



## **RECREATION OF PORTRAIT DESCRIPTION IN THE NOVEL “TERRIBLE TEHRAN”**

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### **Abstract**

In this article, Mushfiq Kozimi's novel “Terrible Tehran” was analyzed in order to study the depiction of portraits in the translations of modern Persian masterpieces, and it was examined through examples of portraits. In this article, the image of the heroes of the work was studied by comparing its original text and the translated text. The main purpose of writing the article is to analyze the translations of modern Persian literature, to study the achievements and shortcomings of the translator and his skills by comparing the original and translated texts. Analytical, descriptive and comparative methods were used in this article. This article is of practical importance for those engaged in Persian language translation.

**Keywords:** Portrait, artistic work, image, artistic image, character, appearance.

### **Introduction**

#### **Annotatsiya**

Ushbu maqolada zamonaviy fors adabiyoti durdonalari tarjimalarida portret tasvirining berilishini tadqiq qilish maqsadida Mushfiq Kozimiyning “Qo‘rqinchli Tehron” romani tahlilga toritilib, portretlar tasviriga oid misollar orqali ko‘rib chiqildi. Mazkur maqolada asar qahramonlarining tasviri uning asliyat matni va tarjima matnini o‘zaro chog‘ishtirish orqali o‘rganildi. Maqolani yozishdan asosiy maqsad – zamonaviy fors adabiyoti tarjimalarini tahlil qilish, asliyat va tarjima matnlarini solishtirish orqali tarjimonning yutuq va kamchiliklarini, uning mahoratini o‘rganishdan iborat. Mazkur maqolada tahliliy, tavsifiy va chog‘ishtirish usullaridan foydalanildi. Ushbu maqola fors tili bo‘yicha tarjimonlik faoliyatini olib borayotganlar uchun amaliy ahamiyatga egadir.

**Kalit so‘zlar:** portret, badiiy asar, tasvir, badiiy obraz, personaj, tashqi ko‘rinish.

### **Аннотация**

В данной статье проанализирован роман Мушфика Козими «Страшный Тегеран» с целью изучения изображения портретов в переводах современных персидских литературных произведений на узбекский язык, а также рассмотрены примеры портретов. В данной статье образ героев произведения исследован путем сравнения его оригинального и переведенного текста. Основная цель написания статьи – проанализировать переводы произведений, переведенных из современной персидской литературы на узбекский язык, изучить достижения и недостатки переводчика, его навыки путем сравнения оригинального и переведенного текстов. В статье использованы аналитический, описательный и сравнительный методы. Данная статья имеет практическое значение для тех, кто занимается переводом с персидского языка.

**Ключевые слова:** портрет, художественное произведение, образ, художественный образ, персонаж, внешность.

### **INTRODUCTION**

Fiction and art exist in the form of an artistic work; accordingly, an artistic work is considered the form of existence of literature and art [1, 76]. Therefore, the main criterion of an artistic work is its artistic quality. The artistic quality in a work serves to reveal its essence.

Since artist city is both the soul and the spirit of art, one of the main means that brings it into being is the artistic image [2, 32]. Thus, the artistic image stands at the center of artisticity. In the creation and effective depiction of an artistic image, the author’s role – namely their knowledge, level of competence, creativity, and vocabulary – is of great importance.

In literary studies, the term “artistic image” is used in both broad and narrow senses. In a broad sense, it refers to any reflection of reality perceived through the eyes of an artist and creatively reworked – this may include images of living beings, objects, events, and nature. In a narrow sense, it refers specifically to the image of a human in a literary work. A definition of the image given directly by the writer is called the “author’s characterization.” In such characterization, the



main traits of the character's personality are described. The author's characterization helps form a holistic impression of the character in the reader's mind and plays an important role in understanding their subsequent actions and speech.

The verbal depiction of a character's external appearance – known as a portrait – is also an important tool in creating a human image. First, the portrait helps the character appear as a concrete person before the reader's eyes. Secondly, in a literary work, the portrait acquires characterological features. That is, the writer strives to reflect the traits of the character's inner nature in their outward appearance [1, 68–69]. When discussing a literary work, the depiction of the protagonist is of great importance. This is because, for a work to be understandable and impactful, the image must first be logically formed in the reader's mind. In this regard, portrait description serves as an auxiliary means for the writer to convey their intended purpose.

“Portrait (from French *portraire* – to depict) is the verbal representation of a character's external appearance (their look, stature, clothing, facial expressions, body posture and movements, gestures), and it is one of the means of creating a full-fledged human image that comes alive in the reader's imagination and of revealing the character's personality. A portrait is a type of description, which is a compositional element of an epic work” [3, 836]. Thus, the depiction of a portrait in a literary work serves as a tool for making the work complete. At the same time, it is important for the translator to be able to feel the spirit of the work being translated and to fully understand the author's worldview. This is because a reader of the translated text, like a reader of the original, should derive the same enjoyment from the work.

