

TRANSLATING EMOTIONS AND PSYCHOLOGICAL STATES IN ENGLISH LITERARY TEXTS INTO UZBEK

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Annotatsiya: *Ingliz badiiy adabiyotida hissiyotlar va psixologik holatlar personajlarning ichki dunyosi va asarning ma'naviy chuqurligini ifodalashda muhim o'rin tutadi. Bunday emotsional holatlarni o'zbek tiliga tarjima qilish jarayonida tarjimon bir qator lingvistik va madaniy to'siqlarga duch keladi. Chunki har bir xalqning hissiyotlarni ifoda etish uslubi, tildagi obrazlilik darajasi va madaniy ehtiyotkorlik tamoyillari bir-biridan farq qiladi. Ushbu maqolada ingliz adabiyotidagi personajlarning ichki kechinmalari, hissiyotlari va psixologik holatlarini tarjima qilishdagi asosiy muammolar tahlil qilinib, ularni o'zbek o'quvchisiga tushunarli va ta'sirli tarzda yetkazish uchun samarali strategiya va usullar taklif etiladi. Tadqiqotda Virginia Woolf, J.D. Salinger va William Shakespeare asarlari misolida original matn bilan tarjima o'rtasidagi farqlar o'rganiladi hamda tarjimonning ijodkorlik va madaniy vositachilik roli yoritiladi.*

Kalit so'zlar: *hissiy ifoda, psixologik holat, badiiy tarjima, ingliz adabiyoti, o'zbek tili, madaniy to'siqlar, lingvistik moslashuv, ichki kechinma, tarjima strategiyalari, tarjimon ijodkorligi.*

Abstract: *This article explores the challenges faced by translators when conveying emotions and psychological states from English literary texts into the Uzbek language. Emotions and internal states are deeply connected with cultural perception, linguistic expression, and narrative style, making their accurate translation a complex process. The paper analyzes examples from notable English literary works and examines how such emotional depth and psychological nuance can be retained or adapted in Uzbek translation. The study suggests strategies that combine linguistic precision with cultural sensitivity to faithfully render the inner world of characters for an Uzbek readership.*

Key words: *Emotion, psychological state, literary translation, English literature, Uzbek language, cultural barriers, linguistic adaptation, internal monologue, translation strategies.*

INTRODUCTION

Literary translation is not merely the transfer of words from one language to another-it is the recreation of meaning, mood, and atmosphere. Among the most delicate aspects of this process is the translation of emotions and psychological states. English literature, particularly from the modern and postmodern periods, places great emphasis on the inner world of characters. Emotions, traumas, internal monologues, and existential doubts are central to the narrative structure.

Translating these internal experiences into Uzbek, a language with its own cultural and emotional frameworks, presents specific challenges. These include the lack of direct equivalents, cultural interpretation of emotional expression, and the differing ways in which inner speech is conveyed in narrative.

This article examines how emotional and psychological aspects of English literary characters are translated into Uzbek, and what methods can help preserve the depth and authenticity of the original texts.

Research Objectives

The study aims to:

1. Identify common difficulties in translating emotions and psychological nuances from English to Uzbek.
2. Analyze specific literary examples where emotional depth is central.
3. Offer strategies to maintain psychological realism and emotional resonance in translation.

Methodology

The research follows a comparative textual analysis method. Selected passages from English literary works that heavily feature psychological complexity and emotional language are compared with their Uzbek translations. The methodology includes:

- Text Selection:
 - o Virginia Woolf's *Mrs Dalloway*
 - o J.D. Salinger's *The Catcher in the Rye*
 - o William Shakespeare's *Hamlet*
- Theoretical Approach: Drawing from Mona Baker's concept of equivalence, and Eugene Nida's dynamic equivalence, the research examines how emotional meaning is preserved or altered in translation.
- Focus Areas:
 - o Internal monologue and stream of consciousness
 - o Emotional metaphors and idioms
 - o Cultural norms of emotional expression

Results

1. Language and Lexical Gaps

English offers a wide array of emotional vocabulary that often has no direct equivalents in Uzbek. For example, the word "overwhelmed" connotes a mix of stress, helplessness, and emotional flooding. In Uzbek, this often requires a phrase or idiomatic reformulation, such as "қувватсиз қолди", "руҳан эзилди" to convey a similar effect.

2. Cultural Norms in Emotional Expression

Western literary characters may express emotions openly and dramatically, whereas traditional Uzbek culture values emotional restraint and modesty.

For instance, Holden Caulfield's overt cynicism and inner frustration in *The Catcher in the Rye* may sound culturally dissonant if translated too literally. A more subtle approach in translation helps the character feel relatable to Uzbek readers.

3. Rendering Internal Monologue

In *Mrs Dalloway*, Virginia Woolf's use of stream of consciousness requires a nuanced approach in Uzbek to preserve flow without making the text confusing. Word order, tone, and rhythm play key roles. Literal translation often disrupts the psychological rhythm; adaptation is essential for maintaining immersion.

4. Stylistic and Syntactic Challenges

English allows flexible use of sentence fragments and punctuation to mirror mental states.

Uzbek's more formal sentence structure may hinder this stylistic freedom.

For example, Hamlet's "To be or not to be..." soliloquy needs not only linguistic but also philosophical translation-requiring creativity to match both language and thought patterns.

Discussion

The translation of emotions is as much a cultural act as it is a linguistic one.

Translators must possess emotional intelligence and literary sensitivity to understand both the source text's emotional intent and the target audience's emotional expectations.

While literal accuracy is important, it is often emotional truth that should guide the translation.

If a character feels depressed, confused, or alienated, the translator must find ways to communicate those emotions in culturally appropriate yet emotionally faithful ways.

This may require metaphorical substitution, rephrasing, or additional context.

Successful translators often combine creative strategies (e.g., metaphor adaptation) with technical knowledge (grammar, syntax, narrative style) to recreate the emotional weight of the original.

Conclusion

Translating emotions and psychological states from English into Uzbek presents a complex but rewarding challenge.

Emotions are universal, but the way they are expressed is not. Effective translation must bridge this gap using both linguistic skill and cultural intuition.

This study demonstrates that achieving emotional equivalence requires:

- Understanding of the emotional landscape in both cultures
- Mastery of narrative and stylistic tools in the target language
- Willingness to adapt without compromising meaning

By applying these principles, translators can preserve the emotional resonance of English literary works for Uzbek readers, allowing them to experience the psychological depth and richness of global literature.

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