BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg
BG PULSE JOURNAL

THE INTERPRETATION OF THE IMAGE OF THE EASTERN WOMAN IN THE TRANSLATION OF UZBEK LITERATURE

Rakhimova Gulsanam Ashirbekovna
Doctor of Philosophy (PhD), Associate Professor and
Head of the Department of Theoretical Sciences of French,
the Uzbekistan State World Languages University.
Mobile: +998 95 044 78 08.
E-mail: gulsanam.rakhimova@uzswlu.uz / miss_guli777@mail.ru.
ORCID: 0000-0003-2006-9702

Abstract. This article examines the historical evolution and theoretical foundations of the image of the Eastern woman in Uzbek literature and its interpretative transformations in translation processes. The main aim of this study is to analyze the historical evolution of the image of the Eastern woman in Uzbek literature and to examine its interpretative transformations in the process of translation into other languages. The study analyzes how the female image, deeply rooted in national mentality, religious-ethical values, and aesthetic thinking, is reinterpreted when transferred into other languages. Using comparative-typological, historical-literary, and linguopoetic approaches, the article demonstrates that the image of the Eastern woman undergoes semantic, cultural, and ideological transformations in translation. The findings reveal that while classical literature emphasizes spiritual beauty and moral perfection, modern and translated texts often reshape this image according to target cultural expectations. The research highlights the importance of preserving linguocultural identity in literary translation.

Keywords : Eastern woman image; Uzbek literature; literary translation; linguoculturology; gender poetics.

ИНТЕРПРЕТАЦИЯ ОБРАЗА ВОСТОЧНОЙ ЖЕНЩИНЫ В ПЕРЕВОДЕ УЗБЕКСКОЙ ЛИТЕРАТУРЫ

Аннотация. В данной статье рассматриваются историческая эволюция и теоретические основы образа восточной женщины в узбекской литературе, а также его интерпретационные трансформации в процессе перевода. Основная цель исследования заключается в анализе исторического развития образа восточной женщины в узбекской литературе и изучении его интерпретационных изменений в процессе перевода на другие языки. В работе исследуется, каким образом женский образ, глубоко укоренённый в национальном менталитете, религиозно-этических ценностях и эстетическом мышлении, переосмысливается при переносе в другие языковые и культурные пространства.

С использованием сравнительно-типологического, историко-литературного и лингвопоэтического подходов в статье показано, что образ восточной женщины в процессе перевода подвергается семантическим, культурным и идеологическим трансформациям. Полученные результаты свидетельствуют о том, что в классической литературе акцент делается на духовной красоте и нравственном совершенстве, тогда как в современных и переводных текстах данный образ нередко переосмысляется в соответствии с культурными ожиданиями языка перевода. Исследование подчёркивает важность сохранения лингвокультурной идентичности в художественном переводе.

Ключевые слова: образ восточной женщины; узбекская литература; художественный перевод; лингвокультурология; гендерная поэтика.

Introduction. In contemporary translation studies, the issue of preserving national-cultural identity in literary translation has become increasingly significant (Bassnett, 2002). Uzbek literature, rich in symbolic and culturally loaded images, presents particular challenges when translated into other languages. Among these, the image of the Eastern woman occupies a central position due to its deep connection with national mentality, ethical values, and aesthetic worldview (Normatov, 2006).

In the context of globalization, literary texts are no longer confined to their original linguistic environment; they function as intercultural communication tools (Venuti, 2008). However, during this process, culturally specific meanings embedded in the image of the Eastern woman often undergo semantic, pragmatic, and ideological transformations (Nida, 1964). This creates a pressing need for a systematic study of how such images are interpreted in translation.

Therefore, the relevance of this research lies in the necessity to analyze the evolution and transformation of the Eastern woman's image in Uzbek literature and to identify the linguistic and cultural mechanisms that influence its reinterpretation in translation practice (Komilov, 2012).

