



International Conference on Education, Psychology and Humanities

Hosted Online from Moscow, Russia

Date: 28th May, 2026

Website: <https://econferencia.com>

experiences, psychological states, and emotional nuances of the characters in an organic and convincing way. This is especially important in the translation of female protagonists, whose inner worlds and experiences under social and psychological pressure are often lost, simplified, or softened in translation.

Thomas Hardy's *Tess of the d'Urbervilles* is distinguished by its depiction of a woman's tragic fate, psychological suffering, and inner contradictions within the patriarchal society of the Victorian period. Iqbol Mirzo's novel *Bonu*, in turn, portrays women's fate and inner psychological experiences within the Uzbek socio-cultural context. This article compares the two works from the perspective of translation and analyzes the difficulties involved in transmitting the inner world of female characters into another language.

The aim of the article is to identify the problems of expressing the inner experiences of female protagonists in literary translation and to suggest effective ways of addressing them.

1. The Problem of Expressing Inner Experiences in Literary Translation

In antiquity, particularly in Greek and Roman literature, translation was generally oriented toward the literal transfer of the text. In translations of Homer's *Iliad* and *Odyssey*, the emotional states and inner experiences of female characters were often conveyed briefly and symbolically. For example, Helen's feelings or Penelope's suffering while waiting were rendered through concise descriptions, while inner monologue and psychological detail were relatively limited.

In the Middle Ages, especially in European literature, the translation of religious and didactic texts became widespread. During the translation process, the inner experiences of female characters were often expressed within a moral or spiritual framework. Personal psychological detail occupied a secondary place in medieval translations.



International Conference on Education, Psychology and Humanities

Hosted Online from Moscow, Russia

Date: 28th May, 2026

Website: <https://econferencia.com>

During the Renaissance, psychological detail expanded in literary works, and emotional distinctions also began to acquire greater importance in translation. For instance, in translations of Shakespeare's works, particular attention was paid to female characters' inner monologues, emotions, and contradictions. Translation studies of this period began to value psychological realism and to focus on the problem of preserving inner experiences.

In the nineteenth century, especially during the Victorian period, psychological realism played an important role in literary translation. In translations of works by Thomas Hardy, Charlotte Bronte, and Leo Tolstoy, the inner experiences, inner monologues, and emotional struggles of female protagonists were transmitted with considerable attention. The main challenge in translation was to convey emotion and cultural difference simultaneously, as well as to express the social pressure experienced by women in patriarchal society.

For example, in various translations of Tess of the d'Urbervilles, Tess's inner suffering and tragic condition have been rendered differently by translators. In some translations, the emotional weight is reduced, while others attempt to preserve the original mood and psychological intensity.

In twentieth-century translation studies, the problem of expressing the inner experiences of female characters rose to the level of scholarly theory. The theories of Eugene Nida (dynamic equivalence), Lawrence Venuti (domestication and foreignization), and Gideon Toury (Descriptive Translation Studies) created opportunities for preserving the psychological layer of a literary text in translation.

Contemporary translation studies pays attention to the following issues:

- consistent transmission of inner monologue and psychological suffering;
- consideration of cultural and gender differences;



International Conference on Education, Psychology and Humanities

Hosted Online from Moscow, Russia

Date: 28th May, 2026

Website: <https://econferencia.com>

-
- recognition of the translator's subjective interpretation and ethical responsibility.

Translations of this period have enabled a more complete representation of the inner worlds of female protagonists such as Tess and Bonu. For instance, when the novel *Bonu* is translated within the Uzbek context, the psychological suffering and inner contradictions of the female character must be harmonized with the cultural context.

In literary translation studies, psychological portrayal is a complex phenomenon. The main means of expressing inner experiences include:

- inner monologues;
- psychological suffering and contradictions;
- emotional vocabulary and pragmatic markers.

It is difficult to preserve these elements in translation because each language has its own lexical, syntactic, and cultural characteristics. For example, when translating the sentence "Tess felt a deep sense of guilt and shame" into Uzbek, a literal equivalent alone is insufficient; the woman's psychological state, social pressure, and inner contradictions must also be conveyed.

Translators often use the following strategies:

- Domestication: presenting the text within a cultural context familiar to the reader;
- Foreignization: preserving the cultural code of the original;
- Paraphrase and explicitation: making inner monologue or emotional states understandable to the reader.

