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TRANSLATING EMOTIONAL STATES IN UZBEK AND ENGLISH LITERARY TEXTS: A COMPARATIVE ANALYSIS OF ABDULLA QODIRIY'S O'TKAN KUNLAR AND MARK REESE'S BYGONE DAYS

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Abstract. Emotional expression is an important component of literary language, through which writers communicate characters' psychological experiences, relationships, and cultural identities. Translating emotional expressions presents particular challenges when the source language uses culturally specific metaphors, idioms, and bodily imagery. This study examines the representation of emotional states in Abdulla Qodiriy's Uzbek novel O'tkan kunlar and its English translation Bygone Days by Mark Reese. The research aims to identify the linguistic features of emotional expressions and establish a framework for examining their translation into English. A qualitative, descriptive, and comparative approach is proposed, focusing on lexical emotion terms, somatic expressions, and idiomatic constructions. Translation procedures are examined through semantic equivalence, paraphrase, literal translation, adaptation, compensation, and omission. Particular attention is given to changes in emotional intensity, metaphorical imagery, and cultural meaning. Since a verified parallel-text corpus has not yet been established, the study does not report numerical findings or claim statistically demonstrated translation tendencies. Instead, it presents an analytical framework for investigating how emotional meaning and culturally specific imagery may be preserved or transformed in literary translation. The study

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contributes to Uzbek–English translation research by emphasizing the relationship between emotional meaning, linguistic form, and cultural representation.

Keywords: literary translation; emotional expression; Uzbek literature; English translation; somatic metaphor; idiomatic expression; translation strategies; cultural meaning.

Introduction

Emotions are fundamental to human experience, but their linguistic expression varies across languages and cultures. Literary texts communicate emotional states not only through explicit emotion words but also through metaphors, idioms, narrative descriptions, and references to bodily experience. Consequently, translating emotional expressions requires attention to both their semantic content and their stylistic and cultural functions.

In literary translation, an expression may communicate an emotion while simultaneously creating a particular image or revealing a culturally specific way of conceptualizing experience. When such an expression is translated into another language, its emotional meaning may remain recognizable even if its imagery, intensity, or stylistic effect changes.

The Uzbek novel O‘tkan kunlar by Abdulla Qodiriy provides a valuable literary context for examining these issues. The novel represents interpersonal relationships, family expectations, social values, and psychological conflicts within a historically specific Uzbek setting. Its emotional dimensions are closely connected with character development and narrative structure.

The novel has been translated into English by several translators, including Mark Reese and Carol Ermakova. These translations constitute distinct textual versions and should not be treated as interchangeable. Reese’s Bygone Days is the specific English-language text examined in this study.

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Existing publications have discussed the English translations of Qodiriy's novel, including translation choices, cultural expressions, and the representation of literary style. Reese's own article also discusses the novel's historical and cultural significance. These studies provide a useful foundation for further investigation of translation-related questions.

However, a focused comparison of emotional expressions requires a clearly defined corpus, consistent classification criteria, and verified parallel examples. The present study therefore concentrates on developing a transparent analytical framework for examining emotional meaning rather than presenting unverified quantitative findings.

The research addresses the following questions:

1. What lexical, somatic, and idiomatic features are used to express emotional states in O'tkan kunlar?

2. What translation procedures can be identified in the English rendering of these expressions?

3. How can translation choices affect emotional intensity, metaphorical imagery, and cultural meaning?

The objective is to establish a systematic approach to analyzing emotional expression in Uzbek–English literary translation and to identify the dimensions that should be considered when evaluating the preservation of emotional meaning.

Methods

The study adopts a qualitative, descriptive, and comparative research design. The Uzbek original and Mark Reese's English translation are treated as parallel literary texts.

The analysis focuses on the relationship between source-language emotional expressions and their corresponding English renderings. Qualitative interpretation is

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used to examine semantic meaning, figurative imagery, emotional intensity, and cultural associations.

Quantitative frequency analysis may be incorporated after the corpus has been systematically established and independently checked. No numerical results are reported in the present version because the complete set of parallel passages has not yet been verified.

The primary materials are:

- Abdulla Qodiriy's O'tkan kunlar;
- Mark Reese's English translation, Bygone Days.

