



LINGUOPOETIC FEATURES OF INNER MONOLOGUE AND EMOTIONAL REPRESENTATION IN THE UZBEK TRANSLATIONS OF KHALED HOSSEINI'S NOVELS

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Abstract. The translation of psychological representation in literary texts requires more than the transfer of lexical meaning from a source language into a target language. Of particular importance are inner monologue and emotional representation, which reveal characters' unspoken thoughts, traumatic memories, fears, guilt, emotional attachment, and internal conflicts. This article examines the translation of these features in the Uzbek versions of Khaled Hosseini's *The Kite Runner*, *A Thousand Splendid Suns*, and *And the Mountains Echoed*. The study adopts a comparative, linguistic-stylistic, and functional-pragmatic approach and draws on translation theories associated with Eugene Nida, Peter Newmark, Mona Baker, and Juliane House, as well as stylistic approaches to fictional discourse. Selected source-text and target-text passages are examined with particular attention to fragmented inner speech, emotionally marked vocabulary, metaphor, repetition, silence, and somatic and non-verbal details. The analysis demonstrates that the Uzbek translations generally preserve the semantic core of psychological representation, although shifts may occur in emotional intensity, metaphorical imagery, syntactic fragmentation, and pragmatic effect. Three recurrent tendencies are identified: syntactic normalization of fragmented inner discourse, explicitation of metaphorical emotion, and functional compensation through expressive Uzbek equivalents. The findings suggest that the adequacy of translating inner monologue and emotional representation should be evaluated not solely through lexical correspondence but through the preservation of psychological function, emotional intensity, narrative rhythm, and reader-oriented effect.

Keywords. *Khaled Hosseini, literary translation, inner monologue, emotional representation, adolescent psychology, psychological equivalence, literary psychologism, emotional vocabulary, translation strategy, Uzbek translation.*

Introduction. Psychological representation constitutes an essential component of literary characterization. Writers reveal the inner world of their characters not only through direct descriptions of emotional states but also through memories, hesitation, silence, fragmented thought, bodily reactions,





metaphorical imagery, and patterns of speech. Such devices become particularly significant in the representation of children and adolescents, whose emotional experiences are frequently characterized by uncertainty, vulnerability, fear, guilt, the need for affection, and the gradual formation of personal identity.

Inner monologue occupies a distinctive position among these devices because it provides access to thoughts that remain unexpressed in external dialogue. It may reveal a conflict between what a character says publicly and what the character experiences internally. As Robert Humphrey observes in his discussion of stream-of-consciousness fiction, the representation of consciousness may involve associative movement, interruptions, incomplete structures, and shifts between different levels of thought.¹ Consequently, ellipsis, repetition, syntactic fragmentation, pauses, rhetorical questions, and incomplete utterances may perform a psychological rather than merely grammatical function.

Emotional representation is broader than inner monologue. It includes both verbal and non-verbal manifestations of psychological experience. An author may explicitly identify an emotion through words denoting fear, guilt, shame, grief, or loneliness. Alternatively, emotional experience may be indirectly represented through tears, silence, trembling, changes in voice, facial expressions, swallowing, gestures, or physical withdrawal. Such details enable the reader to infer rather than simply receive information about a character's psychological condition.

The translation of these elements presents a particular challenge. A lexically accurate translation may communicate what a character thinks while failing to reproduce how that thought is psychologically experienced. Likewise, an emotional metaphor may retain its basic referential meaning but lose part of its imagery or affective force in translation.

This issue can be approached through several established theories of translation. Eugene Nida's concept of dynamic equivalence emphasizes the response of the receptor and the naturalness of the target text rather than strict formal correspondence.² Peter Newmark distinguishes between semantic and communicative translation, emphasizing respectively the contextual meaning of the source text and the effect of the translated message upon its readers.³ Mona Baker examines equivalence at different levels, including word-level, grammatical, textual, and pragmatic equivalence.⁴ Juliane House, in turn, relates translation quality to functional and pragmatic correspondence, register, and situational context.

These perspectives are particularly relevant to the translation of psychological discourse. Psychological correspondence cannot be reduced to the





equation of one source-language word with one target-language word. It needs to be examined through the relationship between semantic content, linguistic-poetic form, emotional intensity, narrative function, and pragmatic effect.

Against this theoretical background, the present study examines the ways in which inner monologue and emotional representation are recreated in the Uzbek translations of Khaled Hosseini's three novels: *The Kite Runner*, *A Thousand Splendid Suns*, and *And the Mountains Echoed*.

