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The Methodology of Rendering Emotional-Expressive Units in Literary Translation: A Comparative Study of Uzbek and English

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Abstract: Translating literature is not just about moving words from one language to another. It's about carefully rebuilding the feelings, style, and cultural details that are hidden in the text. Some parts of the text, like metaphors, idioms, and strong emotions, help readers understand and feel the story. But translating these parts can be very hard, especially when the original language and the new language are very different, like Uzbek and English. This is because the same words or phrases can have different meanings or feelings in each language. So, translators have to be very careful to keep the original meaning and feeling of the text, while also making it sound natural in the new language. This research aims to create a detailed framework for translating emotional expressions in literature by comparing Uzbek and English texts. It uses ideas from translation studies, linguistics, and pragmatics, and takes a qualitative approach that focuses on the text and its functions. The study looks at parts of Uzbek literary works and their English translations to find common patterns, strategies, and challenges in conveying emotions. By doing this, it hopes to develop a better understanding of how to translate emotional expressions in a way that is both accurate and meaningful. The research is important because it can help translators to better convey the emotional content of literary works, which is essential for creating a genuine connection with readers. When it comes to translating emotional expressions, it's not always easy to find exact equivalents. To do it well, translators need to be able to adapt and adjust their approach. This might involve making subtle changes to the tone or language, or finding alternative ways to convey the same emotions. What's really important here is that the translator is sensitive to the cultural context and nuances of the original text. If they can get this right, they can preserve the emotional authenticity of the original message. With this in mind, the study suggests a new approach to teaching translation that takes into account the complexities of emotional expression. This approach is designed to help translators develop the skills they need to navigate these challenges and produce high-quality translations that really capture the essence of the original text. By focusing on the practical aspects of translation and the importance of cultural awareness, this method aims to support both translators and their instructors. This study helps us better understand how translation works by looking at it from different angles and using practical methods. It shows that translation is not just about changing words from one language to another, but also about understanding the emotions and ideas behind them. By seeing translation as a creative process that involves feeling and thinking, we can improve the way we train translators.

Keywords: Literary Translation, Emotional-Expressive Units, Uzbek-English Translation, Pragmatics, Comparative Linguistics, Translation Pedagogy

1. Introduction

Translating literary texts is a really tough job that needs a lot of brainpower and creativity. It's different from translating technical or factual texts, because literary language has many layers. It's not just about conveying facts, but also about conveying emotions, the author's intentions, and the cultural context. So, translators aren't just moving words from one language to another, they're actually recreating an experience for the reader. This means they have to be able to understand the nuances of the original text and find a way to express them in a new language, which can be a very challenging task[1].

Emotions play a big role in how we understand stories. Certain words and phrases, like metaphors and idioms, help us feel the emotions of the characters and events. These emotional expressions are important because they influence how we react to the story. So, when translating a story, it's crucial to get these emotional expressions right. If we don't, the story might not feel the same to the reader. We need to make sure the translation keeps the same emotional impact as the original story. This way, the reader can connect with the characters and events in the same way, and the story's meaning stays intact[2].

When we look at Uzbek and English, we can see why translating emotions between the two languages is a challenge. Uzbek writing is heavily influenced by its history, culture, and poetry, which means it often uses rich imagery, suggests emotions without directly stating them, and includes expressions that are specific to the culture. On the other hand, English tends to value clarity and directness, using standardized words and phrases to convey meaning. Because of these differences in style and culture, it's not always easy to translate emotions from one language to the other[3]. The way Uzbek uses figurative language and implies emotions can get lost in translation to English, which prefers a more straightforward approach. This makes it interesting to study how emotions are expressed and translated between these two languages[4].

Let's take the Uzbek phrase "*yuragi ezildi*" as an example. This phrase translates to "*his heart was crushed*" in English, but it might sound a bit too dramatic or not quite right depending on the story's tone. A better way to translate it would be "*he felt deeply distressed*", which sounds more natural in English. This shows that a translator's job is not just to translate words, but also to understand the meaning behind them and make adjustments to get the right tone. They have to be both good at analyzing the original text and creative in finding the right words to convey the same meaning in a different language[5].

We still don't have a clear way to teach and analyze how to translate emotions and expressions from Uzbek to English. Most research either looks at big theories or small details, but doesn't give us a complete guide on how to do it. This is a problem because we need a step-by-step approach to help us understand and teach how to translate these emotional expressions. Without it, we're missing out on a key part of language learning and teaching. We need something that combines theory and practice to help us improve our skills in translating emotions and expressions between Uzbek and English[6].

This research tries to fill a gap in our understanding. It looks at how emotional language works in Uzbek and English writing, checks out the ways we translate these feelings, and comes up with a clear plan that teachers and scholars can use.

Literature Review

The question of how meaning - especially emotionally charged meaning - is transferred in translation has long occupied scholars in the field. Early theoretical frameworks, such as Eugene Nida's concept of dynamic equivalence (1964), shifted attention from formal correspondence to reader response. Nida argued that a successful translation should evoke an effect in the target audience comparable to that experienced by readers of the source text. This perspective is particularly relevant when dealing with

emotional-expressive language, where the primary objective is not lexical fidelity but affective resonance[7].

Peter Newmark further refined this discussion by distinguishing between semantic and communicative translation. While semantic translation seeks to preserve the original form and meaning as closely as possible, communicative translation prioritizes readability and naturalness in the target language. In literary contexts, these approaches often intersect, requiring translators to balance fidelity with fluency.

