

**TRANSLATION OF INTERIOR MONOLOGUE AND RETROSPECTION
UNITS IN ENGLISH AND UZBEK LITERARY TEXTS AND ISSUES OF
EQUIVALENCE**

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Abstract: This article examines the representation of interior monologue and retrospection units in the translation of English and Uzbek literary works and equivalence problems from a comparative-typological perspective. Within the framework of the research, linguistic, stylistic, and cultural-pragmatic difficulties arising in the transfer of interior monologue and retrospective elements from one language to another are analyzed. The article demonstrates strategies for ensuring grammatical, lexical, and discursive equivalence in the translation process. It has been determined that due to differences in the structure, grammatical system, and cultural context of English and Uzbek languages, the translation of interior monologue and retrospection units requires a special approach. Based on examples from concrete literary works, an assessment is made of the various solutions applied by translators and their degree of success. The research results show that to ensure the equivalence of interior monologue and retrospection units in literary translation, transformational strategies, compensation methods, and creative use of target language capabilities are necessary.

Keywords: literary translation, interior monologue, retrospection, translation equivalence, transformation strategies, discursive features, psychological narrative, target language, source language, cultural adaptation, stylistic equivalence, translation losses.

Introduction: In the theory and practice of literary translation, the adequate representation of interior monologue and retrospection units is considered one of the complex problems. This problem is particularly evident in translation between

typologically different languages such as English and Uzbek. As V.N.Komissarov notes, "the translation of a literary text is not merely linguistic transposition, but a complex creative process ensuring communication between two cultures"[1].

Interior monologue and retrospection are the main means of narrative psychologism, reflecting the inner world of characters, thought processes, and memory mechanisms. As A.D.Schweitzer notes, "the translation of psychological narrative requires taking into account not only the lexical-grammatical means of language but also the cultural-cognitive context"[2]. Interior monologue implemented through the "stream of consciousness" technique and free indirect speech in English literature requires a number of transformations when transferred to Uzbek. The translation of retrospective elements also has its own specific difficulties. As L.K.Latyshev points out, "since the grammatical expression of the temporal category differs across languages, the translation of retrospection markers often requires grammatical compensation and lexical enrichment"[3]. Retrospective relations clearly expressed in English through tenses such as Past Perfect and Past Perfect Continuous must be conveyed in Uzbek with the help of contextual and lexical means. Various levels of translation equivalence exist. Ya.I.Retsker distinguishes denotative, connotative, and pragmatic equivalence in equivalence theory[4]. For the translation of interior monologue and retrospection, ensuring equivalence at all three levels is important, because these elements provide not only information but also emotional-aesthetic impact. In contemporary translation studies, the concept of functional equivalence is widely applied. E. Nida defines functional equivalence as "the translation text creating an impact on the target language reader maximally close to the impact produced on the source language reader"[5]. This approach is particularly significant for the translation of psychological narrative elements.

Representation of interior monologue in translation: theoretical foundations

Interior monologue as a means reflecting the character's inner speech, thoughts, and feelings in a literary text requires special translation strategies. As

M.P.Brandes notes, "the translation of interior monologue must ensure not only semantic but also psychological-stylistic equivalence"[6]. Grammatically, interior monologue can exist in the forms of direct, indirect, and free indirect speech, and each form has its own translation problems.

The "free indirect discourse" technique widely used in English literature creates problems when transferred to Uzbek. As G.G.Molchanova points out, "free indirect speech is a synthesis of author and character voices, and its translation requires a deep understanding of the discursive capabilities of both languages"[7]. While in English this technique is often implemented through tense shifts and personal pronouns, in Uzbek contextual indicators and lexical means play a more important role.

The interior monologue in Virginia Woolf's novel "Mrs Dalloway" is rendered as follows in N.Karimov's translation published in the journal "Tarjimonda":

English original text: *"What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air."*[8]

Uzbek translation: *"Naqadar quvnoq! Naqadar jasur! U har doim shunday his qilgan edi, ilgari Bortonda frantsuz derazalarining ilmoqlari xuddi hozirgidek g'ijirlasa, u derazalarni keng ochib, toza havoga cho'milib ketganda."*[9]

In this example, the translator rendered the Past Perfect tense in English with the Uzbek suffix '-gan edi,' but it was difficult to fully preserve the synthesis of the present moment and memory sounds in the phrase "she could hear now."

