

Nature Depiction as One of the Psychological Aspects in Translation of “Humoyun and Akbar”

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Abstract:

This article deals with the typological principle of literary psychologism in the original text and English translation of the writer Pirmqul Qodirov’s work “Humoyun and Akbar”. The study analyzes the depiction of the characters’ emotional states, inner experiences, and feelings through nature imagery in the original text and assesses the extent to which these elements are preserved in the translation.

Keywords: natural landscapes, creating imagery, characters’ psychological state, expressiveness.

In “Humoyun and Akbar” by Pirmqul Qodirov, nature plays a significant role in expressing the emotional states and psychological depth of the characters. The depiction of nature is intricately tied to the narrative, often serving as a reflection of the characters’ inner struggles, hopes, and transformations.

The lush and vibrant descriptions of gardens and fertile lands symbolize moments of hope, peace, or renewal in the hero’s life. For example, when the protagonist is optimistic or inspired, the natural environment is depicted as harmonious and flourishing. In moments of despair or conflict, the portrayal of barren landscapes, stormy skies, or desolate surroundings mirrors the hero’s emotional turmoil. These descriptions heighten the tension and bring readers closer to the psychological state of the protagonist.

The changing seasons often align with the hero’s personal journey. Spring may signify rebirth or new opportunities, while autumn could reflect a sense of loss or nostalgia. Similarly, harsh winters might underscore the character’s struggles or isolation. The hero often retreats into nature, finding solace or clarity in its beauty. This use of nature as a sanctuary reflects a desire to escape from the complexities of human conflict and reconnect with simpler, purer elements of existence.

The novel employs vivid imagery, such as the shimmering of sunlight, the rustling of leaves, or the flow of rivers, to create moods that resonate with the hero's feelings. For instance, a calm river may suggest contemplation, while turbulent waters might echo inner chaos. Through these depictions, P. Qodirov uses nature not just as a backdrop but as a dynamic force that interacts with the characters' psychology, enriching the narrative and deepening the emotional engagement with the hero's journey.

Original text: *Humoyun to 'shagi turgan joyga qaytib, qorong'ida yostiqni qo'li bilan paypaslab topdi. Yostiqa qayta bosh qo'yar ekan, tashqarida xuruj qilayotgan shamol, jala va momaqaldiraq shovqini orasidan Sherxon uning ko'ziga ko'rinib ketganday bo'ldi.* [8,69]

Direct translation: *Humoyun came back to his bed and found the pillow in the dark with his hands. And when he got into his bed again it seemed like Sherkhon was coming up to him among those storms and winds outside.*[5,46]

The depiction of nature, as one of the elements of the plot, enhances the aesthetic and ideological impact of the work. Natural phenomena in a literary work can either accelerate or slow down the development of events. For instance, the protagonist might find themselves in dire circumstances due to adverse weather, falling to their doom from a cliff, or facing a natural disaster that blocks their path and tests their resilience. In literary works, the depiction of nature vividly reveals the psychological state of the protagonist and influences the progression of the plot and the subsequent actions of the characters.

Unlike the passage described above, in the original text, the portrayal of lightning and thunder alongside Sherkhan's appearance amplifies Humoyun's terror. The author skillfully uses natural phenomena to convey the fear experienced by the protagonist to the reader. Even when reading the translation, one can be confident that the translator has successfully conveyed the emotions and feelings of the protagonist in their entirety.

Original text: *Qora kiygan azador Hamida begim Akbarning qo'liga suyanib Humoyunning qabri tomon majolsiz yurib boradi. Hamal kirib, gulmohur daraxtlari yana barcha yaproqlarini birvarakay to'kkan-u bargsiz shoxlari g'uj-g'uj qizil gullar bilan bezangan. Ammo boshi egik Hamida begimning ko'zlari yuqoridagi gullarga emas, daraxt tagini bosgan xazonlarga tushadi. Dunyodagi eng suyukli kishisidan ayrilgani, o'ttiz ikki yoshida beva qolgani uning butun vujudini sarg'aygan xazonga aylantirib qo'yganday tuyuladi. Qabr atrofidagi ko'kalamzor maydon ham uning ko'ziga qayg'udan xazon bo'lib qovjirab turganday ko'rinadi.*[8,336]

