

## METHODOLOGICAL FOUNDATIONS OF EMOTIONAL DISCOURSE ANALYSIS IN TRANSLATION STUDIES

**Dinora Sodiqova**

Nordic International University, Senior teacher

[dinorasodikova1990@gmail.com](mailto:dinorasodikova1990@gmail.com)

Tashkent State Transport University, Phd student

**Abstract.** The methodological underpinnings of emotional speech analysis in the context of translation studies are examined in this paper. Since emotions are inherently cultural as well as linguistic, accurate translation calls for more than just exact equivalency. In order to investigate how emotional expressions are expressed and modified in English and Uzbek literary texts, the study combines descriptive-linguistic analysis, contrastive methodologies, and discourse-based approaches. In this paper, the lexical, stylistic, and pragmatic changes that take place during translation are highlighted through examples from works by Said Ahmad, Jane Austen, Abdulla Qodiriy, and William Shakespeare. The results show that cultural background and emotional intensity are important factors in preserving affective and communicative equivalency. Supported by theoretical models like Plutchik's Emotion Wheel and the writings of Kövecses and Wierzbicka, the research emphasizes the significance of incorporating semantic complexity and emotional resonance into the translation process. The article's conclusion, which has applications for both human and machine translation systems, is that a multi-layered analytical approach is necessary for translating emotional speech effectively.

**Keywords:** Uzbek literature, pragmatics, stylistic equivalency, emotive speech, translation studies, affective meaning, and literary translation

### *Introduction*

*Translating a text from one linguistic form to another involves more than simply finding equivalent words. It also requires an in-depth understanding of intercultural communication and accurately reflecting the emotional content embedded within the text. Emotional speech, including characters' emotions, tones, and internal thoughts, is central to artistic works. The task of translating these emotions requires a sophisticated understanding of both the language and culture from which the work originates, as well as the language into which it is being translated.*

Emotions are intricately linked to language, as linguist Anna Wierzbicka (1999) pointed out, and the translator must possess an awareness of the semantic and stylistic nuances of emotional expression. In artistic works, where emotions form the heart of the narrative, the ability to convey those emotions accurately is critical. This essay explores the theoretical and practical foundations of emotional speech analysis in translation studies. By examining examples from both English and Uzbek literary texts, it provides insight into the methodologies used to evaluate emotional

speech, the challenges translators face, and the strategies they employ to preserve emotional resonance across cultures.

The process of translating emotional discourse is not merely a linguistic task but involves understanding the deep connection between language, culture, and emotion. The methodologies outlined here aim to bridge these gaps and present a comprehensive view of how emotional content can be faithfully transferred between languages.

### *Methodology*

*This study employs several methodologies to analyze emotional speech in translation, each aimed at uncovering the intricate relationship between language, culture, and emotion in literary texts. These methodologies include descriptive-linguistic analysis, contrastive analysis, and a discursive approach that takes into account cultural and contextual elements. Together, these methods offer a holistic framework for understanding how emotions are conveyed in translation.*

The descriptive-linguistic approach is crucial in identifying and categorizing lexical and stylistic units that express emotions in the source text. This methodology involves a detailed analysis of the language used to describe emotions, with a focus on how specific lexical items, such as adjectives, metaphors, and phrases, are employed to convey emotional states. By selecting and categorizing emotional units from both source and target texts, the study highlights the linguistic choices that shape the emotional discourse in both languages.

For instance, in the analysis of **Shakespeare's Othello**, the phrase "My noble father, I do perceive here a divided duty" (Act 1, Scene 3) was examined in its original English form and translated into Uzbek. In the Uzbek translation, the phrase is rendered as: "**Men bu yerda ikkiga bo'lingan burchimni sezayapman**". While the translation is faithful to the original in terms of literal meaning, the emotional depth of the phrase, specifically the internal emotional conflict of the character, is not fully conveyed. The phrase "divided duty" suggests a profound emotional struggle, which, in the Uzbek translation, loses some of its emotional intensity.

However, when examining **Gafur Gulom's translation**, which adapts the Russian version into Uzbek, the line is modified to "**Otajonim, qarshimdagi vazifam ikki**", and the subsequent lines are altered for rhythmic and thematic purposes. By prioritizing rhythm and preserving a sense of emotional balance, the translator sacrifices some of the direct emotional impact of the phrase but creates a more fluid and cohesive translation. This modification reveals the translator's role in balancing emotional depth with stylistic goals.

Second method contrastive analysis compares emotional elements in the source text with their corresponding elements in the target language. This method examines how different linguistic and cultural elements influence the translation of emotional speech. By comparing English and Uzbek literary works, the study explores how emotions are represented in both cultures and how these representations can be preserved in translation.

An example of this can be seen in **Jane Austen's Pride and Prejudice**, where the line "**She was convinced that she could have been happy with him, when it**

was no longer likely they should meet” is analyzed in both English and Uzbek. The emotional sentiment in the original is a mixture of regret, resignation, and longing. The Uzbek translation of this line reads: **“Darsi bilan yonma-yon birgalikda baxtli hayot kechirishlari mumkin bo‘lganini qiz endi, u bilan ko‘rishishlariga hech qanday umid qolmaganida, tushunib yetgandi.”** While the grammatical structure of the Uzbek version is different, the translation captures the melancholic sense of missed opportunities and emotional longing, but the stylistic precision of the original is compromised. This contrast highlights the tension between linguistic and stylistic choices in conveying emotions.

