

PAPER

SEMANTIC SHIFTS IN THE TRANSLATION OF EMOTIONAL STATE VERBS

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Abstract

Translation is a branch of applied linguistics that continues to evolve through comparative linguistic research. In the modern Uzbek school of translation, rendering texts directly from the original language is highly valued. Therefore, one of the key practical tasks for linguists is to train professional translators with strong command of various foreign languages, as well as to develop resources—such as dictionaries and manuals—that facilitate the translation process and reflect the theoretical foundations of translation studies. Throughout the past century, the modern Uzbek linguistic tradition developed and advanced under the influence of Russian linguistics. Consequently, in practical translation, many foreign language texts have been rendered into Uzbek through Russian as an intermediary. Similarly, translations of Uzbek texts have often been confined within the framework of the Russian language.

Key words: emotional state verbs, translation equivalence, expressive meaning, structural divergence, semantic mismatch, lexical adaptation, contextual translation, free translation, communicative equivalence, stylistic features

Introduction

Currently, the direct translation of world literary works into Uzbek, as well as the rendering of Uzbek literary works into various foreign languages, has become a key priority. In this regard, English can rightfully be recognized as the leading language. This is due to the fact that the most outstanding examples of world literature gain widespread

popularity once they are presented to readers in English. The practical significance of research in the typological comparison of English and Uzbek is largely determined by the extent to which its results can influence the fields of translation and lexicography.

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Materials and Methods

Among the various types of translation, literary translation stands out for its distinct characteristics. While the translation of official and scientific texts requires a translator to approach the task primarily as a linguist, the translation of literary texts demands a creative approach. Although the general principles of practical translation have been well established, the norms and rules of literary translation have yet to be fully systematized. This is because conveying the overall meaning of a literary text into another language involves a number of unique features. For instance, a literary text is not objective; the events, explicit and implicit meanings it contains are shaped by the author's worldview, psychological state, perception of existence, and emotional tone. Such texts are not only carriers of national color but also reflect the author's personal linguistic depiction of their inner world. For this reason, when discussing literary translation, it can be defined as "a specific form of intellectual activity in which the translator ensures informational equivalence between the linguistic units of the source and target languages. In doing so, an analog of the original text is created in another language—a secondary sign system, so to speak. This system must conform to the artistic-communicative demands and linguistic norms of the society belonging to a particular historical period."

There are various approaches to translating literary texts. A translation may be literal, adapted, or free—sometimes incorporating creative additions—so long as it preserves the general meaning of the original. In any case, a high-quality literary translation must maintain the source text's content, emotive coloring, and take into account cultural differences. Without achieving stylistic and temporal equivalence with the original, a translation cannot be considered adequate. Translation theory places particular emphasis on the principles of adequacy and equivalence. Adequacy refers to the preservation of the overall meaning between the source and target texts, while equivalence involves achieving stylistic, semantic, and structural parity between the two. However, applying these principles in practice often leads to several challenges. From a theoretical perspective,

these problems can be grouped into a few categories. First, difficulties arise when certain lexical units in the source text do not match the semantic scope of their counterparts in the target language. Second, the narrative style of the original may shift under the influence of the translator, which—though possibly a result of creative interpretation—can undermine the emotive and stylistic equivalence between the two texts. Third, it becomes difficult to express not only the integrity of the original content but also the unique features of national mentality in a concise and accurate manner.

Although it is difficult to assess literary translation based on a single standard or to define rigid norms for it, the distinguishing features of literary texts can be clearly identified. Such texts typically include the following structural elements:

- General content and plot
- The author's perspective and attitude
- The influence of national, religious, or other culturally specific worldviews
- The degree of imagery and description
- The level of emotional (emotive) expression

In free translation, the translator's main goal is to preserve the overall content and plot of the text while approaching the remaining components creatively. This method is particularly suitable for translating poetry. In such cases, the translator maintains the core meaning of the poem but selects expressive elements based on personal artistic interpretation. The adaptation method lies between literal and free translation. It allows the translator to adjust culturally specific aspects of the original to match the worldview of the target audience. For instance, the names of culturally bound items such as traditional foods, clothing, or ceremonies in the source language may be replaced with more familiar terms from the target culture that express similar concepts. In this approach, there is typically no transliteration of source terms. When a word has multiple semantic layers without a direct equivalent in the target language, each semantic component may be translated separately. Although this might result in a difference in text length, the translated version maintains equal meaning.

Another important aspect is that the translation becomes more accessible and relatable to the target reader. Words denoting specific dishes, rituals,

garments, and similar cultural elements no longer appear exotic. The setting and events of the story are also adapted, shedding their geographic specificity and integrating more naturally into the linguistic and cultural environment of the target language.

