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Abdumajit M.MAMADALIYEV
PhD, Professor, Tashkent State University of Uzbek Language and Literature named after Alisher Navoiy, Tashkent, Uzbekistan
E-mail: abdulmajid2003@mail.ru

Riwiever PhD, U.Jabbarov

RECREATING LITERARY DETAIL AND PSYCHOLOGICAL REPRESENTATION IN ENGLISH-UZBEK TRANSLATION

Annotation

The article examines how literary detail mediates psychological meaning in English-Uzbek translation. A qualitative contrastive close reading of four units from Jane Austen, James Joyce and Katherine Mansfield compares author-proposed Uzbek renderings by referential content, perceptual access, explicitness, textual patterning and cultural associations. The analysis identifies four shifts: adding a motive to a bodily sign; turning absent signs into assertions about feeling; resolving uncertain perception and its cause; and intensifying a domestic comparison. A five-dimension framework is proposed for transparent revision decisions. The findings are case-specific: the alternatives are not published translations, and reader response has not been tested.

Keywords: literary translation, psychological representation, literary detail, English-Uzbek translation, implicit meaning, focalization, explicitation,

ВОССОЗДАНИЕ ХУДОЖЕСТВЕННОЙ ДЕТАЛИ И ПСИХОЛОГИЧЕСКОГО ИЗОБРАЖЕНИЯ ПРИ ПЕРЕВОДЕ С АНГЛИЙСКОГО ЯЗЫКА НА УЗБЕКСКИЙ

Аннотация

В статье рассматривается передача психологического смысла художественной детали при переводе с английского языка на узбекский. Методом качественного сопоставительного анализа исследованы четыре фрагмента произведений Джейн Остин, Джеймса Джойса и Кэтрин Мэнсфилд. Предложенные автором варианты сравниваются по предметному содержанию, перспективе восприятия, эксплицитности, организации текста и культурным ассоциациям. Выявлены добавление мотива, превращение отсутствия признака в утверждение о чувстве, устранение неопределённости восприятия и усиление бытового образа. Предложена пятиаспектная схема для обоснованного редактирования перевода. Выводы ограничены выбранными примерами; реакции читателей не проверялись.

Ключевые слова: художественный перевод, психологическое изображение, художественная деталь, имплицитный смысл, фокализация, экспликация, англо-узбекский перевод.

INGLIZ TILIDAN O‘ZBEK TILIGA TARJIMADA BADIIY DETAL VA RUHIY TASVIRNI QAYTA YARATISH

Annotatsiya

Maqolada ingliz tilidan o‘zbek tiliga tarjimada badiiy detal orqali ifodalangan ruhiy mazmunning qayta yaratilishi o‘rganiladi. Jeyn Ostin, Jeyms Joys va Ketrin Mensfild asarlaridan olingan to‘rtta matn birligi sifat jihatidan qiyosiy tahlil qilinadi. Muallif taklif etgan tarjima variantlari predmet mazmuni, idrok nuqtayi nazari, oshkoralik darajasi, matn qurilishi va madaniy assotsiatsiyalar asosida solishtiriladi. Tahlilda jismoniy alomatga sabab qo‘shish, alomat yo‘qligini his yo‘qligi haqidagi fikrga aylantirish, noaniq idrokni aniqlashtirish va maishiy obrazni kuchaytirish holatlari aniqlanadi. Tarjimani asosli tahrirlash uchun besh mezonli yondashuv taklif etiladi. Xulosalar tanlangan misollar bilan cheklangan; kitobxonlar idroki sinovdan o‘tkazilmagan.

Kalit so‘zlar: badiiy tarjima, ruhiy tasvir, badiiy detal, yashirin ma’no, fokalizatsiya, eksplikatsiya, inglizcha-o‘zbekcha tarjima.

Introduction. A change in a character’s face, a withheld response or an ordinary object can convey psychological information without naming an emotion. In translation, the referent may be retained while certainty, perspective or emotional force changes. A clause describing a bodily sign can become an explanation of its cause; an absence of visible evidence can become a statement about inner feeling.

