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PSYCHOLOGICAL DIMENSIONS OF ARTHUR CONAN DOYLE'S *THE LOST WORLD*

Urakova Mekhriniso Uktamovna

PhD student of Bukhara State University

e-mail:mehrinisooroqova@mail.ru

Abstract. This study examines the psychological dimensions of Arthur Conan Doyle's *The Lost World* through the theoretical framework of Carl Gustav Jung's analytical psychology. The research aims to reveal the psychological and symbolic meanings embedded in the novel and to explore how literary imagination reflects deeper layers of human consciousness. Particular attention is given to Jung's concepts of artistic creativity, the collective unconscious, and archetypal patterns as manifested in the narrative structure and imagery of the novel.

The study employs descriptive and interpretative methods to analyze the psychological significance of the novel's setting, characters, and events. The mysterious lost plateau, prehistoric creatures, and the characters' encounters with the unknown are interpreted as symbolic representations of unconscious psychological processes and humanity's enduring desire for exploration and self-discovery. The research demonstrates that *The Lost World* transcends the boundaries of conventional adventure fiction and acquires broader philosophical and psychological significance through its archetypal themes.

The study also highlights the contribution of Mahmud Yahyoyev's Uzbek translation, which successfully preserves the psychological depth, symbolic meanings, and emotional intensity of the original text. The findings indicate that the novel serves as an artistic expression of universal psychological experiences and reflects the close relationship between literature, imagination, and the human psyche.

Keywords: Arthur Conan Doyle, *The Lost World*, literary psychology, Carl Jung, collective unconscious, archetypes, artistic creativity, Uzbek translation.

Introduction. Creativity is often regarded as a phenomenon that contains an element of mystery, reflecting the complex and often intangible nature of artistic expression. A creative individual may be described as an artist, while the product of creative activity is recognized as a work of art. True artistic creation transcends the boundaries of everyday personal experience and serves as a medium through which the author's deepest emotions, thoughts, and inner experiences are expressed.

The life of a creative individual is frequently characterized by a dual existence. On the one hand, the artist participates in ordinary social and personal life, fulfilling everyday responsibilities and engaging with the surrounding world. On the other hand, the artist remains immersed in the creative process, where imagination, reflection, and artistic vision shape the production of literary or artistic works. The interaction between these two dimensions of life often influences both the creator's worldview and the nature of the



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artistic work itself, making creativity a unique intersection of personal experience and artistic transformation.

Carl Gustav Jung viewed art and the artist as phenomena that transcend ordinary human experience. According to Jung, art represents an autonomous inner force capable of exerting a profound influence on the individual, directing creative energy toward artistic expression. In this sense, the artist is not merely an independent individual preoccupied with personal concerns but rather a medium through which the deeper essence of art finds expression.

As a human being, the artist possesses personal emotions, aspirations, desires, and everyday concerns. However, as a creator, the artist occupies a distinctive position, serving as a channel through which collective psychological and unconscious experiences are transformed into artistic form. Jung argues that the creative individual often bears the responsibility of expressing dimensions of human existence that extend beyond personal experience, thereby contributing to the cultural and psychological development of society [4].

The creative process frequently involves an internal tension between two opposing forces. On one side lies the individual's desire for personal happiness, stability, and fulfillment; on the other lies the powerful drive to create and give artistic form to profound psychological experiences. According to Jung, this conflict is an inherent aspect of artistic creativity and may require significant personal sacrifices. Consequently, the artist's life is often shaped by the continuous interaction between ordinary human aspirations and the compelling demands of creative expression.

Main part. These theoretical perspectives can be clearly observed in the works of Arthur Conan Doyle, particularly in his novel *The Lost World*. In this work, Doyle not only presents a fascinating adventure narrative but also explores psychological themes that resonate with deeper layers of human consciousness. The novel reflects archetypal impulses such as the attraction to the unknown, the desire for exploration, and the confrontation with primitive and unexplored aspects of existence.