Literal translation requires the translator to preserve complete equivalence in volume, structure, content, and style. In this method, cultural realia are transliterated, and proverbs and idiomatic expressions are translated exactly as they appear in the source text. While this approach captures the spirit and stylistic essence of the original work, it often results in a text that is distant from the worldview of the target language audience and difficult to comprehend. The reader is frequently compelled to refer to footnotes, explanations, or analogous cultural references to grasp the meaning. Therefore, achieving both equivalence with the source and stylistic adequacy as an independent text is more effectively accomplished through the adaptation method. However, even in adaptive translation, various problems arise, particularly when translating lexical-semantic groups. For example, elements within the emotional state lexical-semantic field in English and Uzbek may not have proportionate semantic counterparts. This becomes especially evident in words with layered contextual meanings. It is well known that verbs expressing emotional states not only carry a primary dictionary meaning but also reflect modality, stylistic connotation, and subtle nuances. These include positive, negative, or neutral emotional tone, as well as aspects such as intensity, duration, spontaneity, or sudden cessation.

Result and discussion

If the translation units fail to match these subtle semantic components, the principle of emotive equivalence is compromised. Take, for example, the Uzbek verbs "sevmoq" (to love), "muhabbat qo'ymoq" (to fall in love), and "ishqi tushmoq" (to be infatuated)—all expressing emotional states. From a structural perspective, we can isolate the nouns *sevgi*, *muhabbat*, and *ishq* to categorize them semantically. *Sevgi* typically signifies romantic affection that arises after admiration between people. *Muhabbat* not only implies

a high-level romantic relationship but also extends to affection toward parents, friends, one's homeland, or profession. *Ishq*, in addition to all the above meanings, connotes a lofty divine emotion—an individual's spiritual awe, devotion, and selflessness toward the Creator. While in English, verbs like "to love" and "to adore" may serve as equivalents for *sevmoq* and *muhabbat qo'ymoq*, there is no single lexeme that fully captures the divine nuance of *ishq*. Instead, the available verbs are used as relative equivalents. "To love" corresponds to *sevmoq*, and "to adore" conveys a blend of respect and love. At first glance, using to adore—which has a broader semantic field—may seem like the right solution for translating *ishq*. However, one must also consider contextual compatibility—the common collocations and usage patterns in natural discourse. Theologically, English texts often use "to love" in the context of divine affection, which makes it more appropriate than to adore, even if the latter appears semantically broader. Therefore, the correct choice in this case is to translate *ishq* using "to love" as it aligns better with both meaning and context.

Lexical mismatch does not occur solely at the word level. In both Uzbek and English, emotional states are often expressed not just through individual lexemes but also through idiomatic expressions and collocations. For instance, idioms such as "tarvuzi qo'ltig'idan tushmoq" (to be disappointed), "hafsalasi pir bo'lmoq" (to lose heart), or "boshi osmonga yetmoq" (to be overjoyed) cannot be translated literally without resulting in semantic dissonance. Such expressions should be translated using either a single lexical equivalent or a culturally and emotionally appropriate phrase in the target language. As long as the emotional content is preserved, the principle of adequacy remains intact. However, using a phrase that semantically and emotionally matches the original idiom is preferable, as it ensures both adequacy and equivalence. It is important to note that in free translation, equivalence is not defined by formal or semantic symmetry. That is, recognizing the translation as equal to the original does not require the two texts to have identical forms or meanings. In free translation, the translated text should

be able to replace the source text in the same communicative context. What matters is not formal equivalence, but functional correspondence—the extent to which the translation fulfills the same communicative purpose. Proponents of this view argue that preserving the communicative aspect of the text is paramount. Even if the translation differs from the original in length, structure, or lexical composition, it is considered successful if it conveys the intended message and meaning. If the reader receives the same impression and fully grasps the author's intended idea, then the communicative goal has been achieved. While linguistic equivalence is typically realized word-for-word or sentence-by-sentence, communicative equivalence encompasses the text as a whole. Thus, omitting a verb denoting emotional state in a free translation is not considered an error. What is essential is that the emotional nuance be conveyed through other parts of speech or with different lexemes that carry the appropriate connotative tone.

As a theoretical foundation for the adaptation-based approach to translation, the conclusions of other translation schools may also be considered. In this context, E. Berz classifies translation equivalence into denotative, intercultural, and expressive types. Denotative equivalence includes the congruence of components, as well as the identity of the communicative situation and purpose. Intercultural equivalence emphasizes interpreting the cultural specifics embedded in both the source and target texts—which are products of different cultures—through descriptive and explanatory means. As understood, free translation does not aim for linguistic identity but for the transmission of the general meaning.