Translation scholarship connects stylistic choices with fictional consciousness. Boase-Beier’s discussion of thought representation shows why narrative perspective matters [1]. This article addresses a narrower practical question: how do proposed English-Uzbek renderings redistribute psychological information? The topic also relates to the importance attached to literature and culture in President Shavkat Mirziyoyev’s 2017 address to creative intellectuals [2].

The study asks which linguistic shifts convert an indirect cue into an explicit interpretation, how Uzbek syntax can preserve uncertainty while remaining workable, and what trade-offs arise when a source image or perceptual construction lacks a straightforward counterpart. It demonstrates a comparative framework through four selected textual units and limits its claims to those cases.

Literature review. Psychological representation here means the textual means by which a narrative makes a character’s perceptions, emotions and thoughts available, partly available or inaccessible. It includes direct statements of mental states, reported perception and externally described behaviour. A bodily or spatial detail may shape a reader’s inference even when the text does not name a thought or feeling.

Boase-Beier’s work on translation and style, and Morini’s analysis of deictic shifts in To the Lighthouse, foreground the relation between linguistic perspective and fictional consciousness [3, 4]. Chou and Liu’s comparison of narration and speech in two translations of Hongloumeng also shows why register and narrative mode should be distinguished [5]. The present study concerns narrated description and perception, not dialogue or dialect.

In Tarjima nazariyasi, G‘ofurov, Mo‘minov and Qambarov explain that context constrains the choice of an equivalent [6]. Salomov’s account of literary translation draws attention to style and the relation between form and content [7]. The five diagnostic dimensions proposed below build on these principles but are the author’s framework; they are not attributed to these scholars or presented as an established classification.

Research methodology. The study uses qualitative contrastive close reading. Its four units are “Mr. Darcy changed colour” in chapter 34 of Pride and Prejudice; the closing sentence of “Eveline” in Dubliners; and two expressions in the final paragraph of “Miss Brill” in The Garden Party and Other Stories [8-10]. The units were purposefully selected to examine a bodily sign, absent evidence, uncertain auditory perception and a spatial comparison.

All Uzbek renderings are analytical proposals prepared for this article, not quotations from published translations. The deliberately contrastive versions make specific shifts visible. For each unit, the analysis separates what the source expressly asserts from what a reader may infer, then compares the alternatives across the five questions in Table 1. No numerical score, independent coding or reader-response test is used; the study demonstrates a method rather than measuring translation quality.

Table 1. Diagnostic dimensions for comparing renderings

Dimension	Diagnostic question	Evidence to examine
Referential content	What phenomenon remains?	Object, action, bodily sign or sensory event
Perceptual access	Who can perceive or know it?	Experiencer, observer and grammatical agency
Explicitness	What becomes asserted?	Emotion labels, causes and certainty markers
Textual patterning	How is attention organised?	Repetition, order, negation and pacing
Cultural associations	What further meanings arise?	Register, conventional imagery and social connotations

The dimensions are diagnostic rather than a universal hierarchy. A revision should identify the passage’s decisive function, generate natural Uzbek alternatives, and note any change in motive, certainty or association. Where no version preserves every feature, the translator should state the trade-off instead of treating equivalence as an undifferentiated judgement.

Analysis and results. A bodily sign without an assigned motive

In Austen’s proposal scene, “Mr. Darcy changed colour” reports a visible reaction without naming its cause [8]. Proposed rendering A, “Janob Darsining rangi o‘zgardi” (“Mr Darcy’s colour changed”), keeps the sign open to interpretation. Contrastive rendering B, “Janob Darsi aybini his qilib, qizarib ketdi” (“Feeling guilty, Mr Darcy blushed”), specifies both reddening and guilt. The added causal phrase converts a bodily detail into an assertion about conscience. A is therefore closer in degree of psychological specification, although the surrounding Uzbek paragraph must still make the moment clear and natural.

