

e-ISSN 3060-5059

DOI: 10.67227



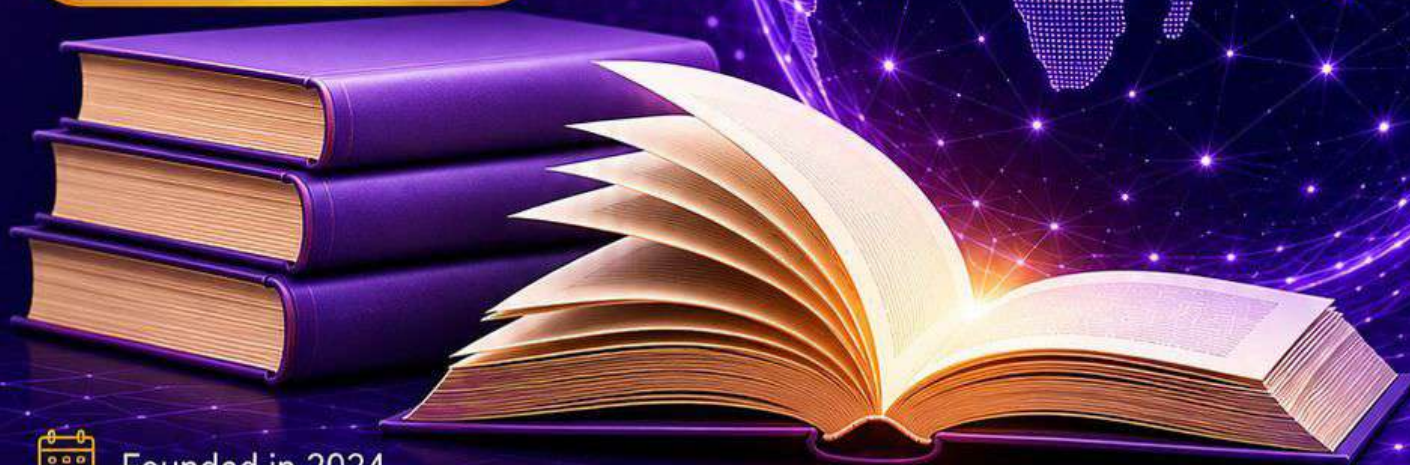
IJTIMOYIY-GUMANITAR SOHADA ILMIY-INNOVATSION TADQIQOTLAR

ILMIY METODIK JURNAL

Scientific and Innovative Research in
Social and Humanitarian Studies

Vol. 3 • Issue 7

2026



Founded in 2024



publishscience.uz



publish_science_journal@mail.ru



PEER REVIEWED • OPEN ACCESS

VIRJINIYA VULF ASARLARI MISOLIDA ZAMONAVIY NASRNING INGLIZ TILIDAN O'ZBEK TILIGA TARJIMA MUAMMOLARI

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Annotatsiya.

Mazkur maqolada ingliz tilidan o'zbek tiliga modernistik nasrni tarjima qilishda uchraydigan lingvistik va uslubiy muammolar Virjiniya Vulfning *Mrs Dalloway* va *To the Lighthouse* romanlari misolida tahlil qilinadi. Tadqiqotda muallifning ong oqimi usuli, murakkab sintaktik tuzilmalari, ramziy obrazlari, individual uslubi hamda madaniy xususiyatga ega birliklarini tarjima qilishdagi qiyinchiliklar yoritilgan. Shuningdek, badiiy matnning estetik qiymati, muallif uslubi va pragmatik ta'sirini saqlab qolishga xizmat qiluvchi samarali tarjima strategiyalari ilmiy jihatdan tahlil etiladi. Tadqiqot natijalari ingliz va o'zbek tillari o'rtasidagi badiiy tarjima nazariyasi hamda amaliyotini rivojlantirishga, shuningdek, modernistik adabiy asarlarni adekvat tarjima qilish tamoyillarini takomillashtirishga xizmat qiladi.

Kalit so'zlar: modernizm, Virjiniya Vulf, tarjimashunoslik, o'zbek adabiyoti, ong oqimi, uslubiy ekvivalentlik.

ПРОБЛЕМЫ ПЕРЕВОДА МОДЕРНИСТСКОЙ ПРОЗЫ С АНГЛИЙСКОГО НА УЗБЕКСКИЙ ЯЗЫК (НА МАТЕРИАЛЕ ПРОИЗВЕДЕНИЙ ВИРДЖИНИИ ВУЛФ)

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Аннотация.

