

SCIENCE
PROBLEMS.UZ

ISSN 2181-1342

Actual problems of social and humanitarian sciences
Актуальные проблемы социальных и гуманитарных наук

Ijtimoiy-gumanitar fanlarning dolzarb muammolari

5-son (5-jild)

2025

SCIENCEPROBLEMS.UZ

IJTIMOIIY-GUMANITAR FANLARNING DOLZARB MUAMMOLARI

№ 5 (5) – 2025

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО- ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00- TARIX FANLARI:

Yuldashev Anvar Ergashevich – tarix fanlari doktori, siyosiy fanlar nomzodi, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Mavlanov Uktam Maxmasabirovich – tarix fanlari doktori, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Xazratkulov Abror – tarix fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti.

Tursunov Ravshan Normuratovich – tarix fanlari doktori, O'zbekiston Milliy Universiteti;

Xolikulov Axmadjon Boymahmatovich – tarix fanlari doktori, O'zbekiston Milliy Universiteti;

Gabrielyan Sofya Ivanovna – tarix fanlari doktori, dotsent, O'zbekiston Milliy Universiteti.

Saidov Sarvar Atabullo o'g'li – katta ilmiy xodim, Imom Termiziy xalqaro ilmiy-tadqiqot markazi, ilmiy tadqiqotlar bo'limi.

08.00.00- IQTISODIYOT FANLARI:

Karlibayeva Raya Xojabayevna – iqtisodiyot fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Nasirxodjayeva Dilafruz Sabitxanovna – iqtisodiyot fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Ostonokulov Azamat Abdukarimovich – iqtisodiyot fanlari doktori, professor, Toshkent moliya instituti;

Arabov Nurali Uralovich – iqtisodiyot fanlari doktori, professor, Samarqand davlat universiteti;

Xudoyqulov Sadirdin Karimovich – iqtisodiyot fanlari doktori, dotsent, Toshkent davlat iqtisodiyot universiteti;

Azizov Sherzod O'ktamovich – iqtisodiyot fanlari doktori, dotsent, O'zbekiston Respublikasi Bojxona instituti;

Xojayev Azizxon Saidaloxonovich – iqtisodiyot fanlari doktori, dotsent, Farg'ona politexnika instituti

Xolov Aktam Xatamovich – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Shadiyeva Dildora Xamidovna – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent v.b, Toshkent moliya instituti;

Shakarov Qulmat Ashirovich – iqtisodiyot fanlari

nomzodi, dotsent, Toshkent axborot texnologiyalari universiteti

09.00.00- FALSAFA FANLARI:

Hakimov Nazar Hakimovich – falsafa fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Yaxshilikov Jo'raboy – falsafa fanlari doktori, professor, Samarqand davlat universiteti;

G'aybullayev Otabek Muhammadiyevich – falsafa fanlari doktori, professor, Samarqand davlat chet tillar instituti;

Saidova Kamola Uskanbayevna – falsafa fanlari doktori, "Tashkent International University of Education" xalqaro universiteti;

Hoshimxonov Mo'min – falsafa fanlari doktori, dotsent, Jizzax pedagogika instituti;

O'roqova Oysuluv Jamoliddinovna – falsafa fanlari doktori, dotsent, Andijon davlat tibbiyot instituti, Ijtimoiy-gumanitar fanlar kafedrasini mudiri;

Nosirxodjayeva Gulnora Abdukaxxarovna – falsafa fanlari nomzodi, dotsent, Toshkent davlat yuridik universiteti;

Turdiyev Bexruz Sobirovich – falsafa fanlari bo'yicha falsafa doktori (PhD), dotsent, Buxoro davlat universiteti.

10.00.00- FILOLOGIYA FANLARI:

Axmedov Oybek Saporbayevich – filologiya fanlari doktori, professor, O'zbekiston davlat jahon tillari universiteti;

Ko'chimov Shuxrat Norqizilovich – filologiya fanlari doktori, dotsent, Toshkent davlat yuridik universiteti;

Hasanov Shavkat Ahadovich – filologiya fanlari doktori, professor, Samarqand davlat universiteti;

Baxronova Dilrabo Keldiyorovna – filologiya fanlari doktori, professor, O'zbekiston davlat jahon tillari universiteti;

Mirsanov G'aybullo Qulmurodovich – filologiya fanlari doktori, professor, Samarqand davlat chet tillar instituti;

Salaxutdinova Musharraf Isamutdinovna – filologiya fanlari nomzodi, dotsent, Samarqand davlat universiteti;

Kuchkarov Raxman Urmanovich – filologiya fanlari nomzodi, dotsent v/b, Toshkent davlat yuridik universiteti;

Yunusov Mansur Abdullayevich – filologiya fanlari nomzodi, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Saidov Ulugbek Aripovich – filologiya fanlari nomzodi, dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi.

