowledge of "Ramayana" indicates that he was highly educated, and at the same time, a Persian translation of this Indian work existed in his time.

5. CONCLUSION

"*Majnun, Iso, Yusuf, Farhod, Dilorom, Parichehra, Paripaykar, and many other anthroponyms in the works of Alisher Navoi, in addition to being characteristic in accordance with the nominative meaning, as images that serve the stylistic purpose of the author, are also noteworthy,*" wrote researcher Sh. Yakubov on the onomastics of Navoi's works [14]. The "Zafar name" exemplifies the same situation. The analysis of similes in the translation of "Zafar-name" into the old Uzbek literary language reveals that this tool serves as a linguistic and cultural unit, reflecting the national thinking, worldview, and mentality of the people, and plays a crucial role in shaping the global linguistic landscape.

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