В статье рассматриваются лингвистические и стилистические трудности перевода модернистской прозы с английского языка на узбекский на материале романов Вирджинии Вулф *Mrs Dalloway* и *To the Lighthouse*. Анализируются проблемы передачи авторского приёма потока сознания, сложных синтаксических конструкций, символической образности, индивидуального стиля писателя и культурно-специфических элементов. Особое внимание уделяется эффективным переводческим стратегиям, направленным на сохранение эстетической ценности художественного текста, авторского стиля и его прагматического воздействия. Полученные результаты способствуют развитию теории и практики художественного перевода между английским и узбекским языками, а также совершенствованию принципов адекватного перевода произведений модернистской литературы.

Ключевые слова: модернизм, Вирджиния Вулф, переводоведение, узбекская литература, поток сознания, стилистическая эквивалентность.

ENGLISH-UZBEK TRANSLATION PROBLEMS OF MODERNIST PROSE: A STUDY OF VIRGINIA WOOLF'S WORKS

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Abstract.

This article examines the linguistic and stylistic challenges encountered in translating modernist prose from English into Uzbek, with particular reference to Virginia Woolf's modernist novels *Mrs Dalloway* and *To the Lighthouse*. The study analyzes the difficulties involved in rendering the author's stream of consciousness technique, complex syntactic structures, symbolic imagery, individual writing style, and culture-specific elements in the translation process. Furthermore, it provides a scholarly discussion of effective translation strategies aimed at preserving the aesthetic value of the literary text, the author's distinctive style, and its pragmatic effect. The findings contribute to the advancement of the theory and practice of literary translation between English and Uzbek and support the development of principles for the adequate translation of modernist literary works.

Keywords: modernism, Virginia Woolf, translation studies, Uzbek literature, stream of consciousness, stylistic equivalence.

Introduction. Modernist literature emerged in the early twentieth century as a reaction against traditional narrative conventions, introducing innovative literary techniques such as stream of consciousness, interior monologue, fragmented syntax, and non-linear narration. These stylistic features, widely employed by writers such as Virginia Woolf, James Joyce, and T. S. Eliot, significantly transformed literary expression while creating considerable challenges for literary translation. In particular, the translation of Virginia Woolf's prose into Uzbek requires not only linguistic accuracy but also the preservation of the author's individual style, psychological depth, and aesthetic effect. This study examines the linguistic and stylistic problems encountered in translating selected passages from *Mrs Dalloway* and *To the Lighthouse* into Uzbek. Drawing on the translation theories of Peter Newmark, Roman Jakobson, and Eugene Nida, the research explores effective translation strategies for conveying the distinctive characteristics of modernist prose while maintaining its artistic and pragmatic value.

Methodology

This study employs a qualitative comparative approach to examine the English-Uzbek translation of Virginia Woolf's modernist prose. Selected passages from *Mrs Dalloway* and *To the Lighthouse* were analyzed with particular attention to the translation of stream of consciousness, psychological imagery, complex syntactic structures, and culture-specific elements. The analysis is grounded in Virginia Woolf's concept of representing life through subjective experience rather than linear narration, as outlined in *Modern Fiction* [1]. The evaluation of translation solutions is based on Eugene Nida's theory of dynamic equivalence [2] and Lawrence Venuti's strategies of domestication and foreignization [3]. These theoretical frameworks provide the basis for assessing the extent to which the linguistic, stylistic, and pragmatic features of the source texts are preserved in their Uzbek translations.

This study adopts a qualitative comparative textual analysis to examine the problems associated with translating the modernist literary style from English into Uzbek. Qualitative textual analysis is a particularly suitable method for literary translation studies because it enables the analysis of linguistic, stylistic, and semantic features that cannot be fully measured using quantitative methods.

Unlike statistical approaches, qualitative analysis focuses on the interpretation of textual elements and their functions within a literary work. Therefore, it provides an appropriate methodology for investigating the complex stylistic features of modernist prose.

Comparative textual analysis involves the systematic comparison of the source text and its translated versions in order to identify the changes, transformations, and losses that occur during the translation process. As Munday notes in his research on translation studies, comparative analysis enables researchers to determine how translators address linguistic and cultural differences between the source and target languages. [4]

For this purpose, the study analyzes selected passages from Virginia Woolf's novels *Mrs Dalloway* (1925) and *To the Lighthouse* (1927), which are regarded as two of the most influential works of English literary modernism.

Virginia Woolf is widely recognized as one of the leading representatives of literary modernism. Her works clearly demonstrate many of the stylistic innovations characteristic of the modernist movement, including stream of consciousness, interior monologue, narrative fragmentation, and shifts in temporal perspective. Another noteworthy feature is that Woolf's prose presents significant challenges for translators because of its complex syntax, profound psychological imagery, and distinctive rhythmic qualities.

The selected passages were chosen based on the presence of modernist features that are likely to cause problems in the translation process. These features include fragmented sentence structures, ambiguous lexical units, free transitions between thought and expression, and stylistic devices that serve to express the natural flow of human consciousness.