12.00.00- YURIDIK FANLAR:

Axmedshayeva Mavlyuda Axatovna – yuridik fanlar doktori, professor, Toshkent davlat yuridik universiteti;

Muxitdinova Firyuza Abdurashidovna – yuridik fanlar doktori, professor, Toshkent davlat yuridik universiteti;

Esanova Zamira Normurotovna – yuridik fanlar doktori, professor, O'zbekiston Respublikasida xizmat ko'rsatgan yurist, Toshkent davlat yuridik universiteti;

Hamroqulov Bahodir Mamasharifovich – yuridik fanlar doktori, professor v.b., Jahon iqtisodiyoti va diplomatiya universiteti;

Zulfiqorov Sherzod Xurramovich – yuridik fanlar doktori, professor, O'zbekiston Respublikasi Jamoat xavfsizligi universiteti;

Xayitov Xushvaqt Saparbayevich – yuridik fanlar doktori, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Asadov Shavkat G'aybullayevich – yuridik fanlar doktori, dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat boshqaruvi akademiyasi;

Ergashev Ikrom Abdurasulovich – yuridik fanlari doktori, professor, Toshkent davlat yuridik universiteti;

Utemuratov Maxmut Ajimuratovich – yuridik fanlar nomzodi, professor, Toshkent davlat yuridik universiteti;

Saydullayev Shaxzod Alixanovich – yuridik fanlar nomzodi, professor, Toshkent davlat yuridik universiteti;

Hakimov Komil Baxtiyarovich – yuridik fanlar doktori, dotsent, Toshkent davlat yuridik universiteti;

Yusupov Sardorbek Baxodirovich – yuridik fanlar doktori, dotsent, Toshkent davlat yuridik universiteti;

Amirov Zafar Aktamovich – yuridik fanlar doktori (PhD), O'zbekiston Respublikasi Sudyalar oliy kengashi huzuridagi Sudyalar oliy maktabi;

Jo'rayev Sherzod Yuldashevich – yuridik fanlar nomzodi, dotsent, Toshkent davlat yuridik universiteti;

Babadjanov Atabek Davronbekovich – yuridik fanlar nomzodi, dotsent, Toshkent davlat yuridik universiteti;

Normatov Bekzod Akrom o'g'li — yuridik fanlar bo'yicha falsafa doktori, Toshkent davlat yuridik universiteti;

Rahmatov Elyor Jumaboyevich — yuridik fanlar nomzodi, Toshkent davlat yuridik universiteti;

13.00.00- PEDAGOGIKA FANLARI:

Xashimova Dildarxon Urinboyevna – pedagogika fanlari doktori, professor, Toshkent davlat yuridik universiteti;

Ibragimova Gulnora Xavazmatovna – pedagogika fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Zakirova Feruza Maxmudovna – pedagogika fanlari doktori, Toshkent axborot texnologiyalari universiteti huzuridagi pedagogik kadrlarni qayta tayyorlash va ularning malakasini oshirish tarmoq markazi;

Kayumova Nasiba Ashurovna – pedagogika fanlari doktori, professor, Qarshi davlat universiteti;

Taylanova Shoxida Zayniyevna – pedagogika fanlari doktori, dotsent;

Jumaniyozova Muhayyo Tojiyevna – pedagogika fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti;

Ibraximov Sanjar Urunbayevich – pedagogika fanlari doktori, Iqtisodiyot va pedagogika universiteti;

Javliyeva Shaxnoza Baxodirovna – pedagogika fanlari bo'yicha falsafa doktori (PhD), Samarqand davlat universiteti;

Bobomurotova Latofat Elmurodovna — pedagogika fanlari bo'yicha falsafa doktori (PhD), Samarqand davlat universiteti.