The analysis is restricted to Reese's translation. Other English versions, including Carol Ermakova's Days Gone By, may provide comparative material for future research but are not included in the primary corpus.

The specific editions used for analysis must be identified in the final manuscript, including publication year, publisher, and pagination. Page references should correspond to those exact editions.

Emotional expressions are identified through close reading of the Uzbek source text.

A passage is considered relevant when it contains at least one of the following:

Lexical expressions: words that explicitly identify an emotional state, such as sadness, joy, fear, anger, affection, or shame.

Somatic expressions: constructions that associate emotional experience with bodily parts or physical sensations, including expressions involving yurak (heart), ko'ngil (inner self or emotional disposition), and jigar (liver).

Idiomatic and figurative expressions: conventional or context-dependent constructions whose emotional meaning cannot be fully explained through the literal meanings of their individual words.

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The identification process must consider the surrounding narrative context. An expression should not be classified as emotional solely because it contains a body-part term. Its emotional function must be established through contextual interpretation.

Each identified expression is examined according to four dimensions.

1. Emotion category

The expression is classified according to its dominant emotional function:

- Love and affection
- Sadness and grief
- Fear and anxiety
- Anger and resentment
- Shame and embarrassment
- Other contextually relevant emotions

2. Linguistic form

The expression is classified as lexical, somatic, idiomatic, or a combination of these categories.

3. Translation procedure

The English rendering is examined using the following analytical categories:

- Literal translation: retaining the principal lexical or structural elements of the source expression.
- Equivalent rendering: using a target-language expression that conveys a comparable meaning or function.
- Paraphrase: expressing the source meaning through a different linguistic construction.
- Adaptation: modifying the expression to make it more appropriate to the target-language context.
- Compensation: conveying a source-text effect through another element of the target text.

- Omission: leaving out an identifiable element of the source expression.

These categories are analytical labels rather than mutually exclusive descriptions of every translation decision. Where more than one procedure is involved, the dominant procedure should be identified and the additional transformation explained.

4. Semantic and stylistic shifts

The translation is examined for changes in:

- Core emotional meaning
- Emotional intensity
- Somatic or metaphorical imagery
- Cultural associations
- Narrative and stylistic function

A shift is classified as preserved, weakened, intensified, or altered in imagery. These categories are applied to the relevant dimension rather than treated as a single overall judgment.

The study proceeds through five stages.

First, relevant emotional expressions are identified in the Uzbek original.

Second, corresponding passages are located in Reese’s English translation.

Third, the source and target expressions are classified according to emotion category, linguistic form, and translation procedure.

Fourth, the expressions are compared to identify changes in meaning, intensity, imagery, and cultural associations.

Finally, representative examples are selected for qualitative discussion. Each example must include a verified source passage, its corresponding English rendering, and accurate page references.

If frequency percentages are added in a later version, they will be calculated from the verified corpus and accompanied by the total number of analyzed units.

Results and Discussion

The analytical framework distinguishes emotional meaning from the linguistic form through which it is expressed.

A lexical emotion term may communicate a psychological state directly. A somatic expression, however, may combine emotional meaning with an image of bodily experience. An idiomatic construction may additionally depend on cultural conventions and contextual interpretation.

These distinctions are important because two expressions may communicate a similar emotion while producing different literary effects.

For example, an explicit description of sadness and a figurative expression involving the heart may refer to a comparable psychological state. Nevertheless, the latter may create a stronger image of internal suffering or emotional disturbance.

The comparison therefore needs to examine not only whether the English expression communicates the same emotion but also whether it retains the source expression's figurative and stylistic dimensions.

Somatic expressions constitute an important analytical category in the study of Uzbek emotional language.

Expressions involving yurak and ko‘ngil may refer to emotional experience, personal disposition, affection, distress, or psychological disturbance. Their meanings depend on the construction in which they occur.

The English equivalents of these expressions may involve the same bodily image, a different metaphor, or a more direct psychological description.

Such differences should not automatically be interpreted as translation losses. A target-language expression may preserve the emotional function while changing the source image. Conversely, a grammatically natural English rendering may communicate the general emotion but omit a culturally significant metaphor.

