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Personification in the work of "Tarikh-i Rashidi" by Mirza Muhammad Haidar

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Abstract: This article examines the use of personification (animation) as a stylistic and figurative device in Tarikh-i Rashidi and its transformations in Turkic and English translations. Personification is understood as the attribution of human qualities, actions, emotions, or abilities to inanimate objects, natural phenomena, and abstract concepts. The study focuses on examples in which such concepts as reason, thought, imagination, and meaning, as well as objects such as the sword and the tip of an arrow, are represented as possessing human capabilities. Particular attention is given to the preservation, transformation, or loss of personification in translation. The analysis demonstrates that personification performs not only an aesthetic function but also conveys conceptual and cultural meanings, particularly the superiority of intellect, reason, and strategy over physical force. The comparison of the original and translated examples shows that Vahob Rakhmonov's Turkic rendering preserves a number of figurative and personifying features, whereas some of these features are neutralized or transformed in English. In several cases, the English translation prioritizes semantic clarity and logical interpretation over the preservation of the original imagery. The findings demonstrate that the translation of personification requires attention to both semantic equivalence and the preservation of the artistic and cognitive potential of the source text.
Keywords: Tarikh-i Rashidi, personification, animation, stylistic device, phraseological unit, translation, figurative meaning, Vahob Rakhmonov, Denison Ross, cultural meaning.

Introduction

Personification, also referred to as animation, is one of the important stylistic devices through which inanimate objects, natural phenomena, and abstract concepts are represented as possessing human characteristics, emotions, actions, or abilities. By transferring human properties to non-human entities, personification makes literary discourse more expressive, figurative, and emotionally powerful. Expressions such as "the wind got angry" and "the dawn smiled" illustrate the mechanism through which natural phenomena are conceptualized in terms of human behavior.

The study of personification is particularly relevant to the analysis of historical and literary works in which abstract concepts such as reason; thought, fortune, imagination, and meaning are frequently represented through concrete human actions. Tarikh-i Rashidi contains numerous examples of figurative expressions in which abstract notions and inanimate objects acquire human agency. Such expressions contribute not only to the aesthetic character of the work but also to the author's representation of intellectual, moral, religious, and philosophical concepts.

The present study focuses on examples of personification in Tarikh-i Rashidi, with particular attention to their representation in the original text and their transformation in translation. The analysis considers examples such as "reason laughed", "meaning is engraved", "imagination is an artist", and "thought will defeat the army." These examples demonstrate different forms of transferring human activity to abstract concepts.

Personification is one of the arts, which is considered to give human characteristics to inanimate objects or abstract concepts. Personification is also called animation, in which inanimate objects, natural phenomena, and abstract concepts are given human qualities or actions. This kind of personification gives the verse an artistic appeal, making it figurative and impressive. For example, in

phrases such as “the wind got angry” or “the dawn smiled”, natural phenomena are depicted in human actions.

Methodology and Results

Methodology

The study employs a comparative, descriptive, contextual, and translation-oriented methodology. The analysis is based on selected examples from Tarikh-i Rashidi and their corresponding Turkic and English renderings. The principal analytical procedure consists of identifying the non-human entity receiving a human characteristic, determining the human action or quality attributed to it, and examining the semantic and stylistic function of the resulting personification.

The analysis follows four principal stages:

1. **Identification of personification** in the source text;
2. **Semantic and contextual interpretation** of the personified expression;
3. **Comparison of the source text with the Turkic and English translations**;
4. **Determination of translation transformation**, including preservation, modification, neutralization, or replacement of the original personification.

This methodology makes it possible to distinguish between literal descriptions of objects and genuine cases of personification. For example, the expression “a sharp sword cuts a hundred heads” describes a physical action associated with a sword and therefore does not necessarily constitute personification. By contrast, “a sharp thought will defeat the army” attributes an action associated with a human combatant to the abstract concept thought, thereby creating personification.

Results

The analysis demonstrates that personification in Tarikh-i Rashidi operates at several semantic levels. It is used with abstract concepts, objects, and intellectual notions, allowing them to participate in actions normally associated with human beings.

1. Personification of reason

Let us dwell on the aspects expressed through the art of animation in “Tarikh-i Rashidi”. When the mind laughs at them and their scattered thoughts and thoughts [TT.22.97]. This sentence is expressed through the art of animation, that is, “the mind laughs at them and their scattered thoughts and thoughts”. In this case, the mind is likened to a person, to his quality of laughter.

