

LITERARY CONCEPT TRANSFER AT THE INTERSECTION OF COGNITIVE AND TRANSLATION STUDIES



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ABSTRACT

This article examines literary translation as a process of literary concept transfer at the intersection of cognitive studies and translation studies. The material of the study is Part One of Pirimqul Qodirov's novel "Starry Nights", entitled "Arosat" in the original Uzbek, and its Japanese translation by Yamaguchi Hisako. In this article, the term literary concept is understood as a conceptual structure shaped by the author within the literary text and expressing the author's individual worldview. In this sense, it may also be regarded as an artistic concept. Accordingly, literary concept transfer refers to the transfer of this author-constructed conceptual world from the source text into the target text. The analysis combines semantic-cognitive and cognitive-discursive procedures in order to reconstruct the conceptual core of both the original and the translation. The findings show that the dominant literary concept organizing the selected part of the novel is that of a "paranoid society". This concept is actualized through interconnected semantic fields such as anxiety, fear, panic, suspicion, depression, hallucination, anger, and aggression. The Japanese translation preserves the conceptual nucleus of the original, although certain figurative, metaphorical, and intertextual layers undergo transformation. The article concludes that the notion of literary concept transfer provides a productive framework for evaluating literary translation not only in terms of equivalence, but also in terms of conceptual relatability and the transfer of the author's individual worldview.

Keywords. *literary concept, literary concept transfer, literary concept analysis, cognitive studies, translation studies, literary translation, Japanese translation.*

抄録

本稿は、認知学習と翻訳学習の接点において、文学翻訳を「文学的コンセプトの転移」のプロセスとして検討するものである。研究対象は、ピリムクル・カディオフの小

説『星の降る夜』（Starry Nights）の第一部、ウズベク語原典の題名「アロサト（Arosat）」と、山口久子氏によるその日本語訳である。

本稿において「文学的コンセプト」とは、文学テキスト内で著者が構築し、その独自の感性や世界観を表現する概念的構造を指す。この意味で、それは「芸術的コンセプト」と見なすこともできる。したがって、「文学的コンセプトの転移」とは、起点テキストから目標テキストへ、著者によって構築された概念世界を移し替えることを意味する。

分析にあたっては、原典と翻訳版の両方の概念的な核を再構築するために、意味論的・認知的および認知的・談話的手法を組み合わせた。分析の結果、小説の当該部分を構成する支配的な文学的コンセプトは「パラノイア社会」であることが明らかになった。このコンセプトは、不安、恐怖、パニック、不信、鬱、幻覚、怒り、攻撃性といった相互に関連する意味領域を通じて具現化されている。

日本語訳は、比喩やメタファー、間テキスト性の層において一定の変容が見られるものの、原典の概念的な核を保持している。結論として、文学翻訳を評価する上で「文学的コンセプトの転移」という概念は、単なる「等価性」の観点だけでなく、「概念的な関連性」や「著者の独自の世界観の転移」という観点からも有効な枠組みを提供すると言える。

キーワード： 文学的コンセプト、文学的コンセプトの転移、文学的コンセプト分析、認知学習、翻訳学習、文学翻訳、日本語訳

Introduction. In contemporary philology, the cognitive paradigm has become one of the most influential methodological approaches to text analysis. Meaning is no longer treated as a direct sum of lexical and grammatical units, rather, it is understood as the result of conceptual structures formed in human consciousness. This shift has also affected translation studies, where literary translation is increasingly viewed not as mechanical linguistic substitution, but as the reconstruction of a complex semantic and conceptual whole.

Despite the development of cognitive approaches in linguistics, the issue of how the conceptual integrity of a literary text is transferred in translation remains

insufficiently studied, particularly in Uzbek translation scholarship. While concepts such as linguocultural concept and conceptual analysis have received scholarly attention, the transfer of the literary concept as an expression of the author's individual worldview has not yet been systematically explored as an independent object of translation research. This gap is especially noticeable in studies devoted to Uzbek-Japanese literary translation.

The present article addresses this issue through an analysis of the Part One – “Arosat” section of Pirimqul Qodirov’s “Starry Nights” and its Japanese translation by Yamaguchi Hisako. The relevance of this material is determined not only by its literary value, but also by its place in the limited corpus of Uzbek prose translated directly into Japanese. Since relatively few Uzbek literary works have entered the Japanese cultural space through direct translation, the study of their conceptual transfer is important both for translation theory and for the broader representation of Uzbek literary heritage.

The purpose of the article is to identify the literary concept that structures the artistic world of the selected part of the novel and to examine how this concept is transferred into Japanese. On this basis, the article proposes an approach according to which literary translation should be understood as the transfer of an author-shaped conceptual world rather than merely the transfer of linguistic meaning.

Theoretical Framework. The theoretical basis of this study lies at the intersection of cognitive linguistics, semiotics, and translation studies. From a cognitive point of view, a literary text is not simply a verbal construction, but a conceptual formation in which the author's worldview, values, emotional experience, and artistic imagination are encoded. Consequently, literary translation cannot be adequately described as the transfer of isolated signs. It is, rather, a secondary act of interpretation and reconstruction.

Within this article, the term literary concept is used to denote a conceptual structure shaped by the author within the literary text and expressing the author's individual worldview. This definition is important because it distinguishes literary concept from the broader category of linguocultural concept. A linguocultural concept belongs to the collective conceptual sphere of a given language and culture, whereas a literary concept is formed within a particular text and reflects the author's individual mental and aesthetic organization of reality.