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The analysis should therefore distinguish between semantic equivalence and figurative equivalence

Semantic equivalence concerns the extent to which the target expression communicates the emotional state of the source.

Figurative equivalence concerns the extent to which the target expression preserves the imagery and conceptual structure through which that emotion is represented.

These dimensions may coincide, but they should be evaluated separately.

The analytical categories provide a means of examining how emotional expressions are rendered in English.

Literal translation may retain the source image, but its effectiveness depends on whether the resulting construction is meaningful and natural in English.

Equivalent rendering may communicate the emotional function through a familiar target-language expression. However, the use of an equivalent does not necessarily guarantee that all cultural or stylistic associations are preserved.

Paraphrase may clarify the psychological meaning of a figurative expression, particularly when its literal image is unfamiliar to the target reader.

Adaptation may modify the source expression to produce a comparable effect in the target language. Such modification should be evaluated according to its effect on meaning and imagery.

Compensation may be relevant when a stylistic effect cannot be reproduced at the same point in the text but is conveyed elsewhere.

Omission should be examined in context. The absence of a particular source-language image does not necessarily mean that the emotional meaning has disappeared completely. The surrounding narrative may communicate the same information through another expression.

The purpose of this classification is not to rank translation procedures universally. Instead, it provides a consistent framework for describing the choices made in particular textual contexts.

Emotional intensity is an interpretive dimension of literary translation.

An expression may communicate the same basic emotion in both languages while differing in the strength of its imagery, the degree of explicitness, or its stylistic effect.

For instance, a figurative source expression may be translated into a direct psychological statement. In such a case, the target reader may understand the emotion, but the original metaphor may no longer be present.

Alternatively, an English expression may introduce a familiar metaphor that produces a comparable dramatic effect without reproducing the original image.

These possibilities demonstrate why the evaluation of emotional translation should not be reduced to a binary distinction between correct and incorrect rendering.

Emotional expressions in O‘tkan kunlar are embedded in the novel’s social and historical context.

The emotional experiences of its characters are connected with family relationships, social expectations, personal decisions, and the cultural environment represented in the narrative.

Consequently, a translation analysis should consider both the linguistic expression and its narrative function.

An expression associated with affection, for example, may communicate more than an individual psychological state. Depending on the context, it may also reveal a relationship, a social expectation, or a character’s position within the narrative. The translation of such expressions requires attention to contextual meaning rather than isolated dictionary equivalence. This approach is consistent with the broader understanding of literary translation as a process involving the interpretation and recreation of linguistic and cultural meaning.

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The present manuscript has several limitations. First, the complete parallel corpus has not yet been established. Therefore, the study does not provide verified frequencies, percentages, or statistically supported claims about the dominant translation procedures. Second, emotional intensity and cultural imagery require interpretive judgment. These dimensions should be assessed through explicit criteria and supported by textual evidence. Third, the analysis focuses on one English translation. Its findings cannot automatically be generalized to all English translations of O‘tkan kunlar. Fourth, the exact editions and page references must be confirmed before representative examples are included. These limitations define the scope of the present analytical framework and indicate the steps required for a completed empirical study.

Conclusion

This study establishes a qualitative framework for examining the translation of emotional states in Abdulla Qodiriy’s O‘tkan kunlar and Mark Reese’s English translation Bygone Days.

The analysis distinguishes lexical emotion terms, somatic expressions, and idiomatic constructions, while examining translation procedures and changes in emotional meaning, intensity, imagery, and cultural associations.

The framework demonstrates that emotional translation should be evaluated through multiple dimensions. Preserving the psychological meaning of an expression does not necessarily mean preserving its figurative imagery or cultural associations. Likewise, a change in metaphor does not automatically indicate a loss of emotional meaning.

The study therefore proposes a contextual approach to Uzbek–English literary translation in which semantic equivalence, stylistic effect, and cultural representation are examined separately.

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A completed corpus-based investigation will require verified parallel passages, consistent classification, accurate edition-specific page references, and transparent reporting of the analytical results.

By establishing these methodological requirements, the study provides a foundation for further research into the translation of emotional expression and culturally embedded imagery in Uzbek literature.

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