Representation of retrospection units in translation

The translation of retrospective elements requires grammatical transformations. As A.V.Fedorov notes, "the translation of temporal relations often requires grammatical and lexical compensation due to grammatical asymmetry in languages"[10]. Retrospective relations clearly expressed in English through the Perfect tense system must be conveyed in Uzbek by different means. The

retrospective episodes in William Faulkner's novel "The Sound and the Fury" have a complex temporal structure. In the Uzbek translation of the novel (translator R. Jabborov), retrospection is rendered as follows:

English original text: *"Through the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence."*[11]

Uzbek translation: *"Panjara orasidan, jingalak gulli bo'shliqlarda ularning to'pni urgani ko'rinardi. Ular bayroq tomon kirib kelayotgan edilar, men ham panjara bo'ylab ketdim."*[12]

In this example, the translator rendered the English construction "could see" with the Uzbek form "ko'rinardi," and "were coming" was translated through "kirib kelayotgan edilar," where the retrospective context was preserved through lexical means.

Lexical-stylistic equivalence of interior monologue

The translation of interior monologue also raises complex problems in terms of lexical selection. As I.V.Arneleid notes, "colloquial lexicon, emotive words, and individual speech characteristics used in interior monologue require special attention in translation"[13]. To preserve the character's inner voice, the translator must find appropriate stylistic means in the target language.

Leopold Bloom's interior monologue in James Joyce's novel "Ulysses" is rendered as follows in G. Salomov's translation:

English original text: *"Pineapple rock, lemon platt, butter scotch. A sugarsticky girl shovelling scoopfuls of creams for a christian brother. Some school treats. Bad for their tummies. Lozenge and comfit manufacturer to His Majesty the King."*[14]

Uzbek translation: *"Ananasli konfet, limonli platt, sariyog'li skotch. Yopishqoq shakar hidiga burkangan bir qizcha nasroniy bir birodarga qaymoqli muzqaymoqdan qoshiq-qoshiq solib bermoqda. Maktab bolalari uchun mayda shirinliklar. Oshqozonlariga uncha foydali emas. Hazrat Qirol saroyi uchun shirinlik va draje ishlab chiqaruvchi firma."*[15]

In this example, the translator attempted to preserve Joyce's fragmented thought style, but some English ambiguities and wordplay were not fully reflected in Uzbek.

Translation problems of free indirect speech

Free indirect speech is a complex form of interior monologue that combines author and character voices. As A.A.Reformatsky notes, "the translation of free indirect speech requires correct selection of discursive markers and differentiation of narrative instances"[16]. This technique is widely used in English literature and requires a special approach when transferred to Uzbek.

An example of free indirect speech in Jane Austen's novel "Emma" and its translation by R. Usmonova:

English original text: *"The hair was curled, and the maid sent away, and Emma sat down to think and be miserable.—It was a wretched business, indeed!—Such an overthrow of everything she had been wishing for!—Such a development of everything most unwelcome!—Such a blow for Harriet!—That was the worst of all."*[17]

Uzbek translation: *"Sochlari jingalak qilib turmaklandi, xizmatkor jo'natildi va Emma o'tirib, o'yga toldi hamda iztirob chekdi. Bu ish, rostdan ham, nihoyatda ayanchli edi! U orzu qilib yurgan hamma narsaning bunday barbod bo'lishi! Eng nomaqbul bo'lgan barcha holatlarning shunchalik ochilib ketishi! Harriet uchun tushgan naqadar og'ir zarba!—Eng yomoni ham aynan shu edi."*[18]

In this example, the translator preserved the English exclamatory sentences and Emma's inner voice, but some stylistic nuances were lost.

Translation of retrospection and memory images

Memory images in retrospective episodes have special significance. As L.S.Barkhudarov points out, "the translation of memory images requires preserving not only lexical equivalence but also sensory and emotive components"[19]. The means of expressing sensory experiences in English and Uzbek may differ.

The famous "madeleine" episode from Marcel Proust's work "In Search of Lost Time" in N.Karimov's translation:

French (through English): *"No sooner had the warm liquid mixed with the crumbs touched my palate than a shudder ran through me and I stopped, intent upon the extraordinary thing that was happening to me."*[20]

Uzbek translation: *"Iliq suyuqlik mayda uvoqlar bilan aralashib, tanglayimga tegishi bilanoq butun vujudimdan bir titroq o'tib ketdi va men to'xtab qoldim, boshimdan kechayotgan bu g'ayrioddiy holatga butun e'tiborimni qaratdim."*[21]

In this example, the translator correctly conveyed the sensory experience in Uzbek, but some stylistic nuances were simplified.