Methodology. This research is based on a combination of theoretical and analytical approaches widely used in modern literary and translation studies (Bassnett, 2002; Munday, 2016). The following methods are applied comparative-typological method — used to compare the representation of the Eastern woman's image across different historical stages of Uzbek literature (Karimov, 1991), historical-literary method — applied to trace the evolution of the female image from classical to contemporary literature (Nazarov, 2010), linguopoetic analysis — used to examine the artistic and stylistic means that construct the image of women in literary texts (Nida, 1964), linguocultural approach — employed to identify culturally specific elements embedded in the female image and their transformation in translation (Komilov, 2012), translation analysis method — used to study semantic, pragmatic, and cultural shifts occurring during the translation process (Salomov, 1983), contextual analysis — applied to interpret the meaning of culturally loaded expressions within literary discourse (Venuti, 2008).

Results and Discussions. In Eastern literary thought, the image of women has long been interpreted as a symbol of sanctity, loyalty, patience, beauty, and spiritual perfection. In particular, in classical and modern Uzbek literature, the female figure is shaped not only as an aesthetic image but also as a representation of the moral standard of society, a carrier of national values, and a transmitter of historical memory. In the process of translating Uzbek literature into world languages, the image of the Eastern woman is also being reinterpreted in new cultural contexts. In this regard, preserving the features related to national mentality, religious-ethical views, and aesthetic thinking in translation is considered an important scientific issue.

In today's globalization process, literary translation has become a means of cultural communication between peoples. In particular, the translation of the image of the Eastern woman in Uzbek literature into other languages plays an important role in introducing the spiritual and aesthetic essence of Eastern civilization to the world. Therefore, this article analyzes the historical evolution, theoretical foundations, and interpretative features of the image of the Eastern woman in Uzbek literature from a scientific perspective.

The image of the Eastern woman has been manifested in various artistic forms throughout the literary process, from ancient Turkic written monuments to modern novels and short stories. In the early periods, loyalty and family values were dominant in the female image, while later

enlightenment, freedom, and social activity became more prominent. In translation, the adequate representation of the semantic and cultural layers of these images has become a pressing issue.

In literary studies, the concept of image is interpreted as one of the main categories of artistic thinking. The image of the Eastern woman is a complex expression of national character, mentality, and historical consciousness, and therefore requires a linguocultural approach in translation. Concepts, idioms, moral norms, and aesthetic views related to women are often closely connected with the mentality of a specific nation (Qo‘shjonov, 1981).

Many scholars have conducted research on the image of women in Uzbek literature. In particular, literary scholars such as N. Karimov, I. G‘aniyev, U. Normatov, and B. Nazarov have put forward important views on the historical and artistic development of female imagery. In translation studies, scholars such as G‘aybulla Salomov, Komil Yashin, and Najmiddin Komilov have explored problems related to translating national images (Salomov, 1983).

The aim of this article is to analyze the evolution of the image of the Eastern woman in Uzbek literature from a historical and theoretical perspective and to determine its interpretative features in the translation process. The study employs comparative-typological, historical-literary, and linguopoetic methods.

The literary image is one of the central categories of literature and represents the aesthetic reconstruction of reality through the writer’s artistic imagination. The image of women is one of the oldest and most universal images in human literary thinking. In Eastern literature, women are often depicted as symbols of divine beauty, loyalty, and spiritual purity.

In Eastern philosophy, attitudes toward women are primarily determined by moral and spiritual criteria. In Islamic culture, women are glorified as the foundation of the family, the center of upbringing, and the moral core of society. Therefore, in Uzbek literature, the female image is often presented as a symbol of compassion, honor, and loyalty. This is clearly visible in the works of classical authors such as Alisher Navoi, Bobur, Mashrab, Nodira, and Uvaysiy.

In literary theory, the female image is studied through gender poetics, feminist criticism, and linguocultural approaches. However, a purely gender-based approach is not sufficient for analyzing the Eastern female image, since the social and moral status of women in Eastern mentality differs from that in Western culture (Normatov, 2006).

In translation theory, the adequate representation of national images is an important issue. When transferring cultural coloring related to women into another language, the translator must preserve not only linguistic units but also cultural semantics. For instance, concepts such as “modesty,” “honor,” “patience,” and “dignity” are key semantic units expressing the character of the Eastern woman and are difficult to translate fully.

