

**EMOTIVE TEXTS IN TRANSLATION COMMUNICATIVE, STYLISTIC, AND
CULTURAL DIMENSIONS**

Khayrullayeva Nodira
Buxoro davlat universiteti
English Linguistics Department
Nematova Ruxshona
4 th year student

Annotation: This article explores the concept of emotive texts and the ways emotive dominance is expressed in both source and translated versions. It examines how emotional meaning is conveyed through linguistic and paralinguistic means, including interjections and related units, in correlating languages. The study discusses the role of emotiveness as a central communicative feature of the text, as well as the challenges translators face when rendering ethnospecific emotional and cultural codes. Special attention is given to the author's subjectivity in the original text and its influence on the choice of linguistic means in translation. The paper also highlights the impact of textual structure, punctuation, and narrative dynamics on the perception and interpretation of emotive texts by readers and translators.

Key words: Emotive text, Emotiveness, Translation, Emotional dominance, Linguistics of emotions, Interjections, Subjectivity, Pragmatics, Interpretation, Literary translation.

Аннотация:

В данной статье рассматриваются особенности эмотивных текстов и способы выражения эмотивной доминанты как в исходном, так и в переводном тексте. Анализируется, каким образом эмоциональное содержание передаётся при помощи языковых и паралингвистических средств, включая междометия и родственные единицы, в сопоставляемых языках. Эмотивность описывается как центральная коммуникативная характеристика текста, а также обсуждаются трудности, возникающие у переводчика при передаче этноспецифического эмоционального и культурного кода. Особое внимание уделяется авторской субъективности, влияющей на выбор языковых средств при переводе, а также роли структуры текста, пунктуации и динамики повествования в процессе восприятия и интерпретации эмотивного текста читателем и переводчи.

Ключевые слова: эмотивный текст, эмоциональность, перевод, эмотивная доминанта, лингвистика эмоций, междометия, субъективность, прагматика, интерпретация, художественный перевод.

The emotive dominant is verbalized both in the original text and in the translated text through textual universals, as well as in the stylistic organization of the compared original and translated texts. Emotiveness is an integral feature of the source text, which is represented in the target text. The communicativeness of an emotional nature is presented as a central quality of the text, while emotiveness, as a specific category, finds its place within the overall communicative content of the work and represents the general pragmatic dominant in the process of translating an emotive text.

In domestic linguistics, within the framework of a paradigm shift, a new anthropocentrically oriented direction emerged — the linguistics of emotions (V.I. Shakhovskiy, V.G. Gak, V.I.

Bolotov, V.A. Maslova). In an emotive text, the presence was noted in its formal organization within one or several sentences conveying "alongside factual information, emotional information (or only the latter), at least one emotive means, linguistic or paralinguistic, expressing a certain emotion, more or less adequately recognized by all communicants in the given situation.

The focus of this article is on emotive texts and their emotive dominance, verbalized in correlating languages through interjectional units and relatives. Works based on a multifaceted representation of an emotive situation are undoubtedly created so that the recipient empathizes with the emotional state of the characters. "You will not claim to taste only salt in the flavor of a honey candy. Even if you are a person of high culture and believe that you have excellent control over your emotions" The stereotyping of the emotive component in literary texts, on the one hand, facilitates the perception of the emotional component, but on the other hand, puts the translator in a position of choice and creates certain obstacles in the process of conveying the ethno specific linguistic and cultural code, since "mass communication... intercepts and 'generalizes,' i.e., depersonalizes, various emotional states - passionate love, profound longing, frenzied rage, mad obsession, desperate panic, joyful zest for life, and deathly numbness. All this turns into emotional stencil

The entire significant space of the original analyzed emotive text represents a manifestation of the author's subjectivity: from the linguistic representation of the sensory side to the choice and manner of depicting the linguistic sign within the framework of punctuation design. This subjectivity is a factor marking communication processes both within the original text and in the sphere of choosing linguistic means for verbalizing the emotional component in the target language text. "In this case, interpretation cannot be satisfied with only the horizontal context and noematic reflection"

The meaning of a "specific element exists only in the presence of other elements of the system (the general structured series)" . In the spirit of the concept of "pleasure from the text," P. Lefevre proposes considering the sensual reading and interpretation of certain types of texts (lecture sensuelle), in which the focus of communication shifts to the communication of the recipient-interpreter (and the translator in our case) with the formal component of the emotive context's design: punctuation, the dynamics of situation changes, the mode of narration. "The reader's feelings and emotions are involved in the dynamic process of studying the form. The reader's state of mind (at the moment of interpretation), their beliefs, values, habits, and expectations determine the process of such perception. It is impossible to describe a work interpreted in this way in strictly scientific terms"

References:

1. Hanafi. H (2025) International journal of linguistic and translation studies.
2. G. Gulam (2023) Preservation of originality in the translation of emotional sentences in the speech of the Hero of the work Art.
3. Kaisla. K (2020) Emotion preservation in translation: evaluating datasets for annotation projection.
4. Ibraimova. S (2021) Emotive expression in the text and ways of translation/