This perspective is closely related to Yuri Lotman's theory of the literary text as a secondary modeling system. In literary creation, natural language serves as material for a more complex semiotic structure in which deeper layers of meaning are generated. For this reason, the literary text may be approached as a multilayered

structure consisting of the linguosemantic, metasemiotic, and meta-metasemiotic levels. It is within this deepest level that the literary concept is formed.

The study also draws on the gestalt approach in cognitive studies. Unlike scripts, frames, or scenarios, which describe more conventionalized patterns of knowledge, gestalt emphasizes the holistic nature of perception. A literary concept emerges not from the mechanical accumulation of separate words, but from the interaction of semantic, emotional, and figurative elements that together produce a unified artistic world. Such an approach makes it possible to investigate not only what is said in the text, but also how the author's world picture is conceptually organized and transferred in translation.

Materials and Methods. The material of the study is the Part One – “Arosat” section of “Starry Nights” and its Japanese translation. The object of the research is the literary concept manifested in the source and target texts, while the subject of the research is the transfer of this concept from Uzbek into Japanese.

The principal method employed in the study is conceptual analysis. This method allows the researcher to identify the conceptual nucleus of the literary text and to examine the means through which it is reconstructed in translation. The analytical procedure consists of two complementary stages.

The first stage is semantic-cognitive analysis. At this stage, lexical units, figurative expressions, and recurrent semantic markers that carry conceptual significance are identified in both texts. These elements are grouped into semantic fields and analyzed in terms of distribution, recurrence, and interrelation. This procedure makes it possible to reconstruct the dominant conceptual structure of the text.

The second stage is cognitive-discursive analysis. At this stage, the semantic fields identified earlier are examined within the broader discourse of the text. Character speech, internal monologue, narrative development, imagery, and stylistic devices are analyzed as means of conceptual realization. This stage is necessary for verifying whether the reconstructed concept genuinely organizes the artistic world of the text and for determining how this organization is preserved or transformed in translation.

Results and Discussion. The analysis demonstrates that the dominant literary concept structuring the “Arosat” section of “Starry Nights” and its Japanese translation may be defined as a “paranoid society”. This concept is not presented in the form of a direct lexical label. Rather, it emerges through a network of interconnected semantic, emotional, and figurative elements distributed throughout the narrative.

The conceptual fields that shape this dominant literary concept include anxiety, fear, panic, suspicion, depression, hallucination, anger and aggression. Taken separately, these elements may be interpreted as psychological states or temporary emotional reactions. However, when examined in their textual interrelations, they form a coherent artistic model of reality in which uncertainty, psychological tension, instability, and distrust define the dominant social atmosphere. Thus, paranoia in the text is represented not merely as an individual condition, but as a broader feature of the surrounding social environment.

In the source text, this concept is realized through a rich system of aesthetic and figurative devices. Repetition, emotionally marked vocabulary, metaphorical structures, similes, and discursive tension intensify the atmosphere of instability and mental pressure. These elements do not function in isolation; together they shape a literary world in which fear, suspicion, and inner disorientation become a stable mode of perception.

The Japanese translation preserves the conceptual nucleus of this literary world to a considerable extent. The major conceptual fields remain recognizable, and the target text successfully conveys the general atmosphere of emotional disturbance and social tension. In this sense, the translation performs not only linguistic mediation, but also literary concept transfer.

At the same time, the analysis shows that literary concept transfer is not fully symmetrical across all levels of the text. While the central conceptual structure is largely retained, transformations occur in the figurative and aesthetic realization of the concept. This is especially evident in the translation of metaphors, similes, and intertextual recodings. Certain figurative models that are semantically and stylistically natural in Uzbek are softened, reformulated, or partially replaced in Japanese. As a result, the target text preserves the author's conceptual world in its general configuration, but not always with the same aesthetic intensity or semantic nuance.

This observation is important because it demonstrates that translation may preserve conceptual correspondence even when some of the means of artistic embodiment change. Therefore, the notion of literary concept transfer makes it

possible to identify not only what is retained in translation, but also where and how the author's individual worldview is partially reshaped.

From a broader theoretical perspective, the findings suggest that literary translation should be evaluated not only through equivalence or adequacy, but also through conceptual correspondence. If a literary text is treated as the expression of an author-constructed world picture, then the quality of translation depends, to a considerable extent, on whether this world picture is reconstructed in the target language. In this regard, the concept of literary concept transfer expands the methodological possibilities of translation studies by shifting attention from isolated linguistic units to the conceptual integrity of the text.

Conclusion. The present article has argued that literary translation may be productively understood as a process of literary concept transfer. In this study, literary concept has been defined as a conceptual structure shaped by the author within the literary text and expressing the author's individual worldview. Accordingly, literary concept transfer has been understood as the transfer of this conceptual world from the source text into the target text.

The analysis of the “Arosat” section of “Starry Nights” and its Japanese translation has shown that the dominant literary concept of the text is that of a “paranoid society”. This concept is formed through interconnected semantic fields such as anxiety, fear, panic, suspicion, depression, hallucination, anger, and aggression. The Japanese translation preserves this conceptual nucleus to a substantial degree, although shifts may be observed in the figurative, metaphorical, and intertextual realization of the concept.

Thus, the category of literary concept transfer offers a productive theoretical and methodological framework for the study of literary translation at the intersection of cognitive and translation studies. It enables the researcher to examine how the author's individual worldview is preserved, transformed, or reconfigured in another linguistic and cultural environment.

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