Although the principles that define the quality of literary translation may not be explicitly outlined, among the approaches discussed, the adaptive method proves to be the most effective. This conclusion can be substantiated as follows. Firstly, the original meaning is preserved in full, while the lexical and structural composition of the text undergoes minimal change. The translator's subjective opinion, emotional state, or aesthetic preferences do not affect the translated text. Cultural and national realities presented in the

source language are adapted in the target language using stylistically appropriate equivalents, which prevents stylistic inconsistencies in the translation. As highlighted, the lexical-semantic discrepancy in the adaptation approach is resolved through contextual translation. The translator must identify a lexeme that reflects the intended meaning of a word in its textual context. However, when no exact equivalent is available in the target language, the task becomes more complex. In such cases, it is necessary to determine the full semantic scope of the source word and identify its associative components. Then, a lexeme that closely approximates the contextual meaning of the emotional-state verb in the source can be selected. When such verbs include multiple semantic layers, it may be possible to convey each nuance using separate lexemes. This may disrupt structural or compositional equivalence between the texts, yet their overall meaning remains equivalent. Moreover, when an emotional state is expressed not through a single verb but via a phrase, discrepancies in volume and structure inevitably arise. For instance, the English phrase "to feel down to earth" is equivalent in meaning to the Uzbek idiom "oyog'i yerdan uzilmagan" (literally "whose feet have not left the ground"). Despite their differences in lexical composition, both phrases convey the same idea and are idiomatic in nature. If the translator chooses the expression "to be humble" instead—conveying the same meaning but differing in form—this would fall under the free translation approach. However, when an idiom in the target language matches the source in essence but not in form, this constitutes an example of the adaptation method.

In the translation of emotional-state verbs, the translator's influence—as a subjective phenomenon—may also pose a challenge, alongside lexical difficulties. Just as linguistic systems, expressive capacities, and other factors differ across languages, the aesthetic features of literary texts also vary. For example, by studying English literature and analyzing theoretical works in English literary studies, several common features can be identified:

1. The author's intention and attitude are directly conveyed through the development of the plot.

2. Lexical repetition is considered typical and does not indicate a lack of stylistic richness or inability to use figurative synonyms.

3. Repetition often occurs within specific parts of speech, particularly verbs.

4. Emotional expressiveness and figurative imagery are treated as secondary features in English literary works.

These characteristics not only define English literary discourse but also distinguish it significantly from Uzbek literature. Indeed, the Uzbek literary text can be characterized by the following features:

1. The depiction of setting, characters, and environment is considered equally important as the plot.

2. Repetition of the same words or lack of synonymic variation is often interpreted as a sign of weak narrative style and limited authorial skill.

3. The use of synonyms is not restricted to any particular part of speech and is generally widespread.

4. Expressiveness and figurative imagery are regarded as valuable and essential qualities of literary writing.

Given such a contrast, a common occurrence in translation is the translator's inclination to intensify the emotional and descriptive tone when rendering an English text into Uzbek, or conversely, to underrepresent these aspects when translating from Uzbek into English. In such cases, the principle of equivalence in terms of emotional expressiveness between the source and target texts may be compromised. The category of emotivity is not limited to emotional-state verbs; it is also conveyed through psychological states, speech acts, and physical actions. On the one hand, the translator may choose to generalize these implicit emotional meanings by inserting a single emotional-state verb into the target text. On the other hand, failure to recognize and convey such meanings may reduce the quality of the translation. Additionally, the translator may enhance the expressiveness of an emotionally neutral or descriptive passage by adding emotive verbs and enriching the text with metaphors. Such interventions may be considered partial manifestations of free translation. Thus, in the linguistic translation of emotional-state

verbs—which are inherently abstract and semantically ambiguous—various challenges emerge, including semantic discrepancy, lexical-functional inequality, and differences in textual volume. In free translation, these verbs may be omitted, unnecessarily added, or their meaning inaccurately transferred to unrelated lexical items.

Conclusion

Translating verbs of emotional state in literary texts between structurally diverse languages such as English and Uzbek presents a multifaceted challenge. These verbs often carry implicit meanings and stylistic nuances that cannot be rendered through direct lexical equivalence. As the study shows, structural and semantic differences require the translator to adopt context-sensitive strategies—balancing between literal fidelity and expressive adequacy. The incorporation or omission of emotionally charged verbs, when handled without regard to the source text's emotive tone, can result in a loss of communicative and aesthetic value. Therefore, the translator must conduct a deep semantic analysis, determine associative connotations, and employ methods such as lexical adaptation and functional equivalence. Ultimately, achieving a translation that preserves the emotional resonance and stylistic integrity of the original text demands a linguistic-communicative approach grounded in both theoretical awareness and creative skill.

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