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EMOTIONAL TRANSFORMATIONS IN THE ARABIC TRANSLATION OF ABDULLA QODIRIY'S O'TKAN KUNLAR (BYGONE DAYS): A LINGUOPRAGMATIC ANALYSIS

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Abstract: The translation of emotional language in literary discourse involves not only the transfer of lexical meaning but also the reconstruction of emotional intensity, evaluative connotation, psychological stance, and pragmatic effect. The present study investigates lexical-emotional transformations in the Arabic translation of Abdulla Qodiriy's novel O'tkan kunlar, published in Arabic as Al-Ayyām al-Khawālī (الأيام الخوالي) in 2024. The research is based on a comparative linguopragmatic analysis of emotionally marked units selected from the Uzbek source text and their Arabic correspondences. The examples were examined according to three interrelated parameters: semantic content, emotional intensity, and pragmatic function. The analysis revealed several recurrent patterns, including direct emotional correspondence, grammatical recategorization, semantic-pragmatic attenuation, preservation of emotional intensity, contextual specification, and metaphorical-emotional recreation. The findings demonstrate that lexical-semantic equivalence does not necessarily guarantee an equivalent emotional effect. In some cases, Arabic preserves both the type and intensity of the source emotion; in others, the emotional meaning is attenuated or conceptually reorganized. Conversely, metaphorical emotion may be successfully recreated through a different but functionally corresponding lexical image. The study therefore argues that emotional translation should be assessed beyond lexical equivalence by considering the degree to which the target text reconstructs the emotional and pragmatic potential of the source expression.

Keywords: literary translation, emotional language, linguopragmatics, Abdulla Qodiriy, O'tkan kunlar, Arabic translation, emotional intensity, pragmatic equivalence, lexical transformation.

1. Introduction

Literary translation is a complex form of intercultural communication in which the translator is expected to reproduce not only the propositional content of a source text but also its aesthetic, emotional, and pragmatic potential. This becomes particularly significant in the translation of fiction, where emotional meaning contributes directly to characterisation, interpersonal relations, narrative tension, and the reader's interpretation of fictional events.

The problem of emotional translation cannot therefore be reduced to finding dictionary equivalents for words denoting *fear, joy, sadness, anger, embarrassment*, or other affective states. An apparently equivalent target-language item may preserve the general semantic field of an emotion while altering its intensity, evaluative colouring, duration, or pragmatic orientation. Conversely, a formally different expression may reconstruct the communicative and emotional function of the original with considerable accuracy.

E. Nida's concept of dynamic equivalence shifted attention from formal correspondence towards the effect produced by the translated message on its recipient[1]. Newmark similarly distinguished

[1] Eugene A. Nida, Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating (Leiden: E. J. Brill, 1964), 120–145.

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between semantic and communicative approaches to translation, demonstrating that linguistic correspondence and communicative effectiveness do not always coincide[2]. Baker extended the problem of equivalence beyond the word level to grammatical, textual, and pragmatic dimensions, while Hatim and Mason emphasised the role of context and discourse in the translator's decision-making process[3]. These approaches are especially relevant to emotional language, since emotional meaning is rarely restricted to the dictionary semantics of an isolated lexical unit.

Abdulla Qodiriy's O'tkan kunlar offers particularly productive material for investigating this problem. Emotional states in the novel are expressed not only through direct nominations of feelings but also through contextual intensifiers, descriptions of psychological reactions, metaphorical representations, and character-specific evaluative vocabulary. Consequently, the Arabic translator faces the task of reproducing both the semantic core of an emotional expression and its function within the psychological and interpersonal structure of the episode.

The Arabic version of the novel, Al-Ayyām al-Khawālī (الأيام الخوالي), translated by Mohamed Nasr El-Gebaly and published by Dar Al Maaref in 2024, represents an important stage in the reception of Uzbek classical prose in the Arabic-speaking cultural environment. The translation is particularly interesting because the translation process was not restricted to a mechanically direct Uzbek–Arabic relationship; the available information on the edition indicates the consultation of other linguistic versions alongside the Uzbek text. This makes it methodologically necessary to avoid attributing every transformation exclusively to structural differences between Uzbek and Arabic.

