



A STUDY OF PERSONIFICATION SHIFTS IN THE UZBEK TRANSLATION OF LORD OF THE FLIES

Rajabova Asal Baxtiyorqizi

1st Year Student, Bukhara State University, Uzbekistan

Abstract

This article examines how personification functions in the translation of *The Lord of the Flies*. Personification is an important stylistic element that shapes the emotional tone and symbolic meaning of the novel, making its accurate transfer into another language a complex task. The study focuses on the ways translators reproduce or adapt personified images, especially when cultural or linguistic differences limit direct equivalence. It also discusses how translation strategies influence the reader's understanding of key themes such as fear, isolation, and human nature. The article concludes that successful translation requires not only linguistic accuracy but also sensitivity to the figurative and psychological depth of the original work.

Keywords: Personification, translation, words, language, imagery, feature, context, literary, phrase.

Introduction

Personification is a key figurative device that assigns human traits—such as actions, emotions, and thoughts—to non-human entities. This definition highlights that personification is not limited to simple description; instead, it creates a deeper, more relatable connection between the reader and the subject being described. Personification enhances vividness and imagery. By describing non-human elements in human terms, writers make their language more expressive and engaging. For example, the phrase “lazy wind” does more than describe movement—it suggests a specific feeling and atmosphere, allowing the reader to experience the scene more vividly. Another main aspect of personification is that it is not restricted to literary works like prose and poetry. It is



frequently used in everyday language, which shows that people naturally interpret the world through human characteristics. This makes communication more intuitive and emotionally resonant. The most important point is that personification often functions alongside other stylistic devices, such as metaphor and simile. When combined, these devices create richer and more complex imagery. For instance, the metaphor comparing heat to a “wet blanket” intensifies the sensory experience, while the simile describing fear as an intruder adds tension and emotional depth. Personification within these examples strengthens their impact by making abstract or physical experiences feel more immediate and alive.

There are many writers who used personification to create vivid imagery and deepen emotional meaning in their works. Although each author belongs to a different literary period and genre, they all rely on this device to make abstract or natural elements more expressive and relatable.

In the works of William Shakespeare, personification is used to enhance atmosphere and dramatic effect. In *Romeo and Juliet*, the phrase “the grey-eyed morn smiles on the frowning night” presents morning and night as human figures with emotions. This contrast between “smiling” and “frowning” not only marks the transition from darkness to light but also reflects the emotional shifts within the play.¹ Similarly, in *A Midsummer Night’s Dream*, the moon is described as being “pale in her anger,” which gives it emotional depth and suggests that natural forces are involved in the unfolding events. Robert Frost uses personification in a more subtle and introspective way. In *Mowing*, the scythe is described as “whispering to the ground.”

This transforms a simple farming tool into something almost alive, creating a quiet and reflective mood. The “whisper” suggests a connection between the speaker and nature, emphasizing themes of solitude and contemplation. William Blake employs personification to convey symbolic and emotional intensity. In *The Sick Rose*, the rose is treated as if it can feel pain and understand language. By addressing the rose directly and describing it as “sick,” Blake turns it into a living being. This personification allows the poem to explore deeper themes such as corruption, innocence, and hidden destruction.

¹ <https://www.ebsco.com/research-starters/literature-and-writing/personification-literature>



Methods

William Golding used Personification in his works too. William Golding is one of the most influential writers of the 20th century. Awarded the prestigious Nobel Prize in Literature in 1983 and the coveted Booker Prize in 1980, Golding's novels continue to reach audiences all around the world. His first novel, *Lord of the Flies*, is a literary phenomenon, selling over fifty million copies. *The Lord of the Flies* is presented as a narrative that moves from order to disorder, highlighting how quickly structured society can collapse. The initial attempt of the boys to organize themselves under Ralph's leadership reflects the human need for rules and stability. However, this order proves fragile, gradually giving way to fear, power struggles, and uncontrolled instincts. The contrast between Ralph and Jack illustrates two opposing approaches to leadership. Ralph stands for responsibility and social organization, while Jack represents dominance, aggression, and the appeal of primitive freedom. This opposition drives the conflict of the story and demonstrates how easily authority based on reason can be replaced by authority based on fear. A central idea is the exploration of human nature, particularly the notion that savagery is not imposed from outside but exists within individuals. As the boys become more detached from societal norms, their behavior becomes increasingly violent, symbolizing the breakdown of morality and the loss of innocence. The novel also functions as an allegory, suggesting that the events on the island reflect broader realities of human society. The absence of external control exposes the instability of social norms and reveals how quickly moral values can deteriorate. This makes the work not only a story about children on an island but also a deeper commentary on the human condition and the potential for moral decline. *Lord of the Flies* was Golding's first novel and best-known work. He was awarded the Nobel Prize in Literature in 1983.

