

TRANSLATING PSYCHOLOGICAL EXPERIENCE THROUGH INNER MONOLOGUE AND EMOTIONAL REPRESENTATION IN THE UZBEK VERSIONS OF KHALED HOSSEINI'S NOVELS

Rakhimova Zarina Uktamovna

The teacher and doctorate student of "Foreign
language and social sciences" department,
Asia International University
<https://doi.org/10.5281/zenodo.22056573>

Abstract. This thesis examines the representation and translation of inner monologue and emotional states in Khaled Hosseini's *The Kite Runner*, *A Thousand Splendid Suns*, and *And the Mountains Echoed*. Particular attention is paid to the linguistic and stylistic devices through which characters' guilt, fear, trauma, loneliness, emotional attachment, and internal conflict are expressed. A comparative analysis of the English originals and their Uzbek translations demonstrates that psychological meaning is generally preserved, although certain shifts occur in syntactic rhythm, metaphorical imagery, emotional intensity, and pragmatic effect. The study identifies syntactic normalization, explicitation, semantic concretization, and functional compensation as recurrent translation strategies. It is argued that successful translation of psychological discourse depends not only on lexical correspondence but also on the preservation of emotional intensity, narrative rhythm, and the psychological function of the original.

Keywords. *Khaled Hosseini, inner monologue, emotional representation, literary translation, psychological discourse, adolescent psychology, Uzbek translation, functional compensation.*

Introduction. Psychological representation is one of the principal mechanisms through which literary characters acquire emotional depth. The inner world of a character may be revealed directly through emotional vocabulary or indirectly through inner monologue, fragmented thought, metaphor, repetition, silence, gesture, voice, and bodily reaction. These devices are particularly significant in the representation of young characters, whose experiences of fear, guilt, shame, rejection, emotional attachment, and identity formation are not always explicitly verbalized.

Inner monologue provides access to thoughts that remain unexpressed in external communication. Its psychological function is frequently reinforced by incomplete sentences, repetition, pauses, ellipsis, and syntactic fragmentation. Emotional representation is broader and incorporates verbal as well as non-verbal signs of psychological experience. Tears, trembling, silence, changes in



voice, swallowing, and bodily movements may therefore function as linguistic-poetic indicators of an internal emotional state.

Translation of such features cannot be reduced to the replacement of individual lexical units. From the perspective of Nida's dynamic equivalence, the response produced in the target reader is important alongside formal correspondence.¹ Newmark's distinction between semantic and communicative translation similarly emphasizes the relationship between contextual meaning and communicative effect.² Baker's multilevel concept of equivalence provides a basis for examining psychological meaning at lexical, grammatical, textual, and pragmatic levels.³ Accordingly, the translation of psychological discourse can be evaluated through the relationship between semantic meaning, linguistic form, emotional intensity, and pragmatic effect.

Analysis and Discussion. In *The Kite Runner*, psychological representation is closely associated with Amir's retrospective consciousness. His adult identity is repeatedly interpreted through memories of childhood, particularly those involving Hassan, Baba, Kabul, betrayal, and guilt. The opening statement,

"I became what I am today at the age of twelve,"

establishes a direct connection between childhood experience and adult identity. Retrospection here performs a psychological rather than merely chronological function: the past continues to shape the narrator's present consciousness.

A more explicit manifestation of fragmented internal thought can be observed in:

"I thought about Hassan. Thought about Baba. Ali. Kabul."

The isolated syntactic units reproduce the associative movement of memory. *Hassan. Baba. Ali. Kabul.* are not simply references to people and place; each functions as a psychological trigger in Amir's consciousness. When such fragments are combined into a grammatically complete sentence in translation, the basic meaning remains intact, while the irregular rhythm of internal thought may become smoother. This demonstrates that semantic equivalence alone does not necessarily ensure complete psychological equivalence.

The recurrent expression,

"For you, a thousand times over,"

performs a different psychological function. Its hyperbolic structure initially represents Hassan's unconditional loyalty but later becomes associated with Amir's guilt and moral redemption. The Uzbek rendering *"Sen uchun ming martalab..."* preserves both the hyperbolic construction and much of its emotional



force. Thus, repetition functions as an emotional leitmotif extending beyond an individual dialogue.

In *A Thousand Splendid Suns*, psychological representation is constructed differently. Mariam's emotional development is closely related to social rejection and stigmatization. The culturally marked word *harami* is particularly significant:

"Mariam was five years old the first time she heard the word harami."

Its Uzbek rendering through *haromi* substantially retains the negative social and emotional connotation. More importantly, the term gradually develops from an externally imposed insult into an internal psychological marker. Mariam begins to understand herself through the social label imposed upon her. Thus, the psychological meaning of the lexical item exceeds its dictionary definition.

The metaphorical construction,

"Mariam felt the full sting of it,"

provides another example. The word *sting* transfers the physical sensation of pain to the domain of emotional suffering. Where the Uzbek version explains the situation more directly through the hostile or hateful tone of the speaker, the basic negative meaning remains accessible, but the embodied metaphor becomes less explicit. Such a shift may be characterized as explicitation accompanied by partial metaphorical neutralization.