The present article, however, concentrates specifically on the final relationship observable between the Uzbek emotional expression and its Arabic representation. Its central question is not simply whether the emotional meaning has been "translated correctly", but what happens to the semantic scope, intensity and pragmatic force of an emotion when it enters the Arabic literary text.

Accordingly, the study aims to identify the principal lexical-emotional transformations in the Arabic translation of O'tkan kunlar and to determine the extent to which semantic correspondence coincides with emotional-pragmatic correspondence.

The following research questions guide the analysis: What forms of lexical-emotional correspondence and transformation occur between the Uzbek and Arabic texts? How is emotional intensity preserved, reduced, or restructured? Which Arabic lexical and grammatical resources compensate for structural differences between the two languages? Can semantic equivalence exist without complete emotional-pragmatic equivalence?

The working hypothesis is that semantic equivalence and emotional-pragmatic equivalence are closely related but non-identical dimensions of literary translation.

2. Materials and Methods

The empirical material of the study consists of emotionally marked lexical units selected from Abdulla Qodiriy's Uzbek novel O'tkan kunlar and their corresponding forms in Mohamed Nasr El-Gebaly's 2024 Arabic translation Al-Ayyām al-Khawālī. The examples discussed in this article constitute a separate selection from the broader research card index and were chosen to represent different patterns of emotional transfer.

The basic unit of analysis was not an isolated lexical item but a three-component structure:

emotional lexical unit → microcontext → Arabic correspondence.

[2] Peter Newmark, A Textbook of Translation (New York: Prentice Hall, 1988), 45–48.

[3] Mona Baker, In Other Words: A Coursebook on Translation, 2nd ed. (London/New York: Routledge, 2011), 9–50; Basil Hatim and Ian Mason, The Translator as Communicator (London/New York: Routledge, 1997).

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This principle was adopted because the intensity and pragmatic value of an emotional word frequently become evident only within its immediate narrative or dialogical environment.

Each example was examined according to three principal parameters: semantic content, understood as the type and conceptual scope of the emotion; emotional intensity, understood as the relative strength of the affective state; and pragmatic function, understood as the role of the expression in characterisation, interpersonal positioning, and narrative development.

Comparative, contextual, componential-semantic and linguopragmatic methods were employed. The analysis also distinguished between direct lexical correspondence, grammatical recategorization, semantic specification, attenuation, intensification, and functional-emotional recreation.

Such an approach makes it possible to avoid a binary classification of translations as merely *"preserved"* or *"lost"*. Instead, emotional translation is treated as a continuum on which semantic content and pragmatic force may be preserved to different degrees.

3. Results and Discussion

One of the clearest examples of a high degree of emotional correspondence occurs in Kumush's statement: Uzbek: *"Men sizlardan juda xafa bo'lg'an edim."* (p. 327) Arabic: لقد كنت مستاءة منكما جدًا (p. 474)

The Uzbek expression *xafa* bo'lmoq covers a semantic field involving hurt feelings, dissatisfaction, resentment, and emotional disappointment. Its actual meaning in the episode is strengthened by the intensifier *juda*, indicating that the speaker is not merely dissatisfied but considerably emotionally affected.

The Arabic translation employs مستاءة منكما, which similarly expresses displeasure or resentment directed towards the interlocutors. More importantly, the source intensifier *juda* is reproduced by جدًا, maintaining the gradational strength of the emotional state. The initial لقد additionally contributes an emphatic quality to the utterance.

Thus, the Arabic version preserves three important components simultaneously: the type of emotion, its interpersonal direction, and its intensity. This example demonstrates that lexical-emotional translation may achieve a high degree of correspondence without extensive restructuring.