G‘aybulla Salomov emphasized that “if the translator does not feel the spirit of the work, he cannot convey the inner essence of the image” (Salomov, 1983). This is especially evident in the translation of female images.

In classical Uzbek literature, the female image was formed as a high aesthetic ideal. In the works of Alisher Navoi, especially in *Farhod and Shirin*, the character of Shirin represents the ideal Eastern woman. She is depicted as beautiful, intelligent, loyal, and strong-willed.

Navoi reveals the subtle psychology of the Eastern woman through Shirin’s character. Shirin is not only a loving woman but also an active, wise, and just figure in governance. This was an advanced artistic concept for that time (Karimov, 1991).

In translation, preserving the psychological nuances of Shirin’s character is a complex task. In many cases, poetic symbols and mystical meanings in Navoi’s language are simplified in other

languages. In English and Russian translations, concepts such as “modesty,” “grace,” and “elegance” are not always fully preserved.

In Bobur’s lyrical poetry, the female image is also expressed through delicate emotional experiences. In his works, love is interpreted as a criterion of human perfection, and the beloved is a symbol of Eastern etiquette and spiritual purity.

During the 18th–19th centuries, the works of Nodira and Uvaysiy marked a new stage in the development of the female image. In Nodira’s poetry, the woman appears not only as a lover but also as an enlightened and socially active individual. Uvaysiy expressed the inner suffering and spiritual freedom of women artistically.

At the beginning of the 20th century, Jadid literature introduced a new meaning to the image of Uzbek women. Jadid writers viewed women as an important factor in social development. In the works of Behbudiy, Avloniy, Hamza, and Cho‘lpon, issues of women’s freedom and enlightenment became central themes.

In Cho‘lpon’s novel *Night and Day*, the character Zebi reflects the complex social fate of Eastern women. Through Zebi’s destiny, the oppressive aspects of the old system are revealed.

Translating Cho‘lpon’s works requires great skill, as idiomatic expressions and cultural nuances can easily be lost. Only a translator who deeply understands national mentality can preserve the essence of the character.

Conclusion. The image of the Eastern woman in Uzbek literature has undergone a long historical evolution. In classical literature, she was depicted as a symbol of beauty and spiritual perfection; in Jadid literature, she was associated with enlightenment and freedom; in the Soviet period, she gained ideological meaning; and in the independence period, her individuality and national identity became more prominent.

In translation, preserving the national and cultural features of the Eastern female image is an important scientific and aesthetic task. Concepts such as Eastern modesty, patience, and emotional sensitivity are especially difficult to translate adequately. Through translations of Uzbek literature, the image of the Eastern woman is becoming increasingly recognized in world culture, serving as an important means of presenting the spiritual values of the Uzbek people globally.

Future research should further explore the female image in Uzbek literature from the perspectives of gender poetics, linguoculturology, and comparative translation studies.

References :

1. Qo‘shjonov M. *O‘zbek adabiyoti tarixi*. — Tashkent: Fan, 1981.
2. Salomov G‘. *Tarjima nazariyasi asoslari*. — Tashkent: O‘qituvchi, 1983.
3. Normatov U. *Adabiyot nazariyasi*. — Tashkent: Sharq, 2006.
4. Karimov N. *Alisher Navoiy ijodi*. — Tashkent: G‘afur G‘ulom, 1991.
5. Nazarov B. *O‘zbek adabiyotshunosligi masalalari*. — Tashkent: Universitet, 2010.
6. Komilov N. *Tasavvuf va adabiyot*. — Tashkent: Movarounnahr, 2012.
7. Navoi A. *Farhad and Shirin*. — Critical edition. Tashkent: Fan, 1990.
8. Bassnett S. *Translation Studies*. — London: Routledge, 2002.
9. Venuti L. *The Translator’s Invisibility*. — London: Routledge, 2008.
10. Nida E. *Toward a Science of Translating*. — Leiden: Brill, 1964.