In Turkic translation: “Abu Ishaq, the son of Khizr Yasuri...but reason laughed at them [T.17.98]. It was also translated by animating in the transformation. By “they”, he meant “humans” that is, reason laughed at humans.

They took a solemn oath that when they reached Kará Samán they would by some stratagem seize the Lord of the Conjunction while hunting, and they laughed over the thought of their foolish plan [I.17.40]. This sentence is expressed by animation in the original and transformation, that is, it is given in the form “the mind laughed at them (in the sense of people)”. In the English translation, it is not given through animation, but people themselves laughed at their foolish plans”, the translation prioritizes logic over artistic description. The use of personification in both the original and the transformation:

2. Personification of meaning and imagination

Xayolimg‘a bu ma’ni naqsh etibdur,

Ki dilbar naqshini surat sizibdu**r** [TT.77]. Let’s translate the meaning of the poem:

This meaning has been engraved in my imagination,

That the picture has seeped the pattern of the beloved.

It is the meaning of the poem and In this poetic passage, an inanimate object or abstract concepts, human characteristics are given. The phrase being revived is “ma'ni naqsh etibdur” – “the meaning is

embossed" in this sentence, "ma'ni"- "meaning" is acting like a person, that is, it is performing the practice of "painting" (drawing, awakening). In fact, "meaning" does not draw a pattern on its own, but in this example it is described as a human action, and in the phrase "the picture has leaked" - it is said that "meaning" that is, "imagination" has drawn a charming pattern like a person. In a simple case, a picture doesn't just appear on its own; someone has to draw it. Let's analyze the translation of the same fard or poem in transformation. Here, too, the translator Vahob Rakhmonov reflected the artistic art as in the original:

3. Personification of thought

Qanday ajoyibki, xayol – musavvir,
Jononim timsolin ayladi tasvir [T.79].

The translation and the meaning of the poem like this:

How wonderful that imagination is an artist,
My beloved became a symbol of the image [T.79].

As can be seen from this poem, the imagination is an artist, expressing the nature of drawing through imagination, that is, the imagination is an artist like a person, depicting and drawing the image of the beauty, this phrase is reflected with the art of personification. However, the author's poetic lines, expressed through such personification art, have not been translated into English. In fact, the arts depicted through such FBs determine the level of mastery of the original language and the author. Although there is no translation into English, we aimed to analyze such poetic phraseological units in the original and translation to show the greatness of our ancestors and the richness of the Uzbek language. In the original, there are many sentences and poetic excerpts expressed by the art of animation on various topics.

In the work, we can see another animation depicting combat.

Bitta o'tkir qilich yuz bosh kessa gar,
Bitta o'tkir fikr – lashkarni yengar [T.12].

Below, it is the translation and meaning of the poem and we will try to analyze. The first line describes a physical action:

If one sharp sword cuts a hundred heads,
One sharp thought will defeat the army [T.12].

The sword itself is not necessarily personified because cutting is a physical function performed through the sword in human action. In the second line, however:

"One sharp thought will defeat the army."

This verse describes how a "sharp sword" cuts off people's heads. However, the sword does not move independently; a human controls it. Nevertheless, in this verse, the sword is not given the quality of animation, that is, there is no personification. The verse describes the killing of people by the sword as a real situation when it is said "a sharp sword cuts a hundred heads". But in the sentence "a sharp thought defeats the army", although "thought" is an abstract concept, it is given the ability to "defeat the army" like a person, that is, to fight and win on the battlefield, which is a personification. Through this, the author emphasizes that thought is stronger than the power of weapons.

Discussion

The results demonstrate that personification in Tarikh-i Rashidi cannot be regarded merely as an ornamental stylistic device. It frequently functions as a means of conceptualizing abstract ideas through human experience. Abstract notions such as reason, thought, meaning, and imagination become active agents through the attribution of human actions to them.

One of the most important findings concerns the relationship between personification and cognitive conceptualization. Human beings commonly understand abstract phenomena through concrete and familiar human experiences. Thus, thought can be imagined as a warrior, imagination as

an artist, and reason as a person capable of laughter. Such constructions make abstract ideas perceptible and emotionally accessible.

