



TRANSLATION OF LITERARY WORKS IN A DIGITAL LEARNING ENVIRONMENT

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ABSTRACT

In contemporary pedagogy, the digital learning environment provides unprecedented opportunities for integrating literary translation into foreign language education. Literary works, characterized by their aesthetic richness and emotive expressiveness, serve not only as linguistic material but also as carriers of culture, worldview, and affective content. However, the translation of emotional speech within literature presents complex challenges in a digital context, where both learners and instructors must balance linguistic accuracy, cultural fidelity, and the preservation of emotional nuance. This article explores the linguodidactic foundations of teaching literary translation in digital classrooms, focusing on methods to preserve the emotional speech of characters and narrators. It analyzes the pedagogical role of translation as a learning tool, highlights strategies for engaging learners in critical interpretation, and examines the use of digital technologies-such as online corpora, annotation tools, and interactive platforms-to scaffold translation practice. Ultimately, the article argues that a linguodidactic approach centered on emotional speech preservation fosters communicative competence, intercultural sensitivity, and deeper engagement with literary texts in digital learning environments.

Keywords: literary translation, emotional speech, linguodidactics, digital learning environment, intercultural competence.

INTRODUCTION

Literary translation has long been considered both an art and pedagogical tool for language learning. In the digital age, new educational technologies have reshaped the way learners approach literature, providing greater accessibility and interactive engagement. Yet, one of the most pressing challenges remains the possibility of preservation of the emotional depth of literary speech – often conveyed through idiomatic expressions, stylistic devices and cultural references in translation, especially within digital learning environments where reflection occurs through technology. Linguodidactic foundations necessary for teaching translation of literary works in digital context, with particular emphasis on preserving emotional speech. Wierbizbicka (1999) in her researches thoroughly examined emotions across languages and cultures. In the latest investigations and research work provided young linguists are mostly appraisable in this field.

The work contains samples from the emotional speech of the literary work, mainly from the novels of English and Uzbek writers' masterpieces. Namely, a few parts from "O'tkan Kunlar" by Abdulla Kodiri which was translated as "Bygone Days"

by Mark Reese, one of the stories of O Henry “Last leaf” translated by Ma’ruf Abdullayev , a novel “1984” written by George Orwell and its Uzbek translation by Karim Bahriyev are selected as research object. Outstanding linguists Newmark (1988), Bassnett (2002), and Venuti (2012) have emphasized the centrality of equivalence, cultural adaptation, and translator’s visibility in literary translation. More recent studies (e.g. Kramsch, 2013; Khalikova, 2024; Sodiqova, 2024; Sodiqova, 2025; Turgunov 2025)

In digital learning research, linguists highlight the tools such as collaborative platforms, machine translation, and digital annotation systems create interactive learning experiences (Godwin-Jones,2018). However, few studies directly address the way of expressing emotional speech an essential feature of literary texts can be effectively taught and preserved in translation tasks within online or blended classrooms.

METHODOLOGY

Linguodidactics views translation not only as a linguistic exercise but as a pedagogical process integrating language acquisition, cultural awareness, and communicative competence. From this perspective, three principles are vital for teaching translation of emotional speech in digital context.

First and foremost, the approach which relies on preserving expressiveness of equivalence as learners are to be trained to identify and render expressive elements, for instance, metaphors, exclamations, or irony- using target- language resources that evoke comparable emotional resonance. The methods and techniques used by translators while delivering the emotional speech from the source language into target language might be challenging in terms of machine translation. Especially, such cases might be observed in literary translations.

Subsequent principal is considered to be intercultural mediation in which emotions are culturally encoded and translators have to analyze cultural connotations behind the speech acts or idiomatic usage to achieve pragmatic fidelity in translation.

The final principal of linguodidactic approach occurs when scaffolding of translation tasks digitally. Digital platforms such as Moodle, Google Docs, CAT tools, online corpora allow collaborative annotation of texts, side-by-side comparisons of multiple translations, and peer feedback, enhancing the depth of engagement with emotional content.

RESULTS

According to the findings of the research, it is suggested to take several strategies while translating emotions, particularly characters’ exaggerated speech from literary work. Firstly, it is advised to annotate text digitally, highlighting passages of emotional intensity and mapping linguistic signals of emotion. This develops awareness of how language conveys feelings.

One more effective and mostly applicable strategy is to comparing translations where learners or future translators in the classrooms are asked to compare multiple translations of the same literary excerpt analyzing how different strategies affect rendering of emotional speech. For example, Abdulla Kadiri’s character Zaynab says :

“— Voy o'lay, Kumush opa, — dedi Zaynab bo'shashqan ohangda, — chindan ham ko'nglingizga olibsiz deyman. Ko'nglimda tariqdek yomonlig'im bo'lsa, ertagacha yetmayin.”