Results

When personification is translated from English into Uzbek, various changes may occur. For example, some words may be omitted, while others may be added during the translation process for example:

"The squirrel leapt on the wings of the wind and clung to another standing tree trunk and scumbled up like a bright squirrel".²

² William Golding. *Lord of the Flies* – Faber and Faber, 1954. – p. 53.



"Alanga chaqqonlik bilan daraxtlar orasidagi bo'shliqni kesib o'tar, tebrana-tebrana keying qatorlarni zabt eta boshladi"³

In this translation, several changes can be observed. First, the image is transformed: the original "squirrel" is replaced by "alanga" (flame), which shows adaptation rather than direct translation. Second, some elements are omitted, such as "on the wings of the wind" and "like a bright squirrel," reducing the poetic detail. From the perspective of personification, the original sentence reflects nature/animal-based imagery (squirrel with vivid actions), while the translation shifts to fire personification, where "alanga" is given dynamic, almost human-like movement. Expressions like "tebrana-tebrana" are added, which were not in the original text but help preserve the sense of motion. The translation changes both the imagery and the type of personification, making it more natural in Uzbek but less faithful to the original figurative form.

"He squatted on his hams at the water's edge, bowed with a shock of hair falling over his forehead and past his eyes, and the afternoon sun emptied down invisible arrows".⁴

"U suv yoqasida bir tutam sochi peshonasi va ko'zlari uzra osilguncha muk tushib o'tirar, tushdan keying quyosh nayzalarini ayamay sanchayotganini sezmasdi".⁵

Analysis

Various changes can be seen in the translated version. To begin with, there is a shift in structure and perspective. The original sentence presents the action in a neutral manner, whereas the Uzbek version introduces "sezmasdi" (he did not feel), adding an internal state that is not directly expressed in the source text. In addition, some elements are simplified or partially omitted. The phrase "past his eyes" is not fully conveyed, and the detailed physical posture is slightly reduced. Meanwhile, the sentence is adjusted to create a smoother and more natural flow in Uzbek.

Another noticeable change is the modification of imagery. The expression "the afternoon sun emptied down invisible arrows" is rendered as "quyosh nayzalarini ayamay sanchayotganini," where "invisible arrows" is replaced with "spears" (nayzalar). This reflects an adaptation, substituting one metaphor with another

³ Uilyam Golding. Pashshalar hukmdori. Toshkent Akademnashr. 2026. 59 b.

⁴ William Golding. Lord of the flies – Faber and Faber, 1954. – p. 73.

⁵ Uilyam Golding. Pashshalar hukmdori. Toshkent Akademnashr. 2026. 83 b.

that sounds more natural and expressive in Uzbek. Regarding personification, it is preserved in both versions but realized differently. In the original, the sun is described as “emptying arrows,” while in the translation it actively “pierces” (sanchmoqda), making the personification more direct and intense.

"The shell was interesting and pretty and a worthy plaything: but the vivid phantoms of his day-dream still interposed between him and Piggy, who in this context was an irrelevance.⁶

"Biroq u kunduzi kechgan bo'lsada tushga o'xshaydigan o'y xayollar sharpasi o'zi bilan Piggi orasida hamon kezib yurganini tushundi"⁷

In this translation the original sentence contains a detailed description of the shell (“interesting,” “pretty,” “worthy plaything”), but this part is completely omitted in the Uzbek version, so the focus shifts away from the object. The phrase “vivid phantoms of his day-dream” is reinterpreted as “o’y –xayollar sharpasi,” which keeps the general meaning but simplifies the imagery. Some nuances, such as “vivid,” are not fully preserved, resulting in a slight loss of intensity. Structure is also changed and condensed. The original complex sentence is reduced to a more straightforward Uzbek form, making it easier to read but less detailed. Also, addition of “tushundi” (he realized), which introduces the character’s awareness more explicitly than in the original.

Discussion

Translating personification from English into Uzbek can be surprisingly challenging because the two languages express imagery and emotion in different ways. For example:

"This one, against which Jack leaned, moved with a grating sound when they pushed".⁸

Bolalar Jak suyanib turgan toshni itarishgan edi, g'ijirlagan tovush chiqarib, joyidan qimirladi"⁹

First, the phrase “moved with a grating sound” carries a slight personifying effect. The rock is not just moving; the sound is presented as if it is part of the rock’s own action, almost giving it a kind of presence. In Uzbek, however, this has to be

⁶ William Golding. Lord of the flies – Faber and Faber, 1954. – p. 17.

⁷ Uilyam Golding. Pashshalar hukmdori. Toshkent Akademnashr. 2026. 18 b.

⁸ William Golding. Lord of the flies – Faber and Faber, 1954. – p. 32.