The representation of emotion in *And the Mountains Echoed* is distinguished by extensive reliance on non-verbal and somatic details. Abdullah's emotional suffering, for example, is represented through silence and bodily reaction:

"Abdullah didn't make a sound. He swallowed hard..."

The Uzbek rendering,

"Abdulla qilt etmadi. Og'ir yutindi-da..."

demonstrates functional rather than literal equivalence. *Qilt etmadi* does not reproduce the English expression word for word; nevertheless, it functions naturally and expressively in Uzbek and effectively represents suppressed emotional tension. *Og'ir yutindi* similarly preserves the physical manifestation of psychological strain.

Pari's emotional state is expressed through voice and trembling:

"Pari cried out his name, her voice high, shaking with apprehension."

Rendering *apprehension* through a more direct expression of fear represents semantic concretization because the English term combines anxiety, anticipation, and fear. Nevertheless, the preservation of trembling retains the physical intensity of the emotional state.

Comparative Findings



The comparison of the three novels reveals different dominant mechanisms of psychological representation:

**PSYCHOLOGICAL PATTERNS, LINGUISTIC-POETIC DEVICES,
AND TRANSLATION TENDENCIES IN KHALED HOSSEINI'S NOVELS**

 NOVEL	 DOMINANT PSYCHOLOGICAL PATTERN	 MAIN LINGUISTIC-POETIC DEVICES	 MAJOR TRANSLATION TENDENCY
 <i>The Kite Runner</i>	 →  →  Memory → guilt → self-understanding	• Inner monologue • Retrospection • Repetition • Fragmented syntax 	Syntactic normalization 
 <i>A Thousand Splendid Suns</i>	 →  →  Stigma → trauma → self-perception	• Evaluative vocabulary • Metaphor • Emotional connotation 	Explication and semantic adaptation 
 <i>And the Mountains Echoed</i>	 →  →  Separation → bodily response → emotional attachment	• Silence • Tears • Voice • Gesture • Somatic detail 	Functional compensation and concretization 

The comparative analysis identifies three particularly recurrent translation tendencies. Syntactic normalization occurs when fragmented source-language structures are rendered as grammatically smoother target-language sentences. Although this improves structural coherence, it may reduce the psychological rhythm associated with memory, anxiety, or disturbed thought.

Explication occurs when an implicit or metaphorical psychological meaning is expressed more directly in the target text. This strategy can facilitate comprehension but may simultaneously reduce metaphorical density and interpretative openness.

Functional compensation, by contrast, becomes important when literal translation cannot naturally reproduce the psychological function of the original. The Uzbek *qilt etmadi* is illustrative: formal correspondence is sacrificed, but emotional and pragmatic correspondence is maintained. Thus, deviation from literal translation should not automatically be interpreted as translation loss. In psychological discourse, it may constitute an effective strategy for preserving the emotional function of the source text.

The findings can therefore be represented through the following analytical sequence:

Psychological state in the source text → linguistic-poetic realization → translation strategy → emotional effect in the target text.

This model demonstrates that translation quality cannot be evaluated solely at the lexical level. A translation may preserve dictionary meaning while weakening psychological rhythm, or alter lexical form while successfully maintaining emotional effect.

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.

References:

1. Uktamovna, R. Z. (2024). Features and Analyses and of Social Life in the "The Kite Runner" By Khaled Hosseini. EUROPEAN JOURNAL OF INNOVATION IN NONFORMAL EDUCATION, 4(9), 82-86.
2. Uktamovna, R. Z. (2025). Exploring Adolescent Psychology in the Works of Khaled Hosseini. Spanish Journal of Innovation and Integrity, 38, 190-192.
3. Uktamovna, R. Z. (2024). The Educational Effect a Tale of Resilience and Hope in the Khaled Hosseini's "a Thousand Splendid Suns". Miasto Przyszłości, 55, 1076-1079.
4. Uktamovna, R. Z. (2025). The Transformative Journey of Adolescence: A Study of the Physical, Cognitive, Emotional, and Social Changes During the Teenage Years. Spanish Journal of Innovation and Integrity, 39, 169-172. Retrieved from <https://sjii.es/index.php/journal/article/view/270>
5. Uktamovna, R. Z. . (2025). Teenagers' Inner Lives and Emotions in Khaled Hosseini's Writings (The Kite Runner and Thousand Splendid Suns). Spanish Journal of Innovation and Integrity, 40, 267-271. Retrieved from <https://sjii.es/index.php/journal/article/view/355>
6. Rakhimova, Z., & Marufova, D. (2025). IMPACT OF TECHNOLOGY ON EDUCATION. Modern Science and Research, 4(2), 77-81. Retrieved from <https://inlibrary.uz/index.php/science-research/article/view/65642>
7. Uktamovna, R. Z. (2025). KHALED HOSSEINI'S WORKS, SUCH AS THE KITE RUNNER AND THOUSAND SPLENDID SUNS, EXPLORE THE INNER LIVES AND EMOTIONS OF TEENAGERS. Medicine, pedagogy and technology: theory and practice, 3(4), 110-113.