19.00.00- PSIXOLOGIYA FANLARI:

Karimova Vasila Mamanosirovna – psixologiya fanlari doktori, professor, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Hayitov Oybek Eshboyevich – Jismoniy tarbiya va sport bo'yicha mutaxassislarni qayta tayyorlash va malakasini oshirish instituti, psixologiya fanlari doktori, professor

Umarova Navbahor Shokirovna– psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti, Amaliy psixologiyasi kafedrasi mudiri;

Atabayeva Nargis Batirovna – psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Shamshetova Anjim Karamaddinovna – psixologiya fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti;

Qodirov Obid Safarovich – psixologiya fanlari doktori (PhD), Samarkand viloyat IIB Tibbiyot bo'limi psixologik xizmat boshlig'i.

22.00.00- SOTSILOGIYA FANLARI:

Latipova Nodira Muxtarjanovna – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti kafedra mudiri;

Seitov Azamat Po'latovich – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti;

Sodiqova Shohida Marxaboyevna – sotsiologiya fanlari doktori, professor, O'zbekiston xalqaro islom akademiyasi.

23.00.00- SIYOSIY FANLAR

Nazarov Nasriddin Ataqulovich –siyosiy fanlar doktori, falsafa fanlari doktori, professor, Toshkent arxitektura qurilish instituti;

Bo'tayev Usmonjon Xayrullayevich –siyosiy fanlar doktori, dotsent, O'zbekiston milliy universiteti kafedra mudiri.

OAK Ro'yxati

Mazkur jurnal Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasi Rayosatining 2022-yil 30-noyabrda 327/5-son qarori bilan tarix, iqtisodiyot, falsafa, filologiya, yuridik va pedagogika fanlari bo'yicha ilmiy darajalar yuzasidan dissertatsiyalar asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlar ro'yxatiga kiritilgan.

“Ijtimoiy-gumanitar fanlarning dolzarb muammolari” elektron jurnali 2020-yil 6-avgust kuni 1368-sonli guvohnoma bilan davlat ro'yxatiga olingan.

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mas'uliyati cheklangan jamiyati

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MUNDARIJA

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TAOM NOMLARINING TARJIMA JARAYONIDA MADANIY TAFOVUTLARNING

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Received: 15 April 2025

Accepted: 1 May 2025

Published: 10 May 2025

Article / Original Paper

ANALYSIS OF PRINCIPLES OF CONVEYING FEELINGS CONCERNING LITERARY TRANSLATION

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Abstract. This paper is concerned with the emotional components in the literature translations with tertiary concern to the nuances multi-layered over emotions and how they can be solved in translation. This paper studies presumable decisions, translation strategies and choice of words and phrases, and the sentences in the translated documents paying attention to the emotional tone and emotional truthfulness. This article draws on extracts from other works and analyzes, especially quite a few outstanding English, Uzbek and Russian literature masterpieces that are chosen undergo comparison the striking emotionally charged contents translation challenges and solutions along with the attempts to emotional aspects for international audiences evoke deep sentiments.

Keywords: emotive speech, translation, source text, comparative approach, cultural transfer, context.

BADIIY TARJIMADA EMOTSIONAL MAZMUNNI YETKAZISH TAMOYILLARI TAHLILLARI

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Annotatsiya. Ushbu maqolada badiiy asarni boshqa tilga tarjima qilishda hissiy mazmun masalalari, emotsional-hissiy nutqlar va ularni tarjimada qanday yetkazib berish mumkinligi muhokama qilinadi. Maqolada tarjimaning turli strategiyalari tahlil qilinadi, tarjima qilingan asarlarda hissiy ohang va emotsional aniqlik doirasidagi vaziyat konteksti, so'z tanlash va jumla tuzilmalariga e'tibor qaratiladi. Shuningdek, maqolada boshqa matnlardan misollar keltirilgan va tahlil qilingan, xususan, ingliz, o'zbek va rus adabiyotining bir qancha ajoyib durdonalari saralanadi va o'xshash va turli o'ziga xosliklari, hissiy mazmunini tarjima qilish muammolari va xalqaro auditoriyaga emotsiyalarni to'g'ri talqin qilishga urinishlar natijasida yuzaga keladigan yechimlarni solishtiriladi.

Kalit so'zlar: emotsional nutq, tarjima, manba matn, qiyosiy yondashuv, madaniy xususiyatlar, kontekst.

