

Authorial Personality And Character Psychology In Arthur Conan Doyle's *The Lost World*

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Abstract. This study examines the relationship between authorial personality and character psychology in Arthur Conan Doyle's *The Lost World*. The research explores how the author's personal experiences, worldview, interests, and psychological characteristics are reflected in the novel's characters and narrative structure. Particular attention is paid to the representation of Professor Challenger, Lord John Roxton, and Malone, whose personalities reveal various aspects of Doyle's own character, including his adventurous spirit, scientific curiosity, optimism, and fascination with exploration. The study employs descriptive, comparative, and psychological analysis to investigate the connections between the author's biography and the psychological construction of literary characters. It also analyzes selected passages from both the original text and its Uzbek translation by Mahmud Yahyoyev in order to examine the preservation of psychological meanings, emotional intensity, and stylistic features across languages. The findings demonstrate that Doyle's literary characters function not only as fictional figures but also as artistic reflections of the author's personality, experiences, and ideological perspectives. The research further reveals that psychological parallelism, portrait descriptions, and symbolic imagery play an important role in the characterization process. The Uzbek translation successfully reconstructs these psychological and stylistic elements through various translation strategies, allowing target readers to experience the emotional and psychological depth of the original work. The study concludes that *The Lost World* serves as a valuable example of the interaction between authorial consciousness, character formation, and literary representation.

Keywords: Arthur Conan Doyle, *The Lost World*, authorial personality, character psychology, literary psychology, characterization, psychological parallelism, portrait description, Uzbek translation.

Introduction. Arthur Conan Doyle's *The Lost World* possesses a depth of meaning that extends far beyond the conventions of an adventure narrative. While the novel is structured around exploration, discovery, and survival, it simultaneously engages with a range of complex social, political, and psychological issues. Through the character of Professor Challenger, who often combines intellectual authority with comic exaggeration, Doyle addresses significant themes such as evolution, imperialism, violence, and the mechanisms of oppression.

The Lost World is narrated through the perspective of Malone, whose role as a first-person narrator enables Arthur Conan Doyle to express ideas and observations in an indirect yet highly effective manner. Through Malone's narrative voice, the author is able to present complex social, psychological, and philosophical issues in a more vivid and personalized form. This narrative strategy allows Doyle to communicate attitudes and perspectives that might otherwise appear overly explicit if expressed directly by the author himself.

In literary works, the author's worldview, personal values, ideological position, and perception of reality inevitably become embedded in the text. Whether consciously or unconsciously, writers project elements of their inner world into their artistic creations. Consequently, every literary text reflects, to some extent, the author's subjective attitude toward the people, events, and ideas represented within it. For instance, when an author writes about a particular historical figure, feelings of admiration, respect, criticism, or fascination often influence the portrayal and interpretation of that character. Likewise, a writer with a strong sense of humor frequently creates characters whose behavior, speech, and interactions reflect similar qualities of wit, sociability, and playfulness.

Methods. The study employs a combination of descriptive, comparative, and psychological analysis methods. The descriptive method is used to examine the psychological characteristics of the characters and the author's

personality as reflected in Arthur Conan Doyle's *The Lost World*. The comparative method is applied to analyze selected passages from the original English text and their Uzbek translations by Mahmud Yahyoyev, focusing on the preservation of psychological meanings, stylistic features, and emotional impact. In addition, psychological literary analysis is used to investigate the relationship between the author's life experiences, worldview, and the construction of literary characters. The study also utilizes elements of translation analysis to identify lexical, stylistic, and semantic transformations employed in the target text.

Results. The personality and life experiences of Arthur Conan Doyle are closely reflected in the characters and themes of his literary works. Contemporary accounts describe Doyle as a tall, energetic, observant, and sociable individual with a distinctive sense of humor and an optimistic outlook on life. His enthusiasm for social interaction, entertainment, and storytelling contributed to the creation of vivid and charismatic characters whose personalities often mirror aspects of the author's own temperament [3].

Doyle was also deeply interested in sports and outdoor activities. He actively participated in football, where he played as a forward, and was known for his involvement in sailing, cycling, cricket, hockey, and boxing. These qualities are reflected in the character of Lord John Roxton, whose courage, physical endurance, hunting skills, and adventurous spirit closely correspond to attributes admired and embodied by the author himself. Similarly, the character of Malone, the enthusiastic journalist and narrator of *The Lost World*, reflects Doyle's fascination with exploration, adventure, and the pursuit of extraordinary experiences.