A similar correspondence can be observed where emotional experience and its behavioural consequence are presented together: Uzbek: *"Kumush ma'yuslanib sukutlandi."* (p. 335) Arabic: وجمت كوموش وصمتت (p. 485)

The Uzbek sentence consists of two psychologically connected stages: ma'yuslanib represents the internal emotional state, whereas *sukutlandi* represents its external communicative consequence. The relation may therefore be represented as:

internal emotion → external behavioural reaction.

The Arabic translation preserves this binary organisation through وجمت and صمتت. The first verb conveys a state of gloom, heaviness, or visible dejection, while the second explicitly represents silence.

An important feature of the Arabic choice is that وجم is not merely a general equivalent of "sadness". It also contains an element of outward emotional manifestation. Consequently, the target expression simultaneously conveys psychological withdrawal and its visible effect. The translation thus represents a case of functional-emotional correspondence, in which lexical forms differ but the emotional sequence remains largely intact.

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Emotional correspondence may also be achieved despite a change in grammatical category. Consider the following question: Uzbek: *"Nimadan qo'rqasiz?"* (p. 240) Arabic: فلماذا أنت خائف؟ (p. 353)

The Uzbek source represents fear through the verbal form *qo'rqasiz*. Fear is consequently conceptualised as an experienced psychological process. The Arabic translation uses خائف, an active participial/adjectival form denoting a person who is in a state of fear.

The semantic core remains unchanged, but the conceptual perspective differs:

Uzbek: experiencing fear → verb Arabic: being in a fearful state → adjectival/participial predicate

The shift can be described as grammatical recategorization. Crucially, however, the interrogative structure is preserved. The question continues to direct pragmatic pressure towards the interlocutor and requires the character to account for the source of fear. Thus, grammatical restructuring does not result in a significant loss of emotional-pragmatic force.

This example confirms that formal grammatical correspondence is not a prerequisite for emotional equivalence. Different grammatical resources can perform comparable pragmatic functions.

A different pattern emerges when the target expression preserves the negative evaluative orientation of the original but reduces its emotional intensity.

The card-index material contains a significant correspondence between Uzbek *yomon ko'rmoq* and Arabic لا أحب. The difference between these expressions is pragmatically important.

The Uzbek *yomon ko'rmoq* normally denotes a clearly negative emotional attitude and, depending on context, may approach strong dislike or aversion. Arabic لا أحب, literally *"I do not like/love",* structures the same attitude through the negation of a positive emotion rather than through the direct nomination of a strong negative one. The relationship can therefore be represented as:

strong negative attitude → negation of positive attitude.

The general axiological orientation remains negative, but the emotional scale shifts downward. The target text does not eliminate the character's negative evaluation, yet it makes the expression less categorical and less emotionally confrontational.

This transformation can be described as semantic-pragmatic attenuation. It is particularly significant in literary translation because the strength of evaluative vocabulary contributes to the construction of a character's voice. A systematic reduction of such intensity may gradually modify the reader's perception of the character's emotional temperament.

This case illustrates particularly clearly why semantic proximity should not automatically be equated with emotional equivalence. Both expressions indicate the absence of positive attitude, but their positions on the emotional intensity scale are not identical.

Another type of transformation occurs when the central negative emotion is preserved while some of its temporal or interpersonal connotations become less explicit: Uzbek: *"Siz xiyonatni payqag'uncha qayin otangizg'a qandoq kina saqlab kelgan bo'lsangiz, ul ham sizga o'shandog' kinalik ekan."* (p. 282) Arabic: مثلما أنك استأت من والد زوجتك حتى علمت بأمر الخديعة التي تعرضت لها فقد استاء منك هو أيضًا (p. 409)

The Uzbek expression kina *saqlamoq* denotes more than momentary displeasure. Its semantic structure includes a negative emotional attitude together with duration, memory of a previous offence, and a relatively stable interpersonal resentment.

The Arabic استاء من preserves displeasure or resentment towards another person, but the notion of emotionally "keeping" the grievance is less explicitly lexicalised. The negative interpersonal orientation therefore survives, while the durative and cumulative component becomes less salient. This can be schematically represented as:

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resentment + duration + retained grievance → displeasure/resentment.