2. Tess's Inner Experiences and Their Representation in Translation

Tess Durbeyfield's inner experiences are complex and multifaceted. They include:



International Conference on Education, Psychology and Humanities

Hosted Online from Moscow, Russia

Date: 28th May, 2026

Website: <https://econferencia.com>

-
- a sense of guilt;
 - fear and anxiety;
 - social pressure and isolation.

In the process of translation, it is important to preserve these emotions fully, because they constitute the main elements for understanding Tess's tragic fate. For example:

English:

“Tess felt a crushing sense of despair as the villagers whispered behind her back.”

Uzbek translation (adapted):

“Qishloq aholisi ortda pichirlashar ekan, Tessning yuragiga cho‘kkan umidsizlik kirib ketdi.”

In this translation, not only the words but also Tess's psychological condition, the pressure of society, and the heaviness of her inner world are preserved.

In an inaccurate translation, however, the emotional force may be lost:

“Qishloq aholisi pichirlashdi va Tess hayron qoldi.”

In this version, the inner heaviness and tragic mood disappear.

3. Bonu's Psychological Experiences and Translation Problems

The novel Bonu depicts a woman's inner world within the Uzbek cultural context.

Her experiences include:

- silence and inner suffering;
- family and social obligations;
- inner contradictions.



International Conference on Education, Psychology and Humanities

Hosted Online from Moscow, Russia

Date: 28th May, 2026

Website: <https://econferencia.com>

The main problem in translation is to express Bonu's psychological subtleties with sufficient force through Uzbek linguistic means and, when necessary, to transmit them into another language without weakening their emotional depth. For example, Bonu's inner silence cannot be conveyed adequately through a simple sentence alone; it is necessary to reflect the psychological, emotional, and cultural layers of the situation.

For example, in the sentence "Qalxim ichidagi og'irlikni hech kimga ayta olmayman" ("I cannot tell anyone about the heaviness in my heart"), the translator should render not only the literal meaning but also the psychological and dramatic tone of the statement.

4. The Influence of Gender and Cultural Factors on Translation

In literary translation, gender and cultural factors play an important role in representing the inner experiences of female protagonists. The translator must convey the character's emotional world, inner suffering, and psychological contradictions in an integrated way. Several key aspects should be considered in this process.

Gender sensitivity in translation is particularly important when representing women's inner experiences. The translator must accurately reflect:

- the psychological subtlety of the female protagonist;
- inner contradictions;
- symbols of patience, endurance, and loyalty.

For instance, simplifying or reducing Tess's or Bonu's psychological suffering in translation weakens the tragic essence of the female image.

Example:

"Tess felt a deep shame that seemed to weigh down her very soul."



International Conference on Education, Psychology and Humanities

Hosted Online from Moscow, Russia

Date: 28th May, 2026

Website: <https://econferencia.com>

Uzbek translation (effective version):

“Tessning qalbini bosgan chuqur uyat uning ruhini og‘irlatib, harakatini qiyinlashtirdi.”

Here, the translation conveys the woman’s inner burden and tragic emotional state. If gender sensitivity is ignored, the sentence may be simplified as follows:

“Tess uyat his qildi.”

This version loses the emotional weight and tragic tone of the original.

Conclusion

The translation of the images of Tess and Bonu demonstrates the complexity and relevance of representing inner experiences in literary translation. In order to prevent the loss of emotional and psychological layers in translation, it is necessary to combine linguistic, cultural, and gender-oriented approaches. Inner monologue and psychological suffering must be conveyed consistently. The translator’s subjective interpretation also plays a significant role. Therefore, the adequate representation of women’s inner experiences in literary translation requires not only knowledge of language but also cultural and psychological sensitivity.

References

1. Navoiy, A. Xamsa. Tashkent: G‘afur G‘ulom, 2011.
2. Mirzo, I. Bonu. Tashkent: Sharq, 2010.
3. Hardy, T. Tess of the d’Urbervilles. London: Penguin Classics, 2003.
4. Venuti, L. The Translator’s Invisibility. London: Routledge, 1995.
5. Toury, G. Descriptive Translation Studies – and Beyond. Amsterdam: John Benjamins, 1995.