The author's extensive travels also played a significant role in shaping his literary imagination. Before achieving literary fame, Doyle worked as a ship's doctor and travelled widely, encountering diverse people, cultures, and situations. These experiences enriched his understanding of human behavior and provided valuable material for the adventurous settings and realistic details that characterize many of his works. The combination of professional observation and personal experience enabled him to create narratives that blend scientific curiosity with imaginative exploration [8].

Analysis. The following passage provides a particularly revealing example of how Doyle constructs this parallel between Professor Challenger and the ape-men, illustrating the novel's broader exploration of evolution, identity, and the psychological continuity between humanity's primitive origins and its modern condition:

A single day seemed to have changed him from the highest product of modern civilization to the most desperate savage in South America. Beside him stood his master, the king of the ape-men [1].

Through this episode, Doyle conveys the idea that although civilized Europeans perceive themselves as superior to so-called primitive societies, the distinction between them is far less substantial than they are willing to admit. The humorous resemblance between Professor Challenger and the king of the ape-men, the violent campaign conducted by the explorers against the ape-men, and the subsequent "Europeanization" of the indigenous population collectively expose the fragile foundations of claims to civilizational superiority.

It is also seen in its Uzbek translation:

Hozirgi zamon madaniy olamining bu hosilasini Janubiy Amerikaning eng past yovvoyisiga aylantirish uchun bir kun kifoya ekan-a! Chellenjerning yonida uning hoqoni – odamsimon maymunlar qabilasining sultoni turardi [2].

In the Uzbek translation, the resemblance between Challenger and the king of the ape-men is conveyed in a humorous and ironic manner, preserving the satirical intention of the original text. At the same time, the translator employs a dramaturgical and psychological approach that brings both the events and the emotional states of the characters closer to the reader. Through expressive language and carefully selected stylistic devices, the translation enhances the dramatic effect of the scene while maintaining its psychological complexity [9].

From a comparative perspective, Doyle's psychological vision is primarily concerned with revealing the instability of human nature and the inseparable relationship between its primitive and civilized dimensions. The novel repeatedly demonstrates that the boundary separating these two aspects of human existence is neither fixed nor absolute. Instead, civilization and instinct coexist within the individual, and under certain circumstances the latter may re-emerge despite the apparent dominance of social and cultural norms.

The translator, in turn, performs the important task of reconstructing these psychological implications within a different linguistic and cultural environment. Rather than merely transferring the informational content of the text, the translation seeks to reproduce its emotional, symbolic, and psychological impact. By emphasizing

dramatic contrasts, vivid imagery, and ironic characterization, the translator enables readers to perceive the underlying tensions that shape both the narrative and the characters [4].

Doyle also employs psychological parallelism as an important means of revealing the emotional and psychological states of his characters. Through this technique, the characters' inner experiences, moods, and behavioral patterns are represented by means of comparisons with natural phenomena, animal behavior, or elements of the surrounding environment. Such parallels enable the author to externalize psychological processes that might otherwise remain invisible, transforming internal emotions into vivid and tangible images:

That greeting was, indeed, a frightful outburst of sound, the uproar of the carnivora cage when the step of the bucket-bearing keeper is heard in the distance [1].

In this episode, the characters' excited and increasingly savage emotional state is compared to the noisy reactions of caged predators anticipating the arrival of food. Through this psychological parallel, human behavior is placed alongside animal instinct, creating a powerful symbolic connection between civilized individuals and the primal drives that continue to exist beneath the surface of social conduct.

The comparison serves an important psychological function within the narrative. Rather than portraying excitement merely as an emotional response, Doyle presents it as a manifestation of instinctive impulses rooted in humanity's evolutionary past. The characters' reactions resemble those of predatory animals, suggesting that under conditions of intense anticipation, competition, or confrontation, the boundary separating rational human behavior from instinctive animal behavior becomes increasingly blurred.

In uzbek translation:

Xaloyiq professor Chellenjerni bamisoli zoologiya bog 'idagi yirtqich hayvonlar ovqat beruvchi xizmatchining qadamini uzoqdan eshitib,, qafaslarini boshlariga kotarib pishqirgandek, quloqlarni qomatga keltiruvchi qiy-chuv bilan kutib oldi [2].