Absence of a sign and absence of a feeling

Joyce writes: “Her eyes gave him no sign of love or farewell or recognition” [9]. Rendering A, “Uning ko‘zlarida unga na muhabbat, na vidolashuv, na tanish alomati bor edi,” retains the eyes and the absence of signs. Rendering B, “U endi uni sevmasdi, u bilan xayrlashishni istamasdi, hatto uni tanimasdi,” turns that absence into claims about feeling, intention and recognition. A third option, “U uning ko‘zlarida na muhabbat, na vidolashuv, na tanish alomatini ko‘rdi,” makes the male observer the grammatical agent. A and C preserve limited evidence but differ in agency and naturalness; B resolves uncertainty by asserting more than the selected sentence states.

Uncertain perception and displaced emotion

The final sentence of “Miss Brill” includes “she thought she heard something crying” [10]. Rendering A, “Unga nimadir yig‘layotgandek tuyuldi,” retains uncertainty and leaves the source unspecified, though it makes hearing less explicit. A fuller option, “Unga nimadir yig‘layotgani eshitilgandek bo‘ldi,” marks the auditory channel but is less compact. Contrastive rendering B, “U o‘zining yolg‘izligidan yig‘layotganini angladi,” identifies the crying subject, turns uncertain perception into recognition and assigns loneliness as its cause. It narrates self-knowledge where the source leaves a relation between perception and emotion for the reader to infer.

Spatial comparison and emotional intensity

The same paragraph describes “her room like a cupboard” [10]. “Uning shkafdek xonasi” preserves an ordinary domestic comparison; “uning zindondek xonasi” replaces it with a dungeon. Both can suggest confinement, but the latter adds punitive associations and intensifies the image. The comparison shows that retaining a broad impression of enclosure does not guarantee preservation of the source’s associative field. Whether another Uzbek domestic image works better depends on the full passage and its readers; this local analysis cannot settle reception.

Table 2. Shifts identified in the contrastive examples

Textual unit	Operation in the contrastive version	Interpretative consequence
Austen	Adds guilt and specifies reddening	Assigns a cause to a bodily change
Joyce	Replaces absent signs with mental assertions	Turns limited evidence into certainty
Mansfield: perception	Names the crying subject and adds loneliness	Resolves uncertain perception and its cause
Mansfield: room	Replaces a domestic object with a dungeon	Adds punitive associations to enclosure

Source: author’s analysis of the selected texts [8-10].

Discussion. Across the four cases, the key change is the status of psychological information, not simply the choice of a stronger word. A translation may preserve an object or event while changing who knows, how certain the knowledge is, or which associations it invites. The five dimensions make these differences visible without reducing them to a single score. The Joyce alternative also shows that preserving an inferential relation does not require copying English grammar; restructuring is possible, although changes in agency remain relevant.

The framework is not a rule against explicitation or a preference for literal wording. Context may license an explanation, and target-language syntax may require restructuring. During revision, a translator can record what the source asserts, what remains an inference, and whether the target sentence moves material from the latter category into

the former. The wording should then be reconsidered in its full paragraph.

The study is limited to four purposefully selected units and author-created alternatives. It does not examine published translations, independent analyst agreement or observed reader responses. Further research could code a defined sample of published English-Uzbek literary translations with independent bilingual analysts, then test reader interpretations and naturalness separately. Such work would assess the framework’s reliability and the effects suggested here.

Conclusion and recommendations

The examples show four ways in which translation can alter psychological representation: adding a motive to a bodily sign, replacing absent evidence with claims about feeling, resolving uncertain perception and its cause, and intensifying a domestic comparison. The proposed framework distinguishes referential content, perceptual access, explicitness, textual patterning and cultural associations so that revision choices can be explained in concrete terms.

For practice, translators should separate explicit source information from contextual inference, compare natural target-language alternatives across these dimensions, and record unavoidable trade-offs. Where uncertainty is part of the narrative design, it should not be resolved automatically. The framework remains a case-based analytical proposal; a larger study of published translations and reader responses is needed to test its consistency and reach.

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