DOI: <https://doi.org/10.47390/SPR1342V5I5Y2025N53>

Introduction.

As any piece of art, translation also requires a holistic approach. Albrecht Neubert contends that a variety of sophisticated abilities and knowledge are needed for translation, such as proficiency in language, text, subject matter, culture, and transfer [2; p. 4]. For example, emotional impact blending parallels greatly with surrounding the text's culture, deeply rooting

in reality as compared to simply watching it as art painting frame, resulting item. Different languages possess different systems and in that variety, different cultures manifests, leading to the raise of emotions on its own unique way [5; pp. 45-46]. When emotions are raised, they pretty much freely express it through a multitude of ways with utmost characterization synonym and memetic beyond saying classical direct comparison. Yet, both modern and pre-modern linguists claim that since they are missed if absent, emotions appear to be inevitable in all forms of writing [14; pp. 150-170].

In this case, its strong focus towards selecting how to preserve emotion in words implies the exact opposite when juxtaposed when words are separating the metaphorical worlds divided with specificity emerging from the example diction a opposed to place descriptor terms as emotional fidelity, cultural transfer, and the translator's role as both a linguistic and emotional mediator. So, taking every nuances of the translation, objectives of the study can be drawn as following:

- i. to identify the core principles of conveying emotional content in literary translation.*
- ii. to discuss challenges faced by translators in preserving emotional depth.*
- iii. to explore strategies for effective emotional conveyance in translation.*
- iv. to analyze real-world examples to demonstrate the impact of emotional translation.*

Methodology.

Identifying challenges of translating feelings requires more than linguistic professionalism. The meticulous research on the study is profoundly crucial and subsequently the literature review must also cover key studies on emotional expression in Uzbek literature, comparing how emotions are conveyed in both Uzbek and English literary traditions. This will include the exploration of how emotions in Uzbek works are shaped by national history, social norms, and language structure, drawing parallels with English literature's treatment of similar themes. A number of methods are being implemented in literary translation to preserve the original meaning not only in the whole narratives but also in character's speech in fictions [15; pp.1362–1366]. A handful number of approaches along with examples from literary work in three different languages are analyzed below.

For comparative textual analysis in addition to examining Chekhov's "The Princess" and García Márquez's works, Uzbek literary examples can also be analyzed. For instance, the portrayal of deep emotional states in the works of Abdulla Qodiriy or Erkin Vohidov can be compared with Western literary figures such as William Shakespeare or Virginia Woolf. Both traditions often explore themes of love, loss, and societal duty, but with distinct emotional markers shaped by their respective cultures. For instance, in Erkin Vohidov's poem "Ona tilim o'lmaydi" [16; p.58], a profound gratitude and emotional bond to the language are described. The emotional resonance of this relationship in the original Uzbek is influenced by cultural connotations of sacrifice, maternal duty, and familial love. As long as a character of mother symbolizes sacred figure in the culture, the language is also compared to mother as a holly concept of a nation, accordingly, instead of native language in Uzbek culture it is called "mother tongue" or "mother language". In an English translation, this bond may be conveyed through direct translation but may lose cultural undertones associated with the concept of "Ona" (Mother) in Uzbek. A translator's challenge is to evoke the depth of the original emotional resonance without diminishing the cultural significance of the term.

Another example is from the tragedy of Maksud Shaykhzoda, “Mirzo Ulughbek”, in which themes of fate and personal sacrifice are explored. A comparison could be made between his descriptions of human anguish and Shakespeare’s portrayal of tragic emotions in works like “Macbeth”. Both authors use high emotional stakes, but in Shakespeare’s case, the intensity is often expressed through soliloquies and intricate language, whereas Ulughbek’s (historical character) emotional depth by Shaykhzoda is depicted in simpler, more direct language that reflects the cultural context of his time.

Results.

In Abdulla Qodiriy's novel "O'tkan kunlar" (Bygone Days), the emotional depth of nostalgia and longing for a simpler time in the pre-Soviet era is intricately portrayed. In translation, a key challenge arises when rendering the word “yodgorlik” (memory, keepsake) in English, which carries emotional undertones tied to historical loss and personal connection. A direct translation might miss the sense of cultural nostalgia that is central to the emotional weight of the original Uzbek text. Similarly, the emotional weight of love and betrayal in Erkin Vohidov’s poems is often conveyed through intimate metaphors, such as the use of “tufon” (flood or catastrophe), which evokes an overwhelming sense of loss. Translators would need to use emotionally charged English equivalents while considering the socio-cultural context to preserve the emotional fidelity of the work [1; pp. 593-601].