In this passage, the translator employs a number of lexical and stylistic transformations that enhance both the emotional intensity and the psychological impact of the original text. For instance, the relatively general expression "*that greeting*" is rendered more explicitly as "*xaloyiq professor Chellenjerni ... kutib oldi*" ("the crowd welcomed Professor Challenger"), thereby introducing a process of concretization that clarifies the participants and strengthens the communicative effect of the scene.

Similarly, the expressions "*a frightful outburst of sound*" and "*the uproar of the carnivora cage*" are translated as "*quloqlarni qomatga keltiruvchi qiy-chuv*" and "*qafaslarini boshlariga ko'tarib pishqirgandek*", respectively. These renderings intensify the emotional coloring of the original and create a more vivid sensory experience for the target reader. Through expressive amplification, the translator increases the auditory impact of the description and reinforces the atmosphere of excitement and collective agitation.

Particularly noteworthy is the treatment of psychological parallelism. While the source text establishes a comparison between the crowd and caged carnivorous animals, the translation develops this parallel more explicitly through additional descriptive details. As a result, the crowd's emotional excitement, aggressiveness, and loss of restraint become more apparent, allowing readers to perceive the underlying instinctive dimension of collective behavior with greater clarity [5].

Arthur Conan Doyle introduces the principal characters of *The Lost World* through detailed expository portraits. When a character appears for the first time, the author carefully presents a series of physical details that allow readers to form an immediate visual impression. These descriptions serve not merely as external characterizations but also as indicators of personality, temperament, and psychological disposition. Through the gradual accumulation of physical features, Doyle establishes a close relationship between outward appearance and inner character, enabling readers to anticipate important aspects of a character's behavior and worldview:

...the strongly-curved nose, the hollow, worn cheeks, the dark, ruddy hair, thin at the top, the crisp, virile moustaches, the small, aggressive tuft upon his projecting chin [1].

In uzbek translation:

...o'sha qirg'iyburun, ichiga botgan chakak yonoqlar, manglayida siyraklasha boshlagan sap-sariq soch, pilikdek burama mo'ylov, kichkinagina, sho'xchang cho'qqisoqol.

Discussion. In this translation, the translator preserves the principal elements of the character's physical appearance while simultaneously enhancing their artistic and psychological significance. Rather than

reproducing the original description through direct lexical correspondence, the translator employs more expressive and culturally resonant imagery to strengthen the characterization. For example, the phrase “strongly-curved nose” is rendered as “qirg‘iyburun” (“hawk-nosed”), while “hollow, worn cheeks” is translated as “ichiga botgan chakak yonoqlar” (“sunken temples and cheeks”), creating a more vivid and evocative portrait.

These choices contribute not only to visual representation but also to psychological characterization. The description of the cheeks as deeply sunken suggests qualities such as exhaustion, severity, determination, or latent aggressiveness. Similarly, the depiction of the pointed beard and moustache adds connotations of independence, self-confidence, unpredictability, and even a degree of assertiveness. Through such details, the translator enables readers to infer aspects of the character’s personality before these traits are explicitly revealed through action or dialogue [10].

Conclusion. The analysis of Arthur Conan Doyle's *The Lost World* demonstrates that the novel reflects not only the author's artistic imagination but also important aspects of his personality, worldview, and life experience. Through the characters of Professor Challenger, Lord John Roxton, and Malone, Doyle projects qualities associated with his own character, including intellectual curiosity, adventurous spirit, courage, optimism, and a fascination with exploration. As a result, the characters function as literary representations of the author's psychological and ideological perspectives.

The study further reveals that psychological parallelism, portrait descriptions, irony, and symbolic imagery play a significant role in the construction of character psychology. These artistic devices enable the author to express complex psychological meanings and to explore the relationship between civilization and instinct, reason and emotion, and individuality and social identity.

The comparative analysis of the original text and its Uzbek translation indicates that the translator successfully preserves the psychological depth, emotional intensity, and stylistic features of the source text. Through various translation strategies, the psychological characteristics of the characters and the author's intentions are effectively reconstructed for Uzbek readers. Therefore, *The Lost World* can be regarded as a literary work in which authorial personality, character psychology, and artistic expression are closely interconnected, contributing to a deeper understanding of both the novel and its translation.

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