The examples also reveal differences in translation strategies. In Vahob Rakhmonov's Turkic translation, personifying structures are frequently retained. The rendering of imagination as an artist, for instance, preserves the central artistic metaphor and its poetic function. This indicates a relatively high degree of preservation of the figurative structure of the source text.

The English translation demonstrates a different tendency in some cases. In the example involving "reason laughed", the personified abstract concept is replaced by human agents who laughed. This transformation preserves the propositional meaning but reduces the stylistic and figurative force of the original. In translation studies, such a transformation can be viewed as a movement from figurative equivalence toward semantic explicitation or neutralization.

The distinction is significant because the semantic content of a phraseological or figurative expression does not exhaust its communicative function. Personification simultaneously conveys imagery, emotional tone, conceptualization, and cultural-aesthetic associations. Consequently, translating only the propositional meaning may result in the loss of an important component of the original text.

The examples concerning the sword and thought are particularly significant from a cultural and cognitive perspective. The opposition between weapon and intellect reflects a broader philosophical conception in which physical strength alone does not guarantee victory. The idea that "one sharp thought will defeat the army" constructs thought as a powerful agent and presents intellectual ability as a force capable of overcoming material power.

Thus, personification contributes to the transmission of not only linguistic but also **c**onceptual and cultural information. Its preservation in translation is therefore important for maintaining the author's worldview and the artistic character of the historical-literary text.

In fact, only human or physical strength can defeat an army, and thought can only exert influence in the form of strategy or plan. There is a personification in the sentence "a sharp thought will defeat the army" of this line. This art was used to emphasize that the power of thought is superior to physical strength. If the sword can destroy only the body, then thought can change an entire army, state, or society. This indicates that thought is endowed with a human character, that is, a fighting, victorious character. In the verse, the thought is brought to life and given human possibilities. This is a striking example of personification. Just as it is not the sword that fights, but the person who wields it, thought does not act directly, but its impact can be immeasurable. Through this, it is emphasized that the power of thought is superior to the power of weapons.

The sharp tip of the arrow would finish the meaning of verse (47.5) [T,81] this sentence contains personification and in the sentence "the sharp tip of the arrow would finish the meaning of verse (47.5)", the "tip of the arrow" is given a human characteristic - the ability to write or write. In essence, writing is a human act, but here the tip of the arrow is depicted as the writer. This stylistic device is considered personification, as a human quality is imputed to an inanimate object.

No matter how sharp the sword is, he learns the verses of victory from the event.

"No matter how sharp the sword is". In this poem a sword is an inanimate object; it can be sharp, but it does not move independently. Here, although the sword is related to human action, it is shown as the main theme.

"He learns the verse of victory from the event". Given the ability to "learn the verse of victory". Actually, the sword can't learn anything on its own, it's a human trait. Thus, no matter how sharp the sword was, it was personified as if its movement, if combined with the measure, would certainly achieve victory. A "measure" that is, a plan, a rational action is presented as the cause of victory. This means that human thinking and strategy are more important than weapons. The main idea in this sentence is that victory can be won not only with the power of weapons, but also through measures

(intellect, strategy). The sword and the tamarind were revived and given human qualities. In this way, the idea is expressed more impressively and poetically. This phrase is not in the original, but due to the skill of the translator, this idea is conveyed to the reader through personification.

Conclusion

The analysis of selected examples from Tarikh-i Rashidi demonstrates that personification (animation) is an important component of the work's figurative and conceptual language. Through this device, abstract concepts such as reason, thought, meaning, and imagination, as well as inanimate objects such as the sword and the arrow's tip, are represented as possessing human qualities or performing human actions.

The study shows that personification performs several interconnected functions. First, it enhances the artistic expressiveness and imagery of the text. Second, it makes abstract concepts more concrete and comprehensible through human-centered conceptualization. Third, it contributes to the expression of important philosophical ideas, particularly the relationship between intellect and physical power. Finally, it carries cultural and aesthetic information that may be difficult to reproduce fully in another language.

The comparison of the original, Turkic translation and English translation reveals different degrees of preservation and transformation. Vahob Rakhmonov's translation preserves a number of personifying structures and their poetic imagery, while some English renderings replace personification with more explicit or logically straightforward constructions. Such transformations may preserve the basic semantic content while reducing the stylistic and figurative potential of the original.

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