

INNER MONOLOGUE AS ONE OF THE PSYCHOLOGICAL
ASPECTS IN THE TRANSLATION OF “STARRY NIGHTS.BABUR” BY
C.ERMAKOVA

Radjabova Dildora Rakhimovna

*Bukhara State University senior teacher of the Department of
English Literature and Translation Studies*

Abstract. *This article is about the usage of inner monologue as direct aspect of literary psychologism in the translation. It analyses the style and method of conveying the characters' inner feelings by the translator.*

Key words: *preserve, reflect, sensory details, human individual*

An inner monologue is a literary device that allows readers to access a character's private thoughts and emotions. In Pirimqul Qodirov's original work, the inner monologue provides a profound insight into Babur's mind, revealing his struggles, dreams, and reflections on life, love, and leadership.

Carol Ermakova's translation of *Starry Nights: Babur* retains this introspective depth. Babur's inner monologues often explore his dual identity as a ruler and a poet. His thoughts oscillate between the demands of governance and his yearning for artistic expression. In Ermakova's translation, these moments are preserved with poetic precision, ensuring that Babur's philosophical musings resonate with English readers.

The translation captures Babur's moments of vulnerability, such as his feelings of failure after losing Samarkand or his longing for love and connection. Example: Babur reflects on the fragility of power and the fleeting nature of human desires, which is depicted with lyrical beauty in the English version.

Ermakova carefully balances the cultural context of Babur's reflections with a universal tone, making his internal struggles relatable to a global audience.

Original text: *Ichki bir ovoz uni "Qo'rqoqsen!" degandek jerkidi.*

“Dushmanlaring ustringga bostirib kelayotgani yo‘q-ku! Ahmad Tanbal ham Axsida. Bilib qo‘y, sen bunday go‘zal suratni ikkinchi marta chiza olmassen! Tasvirga bunchalik tirik joziba baxsh eta olganing – takrorlanmas bir ilhomning natijasi. Botir bo‘lsang, qutqarib qolursen!”[2,19]

Indirect translation: *An inner voice called to him, taunting: “Coward! Coward! Your enemies aren’t even knocking at your door, yet you are already prepared to commit a crime! And don’t dare lie to yourself: you’ll never be able to paint another like this! You didn’t just capture her beauty, you managed to convey the Lady Begim’s tenderness, her singularity, and such inspired success can never be repeated! Save her, if you are a man!”[3,33]*

In this passage, we can observe how Mulla Fazliddin overcomes his fear and, with vigor and determination, listens to his inner “self”. Through his inner monologue, it becomes clear that if he throws the painting into the fire, he would be burning a living soul and would suffer a lifetime of guilt. Additionally, he realizes that he would never again be able to recreate such a unique masterpiece.

In the translations, Mulla Fazliddin’s state is depicted as authentically as in the original text. However, the beauty of Khonzoda Begim is expressed through the words *“tenderness, singularity, amazement,”* which enhance the meaning in the translation.

It is evident that in the translation, the accurate depiction of the character's psyche relies on the careful choice of words, phrases, and descriptions. The ability to select and use these elements effectively reflects the translator’s skill.

Original text: *Bobur Oyisha begimdan bunchalik adolatsiz gap kutmagan edi. Axir u Samarqandni birinchi marta olganida Oyisha begim “najotkorimizga” deb sovg‘a yubormaganmidi? Keyingi g‘alabasida “faxrlanamen” deb shivirlagan kim edi? Bobur bularni eslab o‘tirishni o‘ziga ep ko‘rmadi.[2,221]*

Indirect translation: *Such unfairness was an insult...When he had taken Samarkand the first time, had she not embroidered the word “saviour” on the little pouch of diamonds? And who was it who had whispered after his second victory: “I am proud of you, great shah...”Should he remind her? No, that would be*

humiliating. [3,273]

In the indirect translation, it is rendered as “savior” meaning one who saves from danger or destruction. The translator approaches the term differently, but conveys meanings that are consistent with the original Uzbek context.

The expression “he did not consider it fitting for himself” is also rendered as a rhetorical question in translation, starting with phrases like “lose face, that would be humiliating.” These expressions reflect Babur’s inner emotions while also portraying his noble character. In the translation, careful word choices reflect not only Babur's inner turmoil but also his dignity and strength of character.

The translation adapts hero’s introspections into a rhythm that aligns with English prose while retaining their original depth. Babur’s inner monologues often intertwine with vivid descriptions of nature and his surroundings, symbolizing his emotional state.

Ermakova’s translation captures these sensory details, allowing readers to experience Babur’s internal and external worlds simultaneously. Inner monologues are crucial for understanding Babur as a multidimensional figure—both a historical leader and a deeply human individual. Through Ermakova’s work, readers can connect with Babur on an emotional level, bridging the gap between historical fiction and contemporary sensibilities.

USED LITERATURE:

1. Страхов И.В. Психологический анализ в литературном творчестве: пособие для студентов пед. ин-тов. – Саратов: БИ, 1973. – 84 с.
2. Қодиров П. Юлдузли тунлар; Бобур: Роман. – Т.:Ўзбекистон, 1990. – 462 б
3. С.Ermakova. Babur Starry Nights. – Karimov Foundation, 2021. – P.565
4. Nida E.A. Language and Culture // Entreculturas Número 1. ISSN: 1989-5097. Fecha de publicación: 27-03-2009.– pp. 25-32.
5. Russell D. H. Psychology and literature // College English.Vol. 25. – № 7. Apr., 1964. –553 p.
6. Wellek R. and Warren A. Theory of Literature. Third edition. – New York: A Harvest Book,1956.– 362 p.