The transformation is consequently not a complete loss of emotion. Rather, it constitutes connotative reduction within a preserved emotional field.

This distinction is methodologically important. Describing the translation simply as "equivalent" would ignore the reduction of duration; describing it as "incorrect" would ignore the preservation of the central negative emotional relationship. Linguopragmatic analysis permits the intermediate transformation to be identified more precisely.

Not all transformations result in attenuation. Some examples demonstrate the translator's ability to preserve and even dynamically reconstruct an emotional image: Uzbek: *"Kumushning ko'zida haligacha ko'rilmagan bir shodliq o'ynadi."* (p. 324) Arabic: رقصت عيون كوموش في فرح (p. 469)

The Uzbek expression is noteworthy because joy is not merely named. Through *shodliq o'ynadi*, it is conceptualised as a dynamic phenomenon visible in Kumush's eyes. The emotion thus moves from the internal psychological sphere to an externally observable non-verbal sign.

The Arabic rendering retains this dynamic character through رقصت ("danced"), while فرح preserves the semantic nucleus of *shodliq.* The target text therefore does not neutralise the source metaphor by replacing it with a simple statement such as *"Kumush was happy"*. Instead, the emotional image is recreated through another highly dynamic verb. The correspondence can be represented as:

joy + movement + eyes → joy + dance + eyes.

The Arabic رقصت is somewhat more concrete than Uzbek *o'ynadi*, but this specification does not undermine the emotional function of the source image. Both versions externalise inner joy through visible movement.

The example therefore constitutes metaphorical-emotional recreation and demonstrates that translation transformation should not automatically be interpreted as loss. Formal difference may become the mechanism through which functional and emotional similarity is achieved.

Comparison of the examples reveals another important tendency: units belonging to the same broad emotional field do not necessarily display the same degree of translational equivalence.

The card-index material shows this especially clearly in the field of negative interpersonal emotion. Correspondences involving *jirkanmoq, yomon ko'rmoq*, and *kina saqlamoq* demonstrate three different outcomes. In the first type, the emotional-semantic nucleus can be closely preserved through an Arabic unit denoting disgust or aversion; in the second, a stronger negative attitude may be softened through لا أحب; in the third, the negative relationship remains but its durative component is reduced through استاء من.

This evidence suggests that translation tendencies cannot reliably be predicted merely from the semantic category of the emotion. The decisive factor is the interaction of lexical meaning with context, intensity, duration, interpersonal direction, and pragmatic function. Thus, rather than constructing a simple correspondence such as:

anger = anger; sadness = sadness; fear = fear,

a more adequate model should recognise internal gradation:

emotion type → semantic scope → intensity → contextual connotation → pragmatic function.

A translation may preserve the first component while modifying one or several of the others.

4. Discussion

The findings demonstrate that lexical-emotional translation in Al-Ayyām al-Khawālī cannot be characterised by a single dominant strategy. Instead, the Arabic text displays a continuum ranging from close emotional correspondence to pragmatic attenuation and metaphorical recreation.

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Three findings are particularly significant.

First, formal difference does not necessarily produce emotional loss. The transformation of the Uzbek verbal *qo‘rqasiz* into Arabic خائف changes grammatical categorisation but retains the semantic and pragmatic force of the question. Similarly, *ma’yuslanib sukutlandi* and وجمت... وصمتت employ different lexical resources while maintaining the psychological sequence from internal emotion to communicative withdrawal.

Second, semantic proximity does not necessarily guarantee equal emotional intensity. The correspondence between *yomon ko‘rmoq* and لا أحب is especially revealing. Both expressions establish a negative interpersonal orientation, but the Arabic construction conceptualises it as absence of positive affect rather than direct strong dislike. Consequently, semantic direction is preserved while pragmatic intensity is attenuated.