⁹ Uilyam Golding. Pashshalar hukmdori. Toshkent Akademnashr. 2026. 36. b.

rendered more naturally. The translation “G‘ijirlagan tovush chiqarib, joyidan qimirladi” conveys the meaning, but the delicate stylistic effect of personification becomes weaker. Second, the sentence structure is different. The English version “This one, against which Jack leaned...” is compact and flows smoothly. In Uzbek, it needs to be reorganized as “Jek suyanib turgan tosh...”. This shift slightly changes the emphasis and rhythm of the sentence, which can affect how the image is perceived. Third, there is the issue of degree. The original sentence uses very mild personification, almost blending into descriptive narration. When translating, it is important not to exaggerate it. For example, saying something like “the rock resisted with a grating sound” would make the personification too strong and distort the original tone.

"There too, jutting into the lagoon was the platform, with insect - like figures moving near it"¹⁰

"Aynan o'sha tomonda ko'rfazni yorib kirgan sayhontosh atrofida buyerdan qaraganda hasharotlarni eslatuvchi sharpalar izg'ib yuribdi"¹¹

The phrase “jutting into the lagoon” gives the platform a slightly human-like action, as if it actively pushes forward. This is a mild form of personification. In Uzbek, “yorib kirgan” makes the action more forceful and intentional, which can exaggerate the personification beyond the original nuance. Another difficulty is that the personification in the original is very weak and almost hidden. It blends into a simple visual description. While translating, there is a risk of either losing this effect completely (by making it too neutral) or making it too strong (by choosing expressive verbs). Finding that balance is not easy.

In addition, the verb “moving” does not strongly personify the figures; it is neutral. But when translated as “izg‘ib yuribdi,” it suggests restless, almost conscious movement, which increases the sense of human-like behavior. This unintentionally strengthens the personification. English often uses light, implicit personification, while Uzbek tends to require clearer expression. Because of this difference, the translator has to decide whether to preserve the subtlety or adapt it into a more natural Uzbek style. This decision itself is a key challenge in translating personification.

¹⁰ William Golding. *Lord of the flies* – Faber and Faber, 1954. – p. 34.

¹¹ Uilyam Golding. *Pashshalar hukmdori*. Toshkent Akademnashr. 2026. 38. b.



Also, there are overall problems which translators face when translating personification from English into Uzbek language. One major issue is structural differences between the languages. English often uses short and vivid expressions where objects behave like humans (for example, “the wind whispered”), but a direct Uzbek translation can sound unnatural. Because of this, the translator needs to reshape the sentence while preserving the imagery.

Another challenge comes from cultural perception. Certain personified images may feel natural in English but not in Uzbek. For instance, describing nature as “angry” or “cruel” might require adjustment so that it matches Uzbek literary traditions and sounds appropriate to the reader. A further difficulty is the loss of stylistic effect. Personification is used to create mood and emotional impact, not just meaning. If the translator focuses only on literal translation, the expressive and poetic tone of the original text can disappear. It is also important to consider lexical limitations. English has many verbs that can easily applied to both humans and non-human objects, while Uzbek may not always offer direct equivalents that sound natural in the same context. An additional problem is over-translation or under-translation. Explaining the image too much can reduce its artistic value, while translating too literally can make the sentence confusing or awkward. There is the need to balance clarity and creativity. The translator must decide whether to keep the original personification, adapt it, or replace it with another stylistic device that works better in Uzbek.

Conclusion

This study demonstrates that personification is a key stylistic device in *Lord of the Flies*, contributing significantly to the novel’s imagery, atmosphere, and symbolic depth. The analysis shows that personification is often used in subtle and implicit ways, allowing natural elements and surroundings to reflect the characters’ inner states and the overall tension of the story. The findings also indicate that in translation, these personified elements are not always transferred in the same form. Translators may preserve the original imagery, slightly modify it, or adapt it according to the norms and expressive possibilities of the Uzbek language



References:

1. William Golding. Lord of the flies – Faber and Faber, 1954, – P.35.
2. Uilyam Golding. Pashshalar hukmdori. Toshkent Akademnashr. 2026, B.45.
3. Niyazova, M. Kh, and M. Temirova. "Semantic analysis of old english phraseological units." Asian Journal of Multidimensional Research 12.3 (2023): 35-39.
4. Niyazova, M. Kh, and N. M. Subxonova. "A Critical Study of Crusoe's Mind and Character." Eurasian Journal of Learning and Academic Teaching 20 (2023): 105-110.
5. <https://www.scribbr.com/rhetoric/personification/>
6. <https://www.ebsco.com/research-starters/literature-and-writing/personification-literature>
7. <https://www.intertranslations.co.uk/what-are-the-main-techniques-of-translation/>
8. <https://william-golding.co.uk/about/>
9. <https://www.sparknotes.com/lit/flies>