From a procedural standpoint, Vinay and Darbelnet's taxonomy of translation strategies remains highly influential. Their classification—encompassing techniques such as modulation, transposition, and adaptation—provides a practical toolkit for addressing linguistic and cultural disparities. Adaptation, in particular, proves indispensable when translating culturally specific emotional expressions that lack direct equivalents[8].

New research is showing that the context in which something is said is really important. Mona Baker, in 2018, pointed out that the meaning of what we say is influenced by the situation and the culture we are in. This means that when we translate something, we need to think about the unwritten rules and shared knowledge that are part of the conversation. We also need to consider what the person who is communicating is trying to achieve. Juliane House, in 2015, had a similar idea, saying that we should judge how good a translation is by how well it does what it is supposed to do. This approach to translation is all about being practical and thinking about how language is actually used in real life. It's not just about translating words, but about understanding the whole context and making sure the translation works in that context[9].

When we look at emotions from a cultural point of view, Anna Wierzbicka's work from 1999 provides some really useful ideas about how emotional expression can vary between languages. What she shows is that emotions aren't thought about in the same way everywhere; instead, they're part of cultural "scripts" that affect how they're expressed and understood. This matters a lot for translation because it means we can't just assume that emotional meanings will stay the same when we translate them - we have to think about how they might be interpreted differently[10].

We have a good idea of what works, but we need to put it all together in a way that's useful for real-life situations, especially for languages like Uzbek and English that don't get as much attention. This study tries to fill that gap by bringing together theoretical ideas and actual data to create a more practical approach[11].

2. Materials and Methods

This study takes a closer look at how emotional expressions are translated, using a more personal and detailed approach. Instead of looking at a lot of numbers, it carefully analyzes texts to get a deeper understanding of what's going on. By doing this, the research can pick up on subtle patterns that might be missed in a bigger, more statistical study. The goal is to really understand how emotional expressions are translated, and what that can tell us about the process.

Corpus Selection

The collection includes passages from famous Uzbek writers like Abdulla Qodiriy and O'tkir Hoshimov, along with their English translations. We picked these authors because their writing is rich and full of feeling, which makes it really interesting to read.

Analytical Procedure

The analysis was conducted in three stages:

1. We found the parts of the texts that express emotions.
2. Classification – Units were categorized into metaphors, idioms, interjections, and evaluative lexemes.

3. Comparative Analysis – Source and target texts were examined to determine translation strategies and their effectiveness.

The study also looks at how well the translated parts work, to see if they still have the same emotional and stylistic effect that they were meant to have.

3. Results and Conclusion

The analysis reveals that the translation of emotional-expressive units is rarely a matter of direct substitution. Instead, it involves a series of interpretive decisions shaped by context, cultural knowledge, and stylistic considerations.

Metaphorical Expressions

Consider the Uzbek sentence: "*Yuragi muzlab ketdi.*" When you translate something word for word, it might not sound right in the new language. For example, if we translate "*his heart froze*" directly, it's technically correct, but it might sound too dramatic or weird in English. So, translators usually choose different words that mean the same thing, like "*he was stunned*" or "*he felt a chill of fear*", depending on what's happening in the story. This is called modulation, where you adjust the way you say something to fit the rules and styles of the new language. It's like finding a different way to say the same thing, so it sounds natural and easy to understand[12].

Idiomatic Expressions

In the phrase: "*Ko'ngli tog'dek ko'tarildi,*" the idea of a "*mountain-like rise*" is used to show extreme happiness, but this kind of description isn't usually found in English. So, when translating, people often change it to something like "*he was overjoyed*" or "*his spirits soared*", which helps to get the same feeling across in a way that sounds more natural in English.

Interjections and Emotional Markers

When we come across words like "*Voy!*", it's tough to translate them. They can mean different things depending on the situation, like being surprised or sad. We might translate them to "*Oh!*", "*Oh no!*", or "*Alas!*", but it really depends on how you understand the emotions behind them. The person translating has to be careful and pick the best equivalent, so they need to be sensitive to the context and how it's being used[13].

Evaluative Lexicon

Expressions like "*bechora bola*" ("*poor child*") are more straightforward, as both languages share similar evaluative constructions. However, even here, subtle differences in tone and connotation may influence translation choices[14].

Toward a Methodological Framework

Based on the analysis, the study proposes a four-stage methodological model:

1. Contextual Interpretation – Understanding the emotional and narrative function
2. Comparative Analysis – Identifying linguistic and cultural differences
3. Strategic Decision-Making – Selecting appropriate translation techniques
4. Functional Evaluation – Assessing emotional impact and stylistic coherence

This approach is really flexible and it helps you understand different cultures, which is important when teaching translation. It also makes to think critically about what we're doing, so it's a great way to learn how to translate things accurately[15].

4. Conclusion

Translating emotional parts of a story is really tough. We need to know the language, understand the culture, and be able to interpret the feelings behind the words. We also have to be creative and able to adapt to the new language. What's interesting is that the best translations aren't the ones that stick to the original words, but the ones that make the reader feel the same emotions as the original story. This means that translators have to

focus on getting the emotions right, rather than just translating the words exactly. It's a delicate balance between being true to the original and making it work in the new language. This study suggests a new way of doing things and makes a difference in two ways: it helps us understand things better and it gives us practical ideas to use. It shows how important it is to think about emotions when translating and gives a starting point for future research on how language, culture, and feelings are connected.

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