In this article, in order to illuminate portrait depiction, research works, articles, and literary texts related to Uzbek, Russian, and Persian languages were consulted. The Persian version of Mushfiq Kozimi's novel “*Terrible Tehran*” and its Uzbek translation were analyzed, and the portrait depictions in the work were comparatively examined.

Additionally, in writing the article, a number of scholarly works were used, including I. G'ofurov's “Theory of Translation” [4], G'. Salomov's “Language and Translation” [5], D. Quronov's “Introduction to Literary Studies” [1], and H. Umurov's “Theory of Literary Studies” [2].

## DISCUSSION AND RESULTS

The depiction of a portrait in a literary work is an important factor that determines the essence of that work. This factor demonstrates the writer's level of creativity and how effectively they use artistic expressive means. At the same time, it requires great skill from the translator as well – mastery of words and a perfect command of both the Uzbek language and the language from which they are translating. In larger or medium-sized prose works such as novels and novellas, the writer has more opportunity and time to раскрыть the character's personality, psyche, inner world, and emotional experiences [6, 392].

There must be a kind of mutual understanding between the translator and the author, as well as the work being translated. By this “understanding,” we mean a deep comprehension of the author's individuality and the artistic features of a particular work, and organizing the translation process accordingly. Only when the translator appreciates the author and their work, and realizes the significant spiritual benefit it can bring to the reader, can such understanding yield great creative results [4, 115].

For the translator, the difficulty of word choice becomes even greater. When rendering a work into another language, they cannot freely choose from dozens of possible words to describe what is depicted in the original. For example, in portraying a beautiful girl, the translator cannot go beyond the framework of the original text. It is possible that the translator could create an even more refined portrait using simpler, more vivid, or more melodic words than those used by the author, but they are not permitted to do so. The translator's freedom in choosing words is limited to accurately reproducing the author's idea in another language. If the chosen word corresponds to the original, the meaning embedded in it comes alive in the target language; otherwise, it may render the idea vague and ambiguous [5, 166].

As an example, we can refer to the portrait depictions in the novel “*Terrible Tehran*” by Mushfiq Kozimi, a prominent representative of 20th-century Iranian prose.

In this novel, the writer vividly portrays the situation of the late 19th and early 20th centuries. The work thoroughly reflects the political system of that period, the lifestyle and living conditions of ordinary people, as well as the hardships and suffering they endured. In the novel, Mushfiq Kozimi depicts the circumstances at the end of the Qajar rule in Iran and the early years of the Pahlavi era. In

presenting portrait descriptions, the author carefully considers every detail and successfully conveys the spirit of that time to the reader. At the same time, it would not be an exaggeration to say that the translator also managed to preserve the writer's style.

Said Murtazo Mushfiq Kozimi's novel "*Terrible Tehran*" consists of two books, and the first part was translated from Persian into Uzbek by the well-known writer G'afur G'ulom. As a talented writer, G'afur G'ulom skillfully translated the work into Uzbek, and the translation, like the original, is widely appreciated and read with interest by Uzbek readers.

If we focus on the portrait depiction of Javod, one of the characters in the novel – who suffers from poverty and hunger and is even ready to resort to unlawful means to support his family – we can observe the following:

### Original:

حاضرین در این قهوه خانه مرکب از جمعی مردمان مختلف بود و هر شخص دقیقی بخوبی متوجه میشد که هر صنفی پایین ترین طبقه اش در آنجا دیده میشد و طبعاً هر چند نفر آنها در گوشه ای جمع شده و به صرف چای و یا کشیدن چپق و تریاک مشغول بودند. در آن میان تنها یک نفر در گوشه ای قرار گرفته و بدون اینکه با کسی گفتگویی بنماید با حالی محزون سیگار خود را می کشید. این جوان که در حدود بیست و پنج ساله بنظر میآمد صورتی گندم گون بینی کشیده و قلمی و چشمانی میشی رنگ و بسیار گیرنده داشت لبهای نازک و از میان آن دو ردیف دندان های سفید نمایان بود که با ظاهر مسکینش مغایرت داشت لباسی بی اندازه ژولیده و مندرس در بر کرده و سر وضعش نشان میداد که شخص دست تنگ و گرفتار بیست و گویی در آن موقع افکار زیادی او را مشغول داشته بود چه گهگاه سر را بلند کرده و با اطراف نگر بسته و مجدداً به دریای هم و غم فرو میرفت [7-6:7].

### Translate:

Qahvaxonadagilar turli-tuman kishilardan iborat bo'lib, diqqat bilan qaragan odam bu yerda eng pastki tabaqa va kasb-kordagi vakillarni topishi mumkin edi. Ularning ko'pchiligi har yer-har yerda davra qurib, choy ichmoqda, yo nayaki qilmoqda yoki suhbatlashmoqda edi. Faqat bir kishigina bir burchakka qisilib, hayolga cho'mgan holda papiros chekar, gapga aralashmas edi. Bu yigirma besh yoshlarga kirgan, bug'doy rang, chaqnoq ko'zli yigit edi. U jilmaygan chog'ida yupqa lablari ostidan ikki qator oppoq tishlari ko'rinib ketardi, lekin bu tabassum uning hazing qiyofasiga uncha yarashmaganday tuyilardi. Uning engil-boshi to'zigan va isqirt bo'lib, qattiq muhtojlikka tushib qolganidan darak berardi.