Third, translation may reconstruct emotional imagery rather than merely preserve lexical meaning. The rendering of *shodliq o‘ynadi* through a construction involving رقصت demonstrates a successful transfer of dynamic emotional imagery. This finding challenges approaches that assess translation primarily according to formal lexical similarity.

Taken together, the examples allow the following analytical continuum to be proposed:

direct emotional correspondence → functional correspondence → grammatical recategorization → contextual/connotative reduction → pragmatic attenuation → metaphorical-emotional recreation.

These categories should not be interpreted as rigid or mutually exclusive. A single example may involve more than one process. Grammatical recategorization, for instance, may coexist with complete pragmatic preservation, while lexical specification may simultaneously result in emotional intensification.

The findings also support the distinction between semantic equivalence and emotional-pragmatic equivalence. Semantic equivalence concerns whether the target expression communicates essentially the same emotional concept. Emotional-pragmatic equivalence concerns whether it reconstructs a comparable degree of intensity, interpersonal stance, contextual implication, and narrative effect.

The two may coincide, as in:

xafa bo‘lmoq + juda → مستاءة + جدًا.

They may also partially diverge, as in:

yomon ko‘rmoq → لا أحب.

This distinction provides a more precise instrument for evaluating literary emotion than a binary opposition between “equivalent” and “non-equivalent”.

A further issue concerns the multilingual background of the Arabic translation. Since the translation process involved consultation of more than one textual source, transformations visible in Arabic should not automatically be attributed to the individual translator or to Uzbek–Arabic structural differences alone. Where the relevant intermediary version can be reliably established, comparison across the textual chain may help determine whether a semantic shift arose before or during Arabic re-expression. In the absence of documentary evidence identifying the exact intermediary edition for a particular unit, however, causal claims should remain cautious.

5. Conclusion

The comparative linguopragmatic analysis of lexical-emotional units in the Arabic translation of Abdulla Qodiriy’s O‘tkan kunlar has produced several conclusions.

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The analysis revealed that emotional meaning in the Arabic translation is reproduced through heterogeneous strategies rather than through uniform lexical substitution. Direct correspondence, grammatical recategorization, connotative reduction, semantic-pragmatic attenuation, functional correspondence, and metaphorical-emotional recreation were identified among the principal patterns.

The study confirmed that grammatical restructuring does not necessarily lead to emotional loss. The correspondence between *qo‘rqasiz* and خائف, as well as the reproduction of *ma’yuslanib sukutlandi* through وصمتت ...وجمت, demonstrated that different structural resources may preserve comparable emotional-pragmatic functions.

The analysis showed that preservation of the general semantic orientation of an emotion does not automatically ensure preservation of its intensity. The rendering of *yomon ko‘rmoq* through لا أحب demonstrated a shift from direct negative emotional nomination towards the negation of positive affect, resulting in pragmatic attenuation. The translation of kina *saqlamoq* through استاء من, in turn, preserved the negative interpersonal relationship while reducing the salience of duration and retained grievance.

At the same time, the analysis established that lexical transformation may function as successful emotional recreation rather than loss. The dynamic representation of *shodliq o‘ynadi* through Arabic رقصت... في فرح preserved the interaction between emotion, movement, and visual manifestation despite formal lexical differences.

Most importantly, the findings confirmed that semantic equivalence and emotional-pragmatic equivalence should not be treated as identical categories. An emotionally marked expression may retain its conceptual meaning while undergoing a change in intensity, connotation, duration, or interpersonal force. Conversely, formally different target-language resources may recreate a highly comparable emotional effect.

Therefore, the adequacy of emotional translation in literary discourse should be evaluated through the interaction of at least three parameters:

semantic content + emotional intensity + pragmatic function.

The analysis of Al-Ayyām al-Khawālī demonstrates that the transfer of literary emotion is not simply a process of replacing one emotion word with another. It is a process of reconstructing the psychological and interpersonal force embedded in the source narrative. This perspective provides a basis for further investigation of phraseological and syntactic-emotive transformations in the Arabic translation of Qodiriy’s novel.

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