In both English and Uzbek, the translator must decide how to maintain the emotional tone of the original while adjusting for cultural and linguistic differences. The task is further complicated by the fact that the emotional expression of **“melancholy”** may not be represented in the same way across cultures. In Uzbek, the same emotional state might be described with more direct expressions of loss, while in English, the language may lean toward subtler nuances.

Next approach is a discursive approach which to emotional speech analysis in translation considers the broader cultural and contextual elements that shape emotional expression. This methodology highlights how cultural norms, historical contexts, and societal values influence the portrayal of emotions in both the source and target cultures.

Emotions are not universal, and their representation often varies across cultures. As Kövecses (2000) suggests, emotions are framed and understood differently in different cultural contexts. For instance, in Uzbek literature, expressions of familial love, duty, and honor are often conveyed with intense emotional language that reflects the central role of family in Uzbek society. In contrast, English literature might depict these same emotions with a greater emphasis on individualistic experience and psychological introspection.

A case in point is found in Abdulla Qodiriy’s *O‘tkan kunlar* (Bygone Days), where Master Alim expresses his emotional surprise with the words **“Sizing aqllar ishonmaslik qahramonlig‘ingizg‘a yuragim qinidan chiqish darajasiga yetdi!”**. This phrase, when translated into English as **“Your unbelievable braveness made me scared”**, retains the core emotional meaning but softens the dramatic intensity of the original. The phrase **“yuragim qinidan chiqish darajasiga yetdi”** in the Uzbek version carries a sense of deep, almost physical emotional pain, which is not fully captured in the English translation. This difference is indicative of the varying ways in which emotional pain is expressed in the two languages.

#### *Discussion*

The translation of emotional speech is a complex and nuanced process. While emotions are universal, the ways in which they are expressed and understood can vary greatly from one culture to another. As Kövecses (2000) notes, emotions are not only universal experiences but are also deeply embedded in cultural context. For example, emotions such as shame, pride, and guilt may be framed differently in various cultures, and these differences must be taken into account during translation.

The translator must not only understand the emotional tone of the source text but also recognize the cultural connotations of emotional expressions. Using tools such as Plutchik's "Wheel of emotions" (1980), which categorizes basic emotions and their intensities, translators can more accurately gauge the emotional significance of words and phrases in the source text. By mapping these emotional elements onto the target language, translators can create more effective emotional translations that resonate with the reader in the target culture.

In the case of Baker's (2011) concept of "pragmatic equivalence," the translator's task is not merely to reproduce the emotional content of the original text, but to evoke a similar emotional response in the target audience. This means that the translator must consider how emotional content will be received by the reader in the target culture and adjust the translation accordingly. Pragmatic equivalence allows the translator to account for cultural differences in emotional expression while preserving the emotional intent of the original work.

### Conclusion

In translation studies, the analysis of emotional speech is an essential part of understanding the complexities of intercultural communication. This process involves both linguistic precision and cultural sensitivity, requiring the translator to carefully navigate the emotional nuances of the source text. The methodologies explored in this paper—descriptive-linguistic analysis, contrastive analysis, and a discursive approach—offer valuable frameworks for understanding how emotions are conveyed and translated across languages and cultures.

The translator's role in this process is multifaceted. Beyond linguistic expertise, the translator must also act as a cultural mediator, ensuring that the emotional content of the original text resonates with the target audience. This requires a deep understanding of both the source and target cultures, as well as a keen awareness of how emotions are expressed and interpreted in each language.

Ultimately, this study highlights the importance of emotional fidelity in translation, emphasizing the need for translators to balance semantic accuracy with emotional resonance. As translation technology continues to evolve, particularly with the advent of artificial intelligence, these methodologies will remain crucial for ensuring that emotional content is faithfully transferred between languages. As such, the methodologies presented here provide a foundation for future research in emotional discourse analysis in translation studies, with implications for both human and machine translation.

### References

1. Austen, J. (1813). *Pride and Prejudice*. <https://www.gutenberg.org/ebooks/42671>
2. Baker, M. (2011). *In Other Words: A Coursebook on Translation*. Routledge.
3. Crystal, D. (1969). *Prosodic Systems and Intonation in English*. Cambridge University Press.



4. Dinora Sodiqova. (2025). Methods And Examples Of Translating While Preserving The Original Speech Of A Character. Retrieved from Zenodo. <https://doi.org/10.5281/zenodo.15183889>
5. Kövecses, Z. (2000). *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. Cambridge University Press.
6. Ostin, J. (2014). *Andisha va G'urur*. Muhabbat Ismoilva tarjimasi. Yangi asr avlodi. Toshkent.
7. Plutchik, R. (1980). *Emotion: A Psychoevolutionary Synthesis*. Harper & Row.
8. Qodiriy, A. (1926). *O'tkan kunlar*.
9. Kadiri A. (2019) *Bygone days*. ( translated by Reese E.M) Nashville TN.
10. Said Ahmad (1970). *Silence*
11. Shakespeare, W. (1604). *Othello*.
12. Shekspir, V. (1981). *Tanlangan asarlar. G'afur G'ulom tarjimasi*, Gafur G'ulom nomidagi adabiyot va san'at nashriyoti, 1-jild, 205-b.
13. Wierzbicka, A. (1999). *Emotions Across Languages and Cultures: Diversity and Universals* Cambridge University Press.