The analysis compares the original English texts with existing Uzbek translations. This includes published translations, literary adaptations, and, where available, academic translation samples. The aim of examining the translated passages is to determine the approaches translators use to convey the stylistic and linguistic complexities of modernist prose from English into Uzbek.

In this regard, Roman Jakobson introduced the concept of interlingual translation, defining it as the process of interpreting the verbal signs of one language by means of another. According to Jakobson, it is impossible to achieve complete equivalence between languages, since each language differs in its grammatical structure, semantic categories, and cultural associations. [5] Therefore, translation should be understood not as a process of copying but as a process of creative interpretation.

On the other hand, Eugene Nida developed the concept of dynamic equivalence, which pays special attention to the effect that a text has on its readers. According to Nida, a successful translation should produce a response in the target-language audience that is similar to the response experienced by the readers of the original text. [6]

In literary translation, dynamic equivalence encourages translators to prioritize communicative effect over literal correspondence. However, this approach can be problematic in the translation of modernist literature, as excessive adaptation may reduce stylistic complexity. Therefore, it is necessary to examine whether an emphasis on readability in Uzbek translations leads to the loss of important modernist features.

Another translation theorist, Peter Newmark, distinguishes between semantic translation and communicative translation. Semantic translation seeks to preserve the contextual meaning and stylistic features of the original text as completely as possible. Communicative translation, on the other hand, prioritizes clarity and naturalness for the target-language reader. [7] Drawing on Newmark's theory, we analyzed whether Uzbek translations prioritize semantic accuracy or communicative effectiveness.

Moreover, this study draws on Lawrence Venuti's concepts of two contrasting translation strategies: domestication and foreignization. Domestication refers to the adaptation of a text to the linguistic and cultural expectations of the target audience. Foreignization, on the other hand, seeks to preserve elements specific to the source language and culture, even if they seem unfamiliar to the reader. Venuti argues that excessive domestication can lead to the loss of the linguistic originality of a literary work. [8] This issue is particularly relevant in the translation of Virginia Woolf's prose, since its stylistic originality is an essential part of its artistic meaning.

For this study, each passage was analyzed according to four major categories that reflect the main features of the modernist literary style.

The first category is related to syntactic structure and examines the use of sentence fragmentation, unusual word order, and extended sentence constructions. Modernist writers often violate traditional grammatical norms in order to depict human psychological processes and subjective perception.

The second category focuses on lexical ambiguity. Ambiguity refers to the possibility of multiple interpretations of a word, phrase, or sentence. Modernist writers deliberately employ such ambiguities to engage the reader in an active interpretive process.

The third category focuses on rhythm and stylistic flow. Woolf's prose is often compared to music because of its repetitions, parallel structures, and carefully constructed sentence rhythm. Preserving this rhythm is a major challenge in translation, given the differences in grammatical systems and prosodic features between English and Uzbek. The study assesses the extent to which translators recreate or modify these stylistic effects.

The final category focuses on narrative voice, with particular attention to the stream-of-consciousness technique. Stream of consciousness seeks to depict the continuous flow of human thought, presenting memories, emotions, and perceptions in a free and often non-linear manner. This technique poses significant challenges for translators because it blurs the boundaries between the narrator and the character. The analysis examines how Uzbek translations convey shifts in point of view and internal monologue.

Results and Textual Analysis

A comparative analysis of selected passages from Virginia Woolf's *Mrs Dalloway* and *To the Lighthouse* shows that the process of translating modernist prose into Uzbek is accompanied by significant stylistic transformations. The most significant changes are observed at the levels of syntax, narrative structure, and rhythm.

These transformations are often the result of structural differences between English and Uzbek, as well as the translators' efforts to ensure the fluency and naturalness of the target-language text. However, such adaptations may affect the psychological characteristics of Woolf's modernist style.

One of the main features of modernist writing is its attempt to reflect the natural movement of the human mind. Woolf often departs from traditional narrative development and uses free associations, emotional impressions, and abrupt transitions between the past and the present. This technique can be observed in the following famous opening passage from *Mrs Dalloway*:

"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." [9]

Although this passage seems simple at first glance, it demonstrates a number of important features of modernist narrative.

Another important feature of Woolf's prose is her ability to express complex psychological states through concise and simple linguistic means. This technique is clearly demonstrated in the following sentence:

"She felt very young; at the same time unspeakably aged." [10]

Although this sentence seems simple at first glance, it embodies a profound psychological conflict. Clarissa feels both youth and old age, vitality and exhaustion, at the same time. Woolf does not attempt to explain these contradictory feelings but instead places them side by side, allowing the reader to interpret this conflict independently.

