

## FEATURES OF TRANSLATING UNITS OF EMOTIVE VOCABULARY FROM ENGLISH INTO UZBEK (BASED ON THE TV SERIES “THE CROWN”)

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In emotiology, it is customary to distinguish between language units that objectify emotions through:

- designations or naming – all lexemes that name emotional concepts, meaning their emotive potential (slang, affectives, words with expressive coloring or having emotional connotation);
- expressions in speech – lexemes and phraseological units that describe various accompanying sensations and manifestations of emotions.

In this article, we will consider the use of lexical units of these groups in speech using the example of dialogues from the TV series “Crown”.

It should be noted that the emotive component of the statement is not a single language unit (word), which causes certain difficulties with the classification of some examples.

As well as in linguistics, in psychology and philosophy there have been a large number of attempts to form a classification of feelings, but none of these systematizations has gained popularity and has not been used as a universal tool for subsequent research. The difficulty of forming such a classification lies in the fact that often the same feeling is marked by different words, and one or another language definition can only be an indication of the level of saturation of a feeling that previously had its own name in the language (for example, joy-delight-euphoria). Here, in addition, it should be noted the ongoing controversy regarding the universality / non-universality of emotions. With a huge degree of certainty, it is possible to note that the so-called basic feelings (psychological processes based in the perception of society by a person, for example, fear) are considered universal. But there are also socialized (in a different terminology – moral or aesthetic) feelings, which are a culturally conditioned product. Likewise, both Uzbek and foreign adherents of the discrete model of the emotional sphere of a person name a different number of basic feelings – from two to ten, but almost without exception they rank fear, joy, anger and sadness among them.

When translating the euphemisms of characters' emotions, the translator can use various transformations and their combinations, including partial replacement of the image while maintaining the emotional connotation (No sooner does someone in the family *pop their clogs* ...; With him gone, there is a great danger that Eisenhower will *take it upon himself to run the show*. – *Agar u buni qilmasa, Eyzenxauer shouni o'zi boshqarishga qaror qilishi xavfi bor*; Let the younger generation *have a go* now. – *Yosh avlod ega bo'lsin*; *But don't go mad* [about the coronation]. – *Lekin uzoqqa bormang*; There's just been a *slight wrinkle*. – *Kichkina janjal bor edi*; Nobody *gives a fig* about my happiness. – *Hech kim mening baxtimga qiziqmaydi*), as well as a

direct message of the euphemistic concept (He felt I *had enough on my plate* as it was. – *U menda allaqachon muammo bor deb o'yladi; People of no consequence. – To'liq bo'sh odamlar, But you deserve to put your feet up. – Lekin siz dam olishga loyiqsiz, But also something closer to home. – Lekin shaxsiy narsalar ham*). There are also rare cases of complete coincidence of euphemisms: That turns sister against sister and *splits the Royal house down the middle. – Keyin opa opaga qarshi chiqadi va bu qirollik uyini ikkiga bo'ladi*.

In this translation, the majority of euphemized and metaphorized emotional concepts should be translated, first of all, with the preservation of the connotative meaning, which implies the replacement of the realities and forms of expression of this information while maintaining the tone and register of speech. This is explained by the universality of many metaphorical concepts as a mechanism for the formation of emotional and evaluative nominations, but by the difference in the realities that accompany them. Often the origin of euphemisms in another language is not clear to us, since we are not familiar with the language environment and culture that led to the emergence of this idiom or euphemism. However, often in different languages the same concepts are euphemized using different means and have different cultural histories.

In translation, there are also neologisms used by characters to show their emotions. For example: "Sit around and wait for you while you're *Queening?* - Bu yerda o'tirib, *shoh bo'lganingizni* kutayapsizmi?" In this case, the translator used the formation of a similar form of a word from an already existing one using suffixes that imply the speaker's arrogance.

"Translation is intended to guarantee such mediated bilingual communication, which, according to its own potential, would be as close as possible to ordinary, monolingual communication". For the subtitle translator, this task is complicated by the lack of artistry as such: all metaphors, comparisons, and forms of artistic expression of thought are reduced to a minimum, leaving the pure speech of the characters, which requires special attention, taking into account their social and emotional status, the effect of cinema, speech register and a significant number of nuances, forms of expression of emotions, the realities of the person in them and other things.

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