The lines have been translated as “*Oh, I should wither and die, sister Kumush,*” said Zainab weakly. “*It seems to me that you have taken all of my actions too much to heart- I should die this very morning.*” After comparing, the option learners are asked to propose the best option. As the expression, “to die” does not convey the same emotions in English as it does in Uzbek, better to replace that with another suitable linguistic unit. Alternative translation would go as follows: “*Oh my, sister Kumush,*” said Zainab weakly. “*It seems to me that you have taken all of my actions too close to your heart- If I had had any evil will, may I die until this very morning*”. This way of translating may convey the irony, which the writer wanted to convey with his character Zainab's speech to her rival Kumush.

Another case from George Orwell's “1984” when Julia astonished with the guessing of Smith, she said “*Not the Thought Police! You didn't honestly think that?*” In Uzbek, it would be “Nahotki Fikr Politsiyasi bilan-a? Yo'q sen rostdan shunday deb o'yladingmi? Uzbek translator has deliberately exaggerated the character's emotional state in the dialogue with the help of exclamation to provide the feeling of surprise. Obviously, the technique of comparison can clearly depict the picture of emotional speech in the translator's mind giving clues to select the most appropriate expression when translating novels.

Furthermore, while teaching how to translate emotional speech of fictional characters the instructors opt to hold two more strategies: digital storytelling and critical reflection tasks. The former presents students opportunity to recreate translated dialogues through audio or video performances testing whether the emotional tone of the original is preserved in delivery using online platforms. The latter encourages students to justify their translation choices, linking them to both linguistic structures and emotional effects.

In a pilot study conducted with B2-level English learners, students worked with excerpts from George Orwell's 1984 in an online classroom. Using collaborative documents, they annotated emotionally charged passages (e.g., Winston's despair, Julia's defiance), compared translation variants, and recreated dialogues via online role-play. Results showed increased sensitivity to emotional nuance, improved intercultural awareness, and stronger communicative competence.

DISCUSSION

Preserving emotional speech in literary translation within a digital environment presents unique challenges that go beyond linguistic equivalence. One of the key difficulties is the transfer of affective meaning across languages, as emotional expressions are often culture-specific and context-bound. For instance, irony, sarcasm, or subtle humor may be easily lost when learners depend on literal or machine translation approaches. Moreover, emotional intensity is frequently conveyed through rhythm, syntax, and stylistic choices rather than vocabulary alone. In digital classrooms, students may initially rely heavily on technology -such as online dictionaries or automatic translation systems-which can flatten the emotional dimension of texts and result in a loss of literary richness. This highlights the necessity of teaching strategies that explicitly draw learners' attention to the aesthetic and

emotional layers of the text, while encouraging them to experiment with target-language equivalents that retain expressive force.

At the same time, digital environments create opportunities that traditional classrooms cannot always provide. Online collaboration platforms enable learners to engage in peer discussions about emotional nuance, to annotate texts collectively, and to compare alternative translation strategies in real time. Digital corpora and parallel text databases allow students to study authentic examples of how emotional speech has been rendered by professional translators, thereby sharpening their awareness of possible choices. Furthermore, multimedia tools such as video or audio recordings of dramatic readings enable learners to "hear" how emotions are conveyed, bridging the gap between written text and spoken performance. These affordances make digital environments particularly suitable for exploring the performative and affective aspects of translation, provided that instructors scaffold activities to balance technological assistance with critical reflection.

Pedagogically, the integration of linguodidactic principles with digital resources has broader implications for developing learners' communicative and intercultural competence. When learners practice preserving emotional speech, they are not merely translating words but also mediating between two cultural systems of expressing feelings, values, and worldviews. This process fosters empathy, critical cultural awareness, and deeper literary appreciation-skills that are central to both language learning and global citizenship education. However, educators must design tasks that avoid superficial engagement with technology, emphasizing instead the interpretive and creative dimensions of translation. Effective digital translation pedagogy should therefore be dialogic, encouraging negotiation of meaning among learners, and reflective, requiring students to justify their translation choices in light of linguistic, cultural, and emotional considerations. In this way, digital learning environments become not only spaces of knowledge acquisition but also laboratories for cultivating intercultural sensitivity and aesthetic literacy.

CONCLUSION

Translation of literary works in digital learning environments presents both challenges and opportunities. Preserving emotional speech is a critical pedagogical task, ensuring that learners not only grasp linguistic meaning but also engage with literature's affective dimension. A linguodidactic approach-emphasizing expressive equivalence, intercultural mediation, and digital scaffolding-provides a robust framework for teaching literary translation. By integrating technology with translation pedagogy, educators can nurture linguistically proficient, culturally aware, and emotionally responsive learners.

Ultimately, a linguodidactic approach that combines attention to emotional speech with the affordances of digital pedagogy fosters communicative competence, intercultural awareness, and literary appreciation. In this model, translation becomes more than a linguistic exercise; it emerges as a holistic learning practice that cultivates empathy, creativity, and critical thinking. By embedding these practices in digital learning environments, educators prepare learners to navigate not only the complexities of language but also the affective and cultural dimensions that make literature-and its translation-an essential medium of human expression.

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