This ambiguity reflects one of the central principles of literary modernism. According to the modernist perspective, the human mind is fragmented, unstable, and often contradictory. Therefore, human emotions do not always have to be logical.

In Uzbek translations, this sentence is often rendered as follows:

"U o'zini juda yosh, lekin ayni paytda juda qarigan his qildi."

Semantically, this translation accurately conveys the content of the original text. The reader understands that the character is experiencing conflicting feelings associated with youth and old age. However, the stylistic effect changes significantly.

The use of the conjunction "**lekin**" ("but") creates a clear logical connection between the two states. In the English original, the contradiction appears almost simultaneously, creating internal tension between the two feelings. The Uzbek version makes the content clearer and more understandable but reduces the level of psychological uncertainty.

In addition, Woolf's phrase "**unspeakably aged**" possesses semantic openness. The word "**unspeakably**" denotes a state that is difficult to express in words, emphasizing the extraordinary intensity of the emotion. Although the Uzbek phrase "**juda qarigan**" conveys the main meaning, it cannot fully reproduce the emotional expressiveness of the original expression.

This situation can be explained by Nida's theory of dynamic equivalence. Although the translation successfully conveys the informational content of the original text, it cannot fully recreate the emotional impact experienced by the

English reader. As a result, the translation achieves semantic accuracy, whereas stylistic equivalence is only partially preserved.

Analysis of excerpts from "To the Lighthouse"

Another important problem in translating Virginia Woolf's prose is the preservation of rhythm. Unlike traditional realist works, Woolf's narrative style often resembles the natural flow of human thought. Rhythm is created through repetitions, pauses, hesitations, and subtle transitions between dialogue, narration, and inner reflection.

This feature can be observed in the following passage from *To the Lighthouse*:

"Yes, of course, if it's fine tomorrow," said Mrs Ramsay. "But you'll have to be up with the lark," she added. [9]

Although the sentence seems simple, its effectiveness is largely due to its rhythm and voice. Elements such as "Yes," "of course," and "But" create a lively conversational tone and reflect the natural process of speech. At the same time, the author's comments—"said Mrs Ramsay" and "she added"—are integrated into the dialogue, providing a smooth transition between the narrator's and the character's voices.

According to Dorrit Cohn's theory of narrative discourse, Woolf often blurs the boundaries between the narrator's and the character's minds. [7] In some cases, the reader cannot clearly determine whether the speaker is the narrator, the character, or a combination of both.

However, in Uzbek translations, there is a tendency to adapt such passages to traditional syntactic patterns. Translators may reduce discourse markers, remove repetitions, or rearrange the sentence structure in order to ensure grammatical clarity. As a result, elements such as "of course," "but," and "she added" are often reduced or omitted.

Discussion

The results of this study show that the translation of Virginia Woolf's modernist prose into Uzbek requires a balance between two different linguistic and literary systems. On the one hand, Woolf's work is characterized by psychological uncertainty and narrative freedom. On the other hand, syntactic precision, logical coherence, and the clear expression of thought are prioritized in the Uzbek literary tradition.

The analyses presented in the previous sections show that the greatest translation problems are related to differences in narrative structure and stylistic norms. Woolf's prose relies on fragmentation, psychological ambiguity, and rhythm.

Through fragmented syntax and free transitions between thought, memory, and perception, Woolf seeks to depict the complexity of the human mind. Therefore, any change in these stylistic devices can also alter the literary and psychological impact of the work. However, in the Uzbek translation, these features are often normalized. The translator's efforts to ensure accuracy can transform Woolf's complex psychological narrative into a conventional narrative form.

This situation shows that a translation may accurately convey the factual meaning but may not be able to recreate the psychological impact of the original work. Therefore, stylistic equivalence is as important as semantic equivalence in literary translation.

The results of this study have broader implications for English-Uzbek literary translation. First, they demonstrate the need to recognize style as a fundamental component of meaning. Literary translators should not treat elements such as syntax, punctuation, rhythm, and ambiguity as secondary features that can be freely modified. Second, the results of the study indicate the need to pay greater attention to stylistic analysis in translator training programs. Translators working with modernist texts need not only linguistic knowledge but also a deep understanding of literary narrative theory and cultural context. Third, publishers and editors need to be aware that excessive linguistic standardization can alter the unique nature of a literary work.

Conclusion. In conclusion, Virginia Woolf's modernist prose, when translated into Uzbek, poses serious translation problems. The main problems are related to syntactic standardization, the reduction of ambiguity, and the loss of rhythmic and psychological depth.

However, these difficulties can be addressed. Based on the theoretical approaches developed by Jakobson, Nida, Venuti, and Newmark, it is possible to develop more effective translation strategies that help preserve the essential characteristics of modernist literature.

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