The lexicon used in Abdulla Qodiriy’s “O'tkan kunlar” includes regional expressions like “qishloq” (village), which carries a very specific, sentimental value to Uzbek readers, as the rural life was central to their identity before rapid industrialization. The emotional content tied to the simplicity and sincerity of rural life might be difficult to translate into English without losing the cultural essence. The stylistic element of long descriptive passages in Uzbek literature, which build a connection with the reader, may need to be adapted to English to maintain emotional engagement. For example, the use of parallelism in Uzbek narrative style, where sentences echo each other for emphasis, might need rephrasing to keep the emotional flow in the English version.

Similarly, Haruki Murakami’s stylistic choices in “Norwegian Wood” with long, reflective sentences are comparable to the emotionally reflective tone found in collection of works “Chimyon daftari” by Oybek [9; p.295]. Both authors use a slow-building poetic style to evoke deep emotions of melancholy and lost love. The challenge in translation lies in maintaining the pacing and emotional buildup while rendering the reflective, personal tone in a culturally meaningful way.

Example from Uzbek Literature can be observed with the concept of “mehr” (compassion) in Uzbek culture is deeply ingrained in its literary tradition. In Muhammad Yusuf’s works, compassion for others is often portrayed as the highest virtue [17; p. 10]. Translating this term into English may not immediately convey the same depth of emotional nuance. Translators might need to rely on phrases like “the deepest form of compassion” to hint at the cultural context without losing the emotion behind the concept. A cultural gap exists here because the notion of mehr in Uzbek culture has specific historical and social connotations, whereas the English-speaking world may associate it with more generalized feelings of kindness or pity.

A comparative example can be found in the use of “shame” in both cultures. In Khaled Hosseini’s “The Kite Runner”, the feeling of shame plays a crucial role in the emotional

development of the protagonist, Amir. In Uzbek literature, “uyat” (shame) similarly carries a heavy emotional weight, often linked to family reputation and social obligations. Translators must navigate these emotional contexts carefully to avoid the emotional dilution that may occur if the cultural and social differences are overlooked.

Discussion.

Several strategies can be employed to convey emotional content accurately in literary translation. Each of these strategies has its own challenges and nuances, particularly when dealing with the transfer of emotions across different cultural contexts [3; p. 240]. The strategies discussed below include literal translation with cultural adaptation, expansion or condensation, paraphrasing, and the use of literary devices.

In some cases, a literal translation of emotionally charged terms works, but cultural adaptation is necessary to align emotional connotations with the target culture. For instance, emotionally laden terms may not have direct equivalents in the target language, and translating them literally might not convey the same emotional depth.

In Abdulla Qodiriy's *O'tkan kunlar* (Bygone Days), the word as a name “Yodgorbek” (memory, keepsake) is used in a context where the emotional weight of family history and tradition is emphasized and according to Uzbek culture a person is named with that if one has lost a parent. The word yodgorlik carries a deep cultural significance in Uzbek, tied to memories of a parent that resonate more with an Uzbek-speaking audience [10; p.p. 218, 220]. When translating, a literal translation “keepsake” is impossible as that is a proper name, therefore translated just left the name itself [11; p.147]. Since the true context might fail to evoke the same deep emotional connection, the translator may opt for an expanded explanation or footnote, adding something like “a boy named Yodgorbek, “ holding memory of his mother”, to retain the emotional impact in English.

In Haruki Murakami's *Norwegian Wood*, the phrase “wabi-sabi” (a Japanese aesthetic centered around imperfection and transience) encapsulates a deep sense of longing and melancholy. In English, there is no direct equivalent for this concept. To maintain the emotional resonance, a translator might provide a literal translation with an explanation: “wabi-sabi: the Japanese sense of beauty in imperfection and transience, evoking a feeling of longing for something unattainable.”

Sometimes, the emotional depth of a passage in the source text can be more explicitly conveyed by expanding or condensing the translation. This strategy is useful when a concept or emotion in the original language is expressed briefly but requires elaboration to evoke the same emotional response in the target language.