Materials and Methods. The research employs comparative-textual, linguistic-stylistic, semantic, and functional-pragmatic methods. Selected English passages are compared with their Uzbek translations in order to determine whether the psychological function of the source expression is retained, modified, intensified, or weakened.

The analysis focuses on five interrelated parameters: the preservation of semantic content; emotional and expressive intensity; stylistic and metaphorical imagery; narrative and psychological function; and pragmatic effect upon the target reader. Particular attention is paid to inner monologue, retrospective narration, fragmented syntax, emotionally marked vocabulary, metaphor, repetition, evaluative language, silence, and somatic or kinetic details.

Rather than treating literal correspondence as the principal indicator of successful translation, the study considers functional psychological correspondence. Thus, a non-literal Uzbek expression may be regarded as effective when it recreates the emotional or psychological function of the original. Conversely, lexical correspondence alone is insufficient when a translation neutralizes the original's emotional intensity or narrative rhythm.

Conclusion. The comparative analysis of *The Kite Runner*, *A Thousand Splendid Suns*, and *And the Mountains Echoed* demonstrates that inner monologue and emotional representation constitute central mechanisms through which Khaled Hosseini constructs the psychological worlds of young characters. These mechanisms include retrospective thought, fragmented syntax, repetition, emotionally evaluative vocabulary, metaphor, silence, tears, trembling, voice, gesture, and other somatic details.

The Uzbek translations generally preserve the principal semantic content of these psychological representations. Nevertheless, translation inevitably produces shifts at other levels. Fragmented inner speech may undergo syntactic normalization; metaphorical representations of emotion may be made more explicit; culturally and emotionally loaded expressions may require contextual





adaptation; and non-verbal psychological details may be recreated through functional Uzbek equivalents.

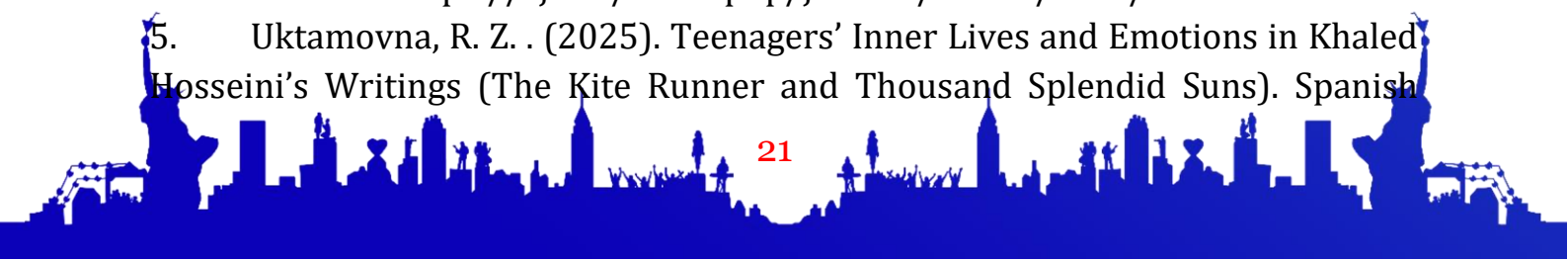
The findings demonstrate that lexical correspondence alone cannot serve as a sufficient criterion for evaluating the translation of literary psychology. An adequate translation should be assessed according to whether it preserves the character's psychological perspective, emotional intensity, linguistic individuality, narrative rhythm, imagery, and pragmatic effect. In this respect, functional equivalence may sometimes be achieved precisely through departure from formal correspondence.

The three novels also reveal different dominant psychological patterns. The Kite Runner associates inner discourse primarily with memory, guilt, and self-reflection; A Thousand Splendid Suns foregrounds stigmatization, emotional injury, and internalized social judgement; And the Mountains Echoed relies strongly on non-verbal manifestations of separation and emotional attachment. Despite these differences, all three demonstrate that psychological meaning is distributed across multiple levels of literary discourse.

Accordingly, the translation of inner monologue and emotional representation should be approached as a multilevel process in which semantic accuracy, linguistic-poetic form, emotional intensity, narrative function, and pragmatic impact interact. Such an approach provides a more comprehensive basis for evaluating the Uzbek translations of Hosseini's works and may also be applied to the study of psychological representation in other translated literary texts.

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