Direct translation: *Hamidabegim was mourning for Humoyun. She moved slowly, lean Akbar to the grave of her husband. The Ram came. Gulmohur trees naked and blossomed. But Hamidabegim saw leaf litter, not blossom. She became a widow at the age of thirty-two, parted the dearest person in her life, and began to spend a cheerless life. The green field around the grave seen faded to her.*[5,213]

The magnificent natural scenery depicted by the author fails to captivate Hamidabonu, who has lost her closest loved one. To her, the world appears filled only with decay and yellowing, withered leaves. The author conveys this through the use of stylistic devices. Although the translation does not replicate these stylistic elements with full equivalence, phrases like “*Hamidabegim saw leaf litter, not blossom*” and “*The green field around the grave seemed faded to her*” effectively evoke Hamidabonu's deep sorrow.

Renowned since her youth as a courageous, resourceful, and wise woman, Hamidabonu endures great hardships in nurturing Akbar's growth into a “genius figure”. Moreover, even during Akbar's reign as a celebrated emperor, he continues to benefit from his wise mother's guidance and support. Beyond this, the novel vividly portrays the significant contributions of such venerable women to

state affairs and the advancement of science and art. Their dedication is highlighted in their efforts to prevent bloody wars, serve as envoys to distant lands, and resolve numerous father-son conflicts. These sacrifices make for some of the most captivating pages of the novel.

Original text: *Toshqin goho shunday sekin boshlanadiki, qirg'oqdan uzoqda turgan binolar, bog'loqlik mollar tagiga avval ozgina loyqa suv o'rmalab keladi. Biroq suv sathi to'xtovsiz ko'tarilib boradi. Toshqin uylarga yopirilib kiradi, loyqa suv ichida qolgan qantarig'lik otlar no'xtasini uzguday bezovta bo'lib kishnaydi. Bir vaqt qarasangiz, toshqin avjiga chiqib, devorlarni qulatadi, odamlar va mollarni oqizadi, katta-katta pichan g'aramlarini lapanglatib o'rnidan qo'zg'atadi va ko'tarib olib ketadi. Navro'z kunlari Bayramxonning xufiyalari Dehlidan keltirgan axborotlar toshqin suvning avval jimgina o'rmalab kelganiga o'xshadi.* [8,371]

Direct translation: *Flood began like as peace, some silt water crawled under buildings were far from bank, bended, cows. But surface of the water rose continuously. Flood entered in to the houses. Canterng horses been in silt water snorted minute, flood was full swing, destroyed the walls, poured people and cows, remove big hays and carried it. Secrets of Bayramkhan had brought messages from Deli in Navruz Days peacefully.*[5,236]

In this passage, the term “flood” is used metaphorically, comparing Bayramkhan’s covert actions to a flood. Initially, during Humoyun’s reign, Bayramkhan was elevated to the rank of a trusted noble and included in the category of “ahli davlat” (people of the state) by Humoyun. After Humoyun’s death, Bayramkhan took on the role of guardian to Akbar and was affectionately referred to as “Khanbaba”.

However, under the influence of certain schemers, Bayramkhan began to disapprove of many of Akbar’s decisions and even punished some of Akbar’s closest associates based on false accusations. In the novel, this loyal nobleman’s alignment with malicious individuals is likened to a flood—a slow but inevitable force that gradually reveals its destructive nature to Akbar.

In conclusion, writers often express their attitudes toward their characters through specific details in the depiction of landscapes. In literary works, authors use nature’s portrayal to convey particular ideas. Such depictions are vital in demonstrating an author’s artistic mastery, as they reveal not only their skill with language but also their perspective on the settings they describe. In literature, the depiction of nature reflects the creator’s artistic prowess and their social and philosophical viewpoints.

FOYDALANILGAN ADABIYOTLAR RO‘YXATI

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