The narrative of *The Lost World* may be interpreted through a Jungian framework, as it embodies symbolic patterns associated with the collective unconscious. The depiction of an isolated and mysterious territory, the presence of prehistoric creatures, and the intersection of scientific inquiry with mythical imagination create a symbolic space in which unconscious archetypes are activated. These elements transcend the boundaries of ordinary adventure fiction and reveal universal psychological structures that continue to shape human perception and imagination [1].

From this perspective, the lost plateau portrayed in the novel functions not merely as a geographical setting but as a metaphorical representation of unexplored regions of the human psyche. The encounter between the characters and the unknown world reflects humanity's enduring quest for discovery and self-understanding. Consequently, the novel can be viewed as an artistic expression of the archetypal relationship between conscious knowledge and the hidden dimensions of the collective unconscious, a concept central to Jung's psychological theory.



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In *The Lost World*, Arthur Conan Doyle moves beyond the limits of a purely rational worldview and revives emotions deeply embedded in the human imagination, including primordial fear, wonder, and curiosity toward the unknown. As a creative artist, he transforms these psychological impulses into literary images, giving artistic form to experiences that originate from the deeper layers of human consciousness. In this respect, Doyle's creative approach reflects Jung's view of the artist as a mediator through whom profound psychological forces find expression in art [3].

The novel therefore transcends the boundaries of conventional adventure fiction and acquires a broader philosophical and psychological significance. The mysterious landscape, prehistoric creatures, and encounters with the unknown function not only as narrative elements but also as symbolic representations of unconscious psychological processes. Through these images, the novel explores fundamental aspects of human nature and reveals the enduring influence of archetypal patterns on human thought and imagination.

From this perspective, Doyle's work may be regarded as a practical illustration of Carl Gustav Jung's theory of artistic creativity. The author's creative activity demonstrates how literary imagination can serve as a bridge between individual experience and collective psychological realities. While negotiating the tension between personal life and artistic commitment, Doyle fulfills the role of expressing universal psychic experiences that resonate across cultures and generations. Consequently, *The Lost World* can be interpreted not only as an adventure narrative but also as a literary exploration of the unconscious dimensions of the human mind.

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The Uzbek translation of *The Lost World* by Mahmud Yahyoyev successfully preserves the psychological depth of the original text while adapting it to the linguistic and cultural context of Uzbek readers. The translator effectively conveys the characters' inner experiences, emotional states, and psychological conflicts through the expressive resources of the Uzbek language, thereby maintaining the novel's artistic and psychological integrity [6].

Particular attention can be observed in the rendering of character psychology. Professor Challenger's assertive and often confrontational manner of speech, as well as Malone's excitement, curiosity, and emotional reflections, are reproduced in a manner that sounds natural and convincing in Uzbek. As a result, readers are able to engage with the characters on both emotional and psychological levels, despite the cultural and linguistic distance from the source text.

From a Jungian perspective, Yahyoyev's translation performs a function that extends beyond the mere transfer of linguistic meaning. It recreates the symbolic and psychological dimensions of the original work within a different cultural environment, preserving those elements that draw upon the deeper layers of human consciousness. In this sense, the translation serves as a bridge through which archetypal themes, emotional experiences, and collective psychological patterns are communicated to a new readership.

Conclusion. Consequently, the Uzbek version of *The Lost World* may be viewed not only as a translation of an adventure novel but also as a successful reconstruction of its philosophical and psychological essence. By retaining the work's emotional intensity and symbolic depth, the translation enables Uzbek readers to experience the novel as a literary text that explores profound dimensions of human psychology and imagination. The analysis demonstrates that Arthur Conan Doyle's *The Lost World* reflects several Jungian archetypal patterns, including the quest for the unknown, confrontation with the unconscious, and the symbolic representation of unexplored dimensions of human psychology. Furthermore, Mahmud Yahyoyev's Uzbek translation successfully preserves these psychological and symbolic elements, enabling Uzbek readers to experience the novel's deeper philosophical meaning.

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