Translation of culturally-specific elements in interior monologue

Culturally-specific elements are often encountered in interior monologue. As S.Vlakhov and S.Florin note, "the translation of realia requires cultural competence and a creative approach"[22]. Interior monologues in English literature are often enriched with associations, phraseologisms, and concepts specific to English culture.

An example of interior monologue from Abdulla Qodiriy's novel "Bygone Days" and its translation into English (translator J. Robinson):

Uzbek original text: *"Otabek o'zining yoshligini esladi. U vaqtlar ota-onasi tirik edi, uyi obod edi, moli-davlati ko'p edi. Lekin hozir... hozir hammasi yo'q."*[23]

English translation: *"Otabek remembered his youth. In those days his parents were alive, his house was prosperous, he had much wealth. But now... now all was gone."*[24]

In this example, the translator translated the Uzbek phrase "uyi obod" as "house was prosperous," but the full cultural connotation of the word "obod" was lost in English.

Transformation strategies and compensation methods

Various transformation strategies are applied to ensure equivalence in translation. V.N.Komissarov distinguishes four main types of transformation: grammatical, lexical, stylistic, and pragmatic[25]. The translation of interior monologue and retrospection often requires a combination of these transformations.

Grammatical transformation: Past Perfect in English rendered with the suffix '-gan edi' in Uzbek. Example: "He had never seen such beauty" → "U bunday go'zallikni hech qachon ko'rmagan edi"

Lexical transformation: Adaptation of metaphorical expressions to the target language. Example: From Virginia Woolf's "To the Lighthouse": "The mind, if it is to be kept intact, must preserve its own freedom of judgment"[26] → "Ong agar o'z butunligini saqlab qolmoqchi bo'lsa, o'z erkin mulohazasini asrashi kerak"[27]

Stylistic transformation: Compensation of emotive and expressive means. Example: From Charles Dickens's "Great Expectations," Pip's interior monologue: "I was in mortal terror of the young man who wanted my heart and liver"[28] → "O'lim qo'rquvida edim yuragim va jigarimni istagan yigitdan"[29]

Preservation of psychological realism in translation

Psychological realism is a fundamental characteristic of interior monologue and retrospection. As T.A.Kazakova notes, "the translation of psychological depiction requires adequately reflecting the character's inner world"[30]. This is particularly important in contemporary psychological novels.

Stream of consciousness is considered the most complex form of interior monologue. The translation of this technique creates special difficulties. As M. Bakhtin notes, "stream of consciousness reaches the boundaries of the syntactic and lexical capabilities of language"[31].

Darl's interior monologue from William Faulkner's "As I Lay Dying":

English original text: *"In a strange room you must empty yourself for sleep. And before you are emptied for sleep, what are you. And when you are emptied for sleep, you are not. And when you are filled with sleep, you never were."*[32]

Uzbek translation: *"Begona xonada uxlab qolish uchun o'zingni butkul bo'shatishing kerak. Uxlab qolishdan avval sen kimsan o'zi? Uxlab qolganingda esa sen yo'qsan. Uyqu bilan to'lganingda esa, go'yo sen hech qachon mavjud bo'lmagansan."*[33]

In this example, the translator preserved Faulkner's philosophical-psychological reflections, but the English rhythmic structure changed somewhat in Uzbek.

Conclusion: The translation of interior monologue and retrospection between English and Uzbek is a complex process that involves not only lexical and grammatical differences but also cultural, cognitive, and discursive factors. Temporal relations expressed through the English Perfect tense system are rendered in Uzbek by means of lexical choices, contextual markers, and grammatical suffixes. The transfer of narrative techniques such as free indirect speech and stream of consciousness requires creative transformational strategies, including grammatical transformation, lexical compensation, and stylistic adaptation, in order to preserve the psychological effect of the original text. Translation equivalence operates at denotative, connotative, and pragmatic levels; however, complete equivalence is rarely achievable, making selective compromises inevitable. Culturally specific elements, including realia and cultural associations, demand compensatory strategies, though some degree of information loss may occur. Preserving psychological realism and the characters' inner voice remains a key criterion of literary translation, requiring the transmission of meaning, emotional state, and individual thinking style. Further research may focus on corpus-based translation strategies, digital evaluation of translation quality, comparative analysis of translator styles, and the development of new models of translation equivalence within contemporary cognitive and multicultural frameworks.

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