In Shakespeare's *Macbeth*, the famous line “Out, damned spot!” is an emotionally charged expression of guilt and madness. While in English, the phrase is powerful and concise, a translator might expand it in a language like Uzbek to clarify the emotional context, ensuring that the reader grasps the psychological weight of Lady Macbeth's guilt. An expansion in Uzbek might include a longer phrase, such as “I cannot escape my guilt, no matter how hard I try to rid myself of it”, to capture the full emotional complexity.

In Erkin Vohidov's poem “*Ona tilim o'lmaydi*” (My mother tongue never dies) [16; p.58-59] the expression of “mothers' love” is typically short and straightforward. However, the emotional depth tied to this love in Uzbek culture, where motherhood is revered almost as a spiritual experience, might require elaboration in the English translation. A literal translation

might be expanded to “the boundless, sacrificial love of a mother, that which gives life and meaning to the world”, to retain the same emotional impact. Once there are no direct equivalents for emotionally loaded expressions, paraphrasing can be an effective tool. This allows the translator to retain the emotional impact without sacrificing meaning.

In Anton Chekhov’s *The Princess*, the expression “her disappointment was almost tangible” might not have a direct counterpart in English that evokes the same depth of emotional weight. A paraphrase such as “you could feel the weight of her disappointment, as if it hung in the air around her” might be used to recreate the emotional nuance.

In Abdulla Qodiriy’s *O’tkan kunlar*, a character might express “Sizning aqlar ishonmaslik qahramonlig’ingizg’a yuragim qinidan chiqish darajasiga yetdi!” [10; p.146] using culturally specific words tied to family and societal bonds. In English, a translator might paraphrase this as “Your unbelievable braveness scared me to my death”, ensuring that the emotional essence of the term is conveyed, even if the specific cultural reference is not as potent in English.

Translators can employ literary devices such as imagery, symbolism, and metaphor to evoke emotions in a manner similar to the original text. This strategy is especially essential in works such as Murakami’s novels, where emotions are often conveyed through environmental descriptions, or in Shakespeare’s works, where metaphor and symbolism carry profound emotional weight.

In Murakami’s *Norwegian Wood*, emotional content is often subtly conveyed through descriptions of nature and the environment. In one passage, the protagonist’s melancholy is mirrored by the image of “falling leaves” in the autumn wind. In translation, this visual metaphor can be preserved, and the translator might adapt the imagery by saying “the autumn leaves scattered like broken pieces of a once-whole heart” to capture the emotional depth of the original description.

The translator plays a dual role as both a linguistic expert and a cultural mediator. In literary translation, emotional content requires not only technical proficiency in language but also the understanding skill and recreate the emotional tone of the original work. The task of conveying emotions across linguistic boundaries involves navigating cultural differences in emotional expression, making the role of the translator highly complex.

A translator working on Khaled Hosseini’s *The Kite Runner* faces the challenge of translating deeply cultural emotions related to shame and guilt in Afghan society. The emotional resonance of “shame” in the source text, tied to personal honor and societal expectations, is influenced by Afghan cultural values. The translator must balance the cultural context of “uyat” (shame) in Uzbek or “sharam” in Dari with the more generalized English word “shame,” ensuring that the cultural significance does not get lost in translation. This requires the translator’s emotional intelligence and cultural sensitivity to ensure that the emotional experience resonates with both the source and target audience.

Conclusion.

In conclusion, the translation of emotional content in literature is a complex and multifaceted process that requires more than just technical proficiency in language. It involves a deep understanding of cultural contexts, emotional nuances, and the role of literary devices in conveying feelings. The strategies discussed—such as literal translation with cultural adaptation, expansion, condensation, paraphrasing, and the use of literary devices—illustrate the flexibility and creativity required in translating emotional content. Translators play a

crucial role in this process, acting as bridges between cultures and ensuring that the emotional richness of the original text is preserved for the target audience. As demonstrated through examples from both Uzbek and English literature, the art of translating emotions is not just about finding equivalent words but about recreating the emotional experience for readers in a new linguistic and cultural context.

This study highlights the importance of emotional fidelity in translation and calls for further research into the methods and challenges of translating emotions across languages and cultures. Translators, as cultural mediators, must continue to refine their craft, balancing linguistic accuracy with emotional resonance, in order to preserve the heart and soul of the original literary work.

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№ 5 (5) – 2025

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