U hayol daryosiga g'arq bo'lib o'tirar ekan, atrofidagi narsalarni payqamayotganga o'xshar, faqat ahyon-ahyonda tevarakka ko'z tashlash uchun boshini ko'tarardi-yu, yana hayolga tolardi[8:5-6].

Even by reading this single passage, we can immediately imagine that historical period. It would not be an exaggeration to say that the above excerpt consists entirely of description. Before depicting the portrait, the writer first describes the "Cholemaydon" teahouse, the people in it, and their condition. Although the author does not portray their physical appearance down to the smallest details, it is clear from the general description that no one other than the poor and destitute frequents this teahouse.

Javod, one of the characters, is also shown to be poor like the others, which is vividly reflected in his portrait depiction. Alongside the portrait, the writer successfully conveys his psychological state, inner experiences, and the fact that he is deeply absorbed in his worries at that moment.

The translator, too, has managed to present the depiction from the original just as vividly as the author. G'afur G'ulom successfully rendered the descriptions in the novel in a way that closely reflects the original. Most importantly, although the translator did not translate word for word, he conveyed the imagery clearly and did not stray from the author's stylistic framework. The characters in the work are translated into Uzbek in a way that is understandable and expressed in a народ-oriented, natural language for Uzbek readers.

The translator also strives to ensure stylistic smoothness in the translation; however, no translation can ever be entirely flawless. At times, a translator may leave certain words untranslated or omit them due to misunderstanding their meaning. Nevertheless, the translator has, to a considerable extent, succeeded in preserving the spirit of the work and the historical atmosphere the author intended to convey.

At this point, let us turn our attention to the description of another character's appearance:

### **Original:**

ناشناس جوانی بود سفید روی با موی خرمایی رنگ و چشمانی درشت و ابروانی کشیده، لباسش عبارت بود از سرداری سیاه رنگ و روی رفته کلاه نمدی سیاه معروف به نظامی بر سر گذارده بود و هر کس به سر و وضع او بدقت مینگرست زود متوجه میشد که این جوان از ساکنین این محله نبوده و برای قصد



و نیت خاصی به آنجا آمده است بخصوص که داستان سفید و ظریفش بیش از هر چیز معرف شخصیت و طبقه او بود [7:12-13].

### **Translate:**

Notanish yigit rangpar yuzli, qo'ng'ir jingalak sochli, qora ko'zli, ingichka va qirra burunli edi. Uning egnida sardoriy<sup>1</sup> deb ataladigan qora kamzul, boshida "kulohi nizomiy" deb ataluvchi qora namat kuloh bor edi. Bu yigitga diqqat bilan qaragan odam uni bu mahallalik bo'lmaganligini va bu yerga aniq bir tilak bilan kelganini anglardi; uning birinchi qarashdayoq ko'zga tashlanadigan oppoq paxtaday qo'llari va o'zini ulug'vor tutishi uning aslzodalar xonadoniga mansub ekanidan darak berardi[8:10].

In the above passage, the arrival of a noble young man in a neighborhood inhabited by the poor is described. Through the depiction of his portrait, it is evident that the young man does not belong to this area. Indeed, when a noble person enters a poor neighborhood, it is apparent from their appearance. A person's outward look reflects whether they are in hardship or of noble status.

Although the translator rendered the image of this young nobleman much like the original author did, some slight changes were introduced. The writer describes the young man's hair as dark red, that is, brownish in tone, but does not mention it being curly; however, the translator portrays him as having brown curly hair in the portrait description. This is a natural phenomenon in literary translation, as fully conveying certain descriptions from the original, avoiding reader fatigue, and effectively using artistic devices are important aspects of the translation process. This is directly related to the translator's creativity and skill in word choice.

### **CONCLUSION**

By comparing the portrayal of portraits in Said Murtazo Mushfiq Kozimi's novel "*Terrible Tehran*" and its translation by G'afur G'ulom, several conclusions can be drawn. First of all, it is evident that research and scholarly work in this area of translation studies remain highly relevant today. As observed above, a translator must прежде всего have a perfect command of both languages. In addition, a

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<sup>1</sup> Erkaklarning uzun belburma kamzuli

deep mastery of one's native language provides the foundation for producing a translation that is as strong as, or even more successful than, the original.

During the translation process, the translator must preserve the author's style while also approaching the text creatively to avoid awkwardness in the translation. It would not be an exaggeration to say that, thanks to G'afur G'ulom's skillful translation of this novel, the work has earned a special place in the hearts of readers.

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