

A METHODOLOGY FOR EXTRACTING EMOTIVE LEXICAL UNITS FROM THE SOURCE TEXT AND CLASSIFYING THEIR UZBEK EQUIVALENTS (A CASE STUDY OF THEODORE DREISER'S "SISTER CARRIE")

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Abstract. The article substantiates a methodology for identifying emotive lexical units in the English original of Theodore Dreiser's novel "Sister Carrie" and classifying their Uzbek equivalents in translation. The study draws on the linguistic interpretation of emotivity, comparative translation analysis, contextual analysis, and quantitative-qualitative methods. It proposes four criteria for recognizing an emotive unit, a six-stage extraction procedure, a five-group classification of source-text units, and a scheme for grouping Uzbek equivalents by degree of equivalence. As a result, a unified analytical card is developed for assessing whether the emotive charge is preserved or altered. The methodology can be applied to the study of translations of other works of fiction.

Keywords: emotive vocabulary, emotivity, translation equivalence, literary translation, Theodore Dreiser, "Sister Carrie", classification, translation techniques, emotive charge, translation into Uzbek.

MANBA MATNDAN EMOTIV LEKSIK BIRLIKLARNI AJRATIB OLISH VA ULARNING O'ZBEKCHA EKVIVALENTLARINI TASNIFLASH METODOLOGIYASI (TEODOR DREYZERning "JENNI GERHARDT" ASARI EMAS, "KERRI SINGIL" ROMANI MISOLIDA).

Annotatsiya. Ushbu maqolada Teodor Drayzerning "Baxtiqaro Kerri" (Sister Carrie) romanidagi emotiv leksik birliklarni ingliz tilidagi aslyatdan ajratib olish va ularning o'zbekcha tarjimadagi muqobillarini tasniflash metodikasi asoslab beriladi. Tadqiqot emotivlik tushunchasining tilshunoslik talqini, qiyosiy-tarjimashunoslik tahlili, kontekstual tahlil va miqdoriy-sifat usullariga tayanadi. Emotiv birlikni aniqlashning to'rt mezon, olti bosqichli ajratish tartibi, aslyatdagi birliklarning besh guruhli tasnifi hamda o'zbekcha muqobillarni ekvivalentlik darajasi bo'yicha guruhlash sxemasi taklif etiladi. Natijada emotiv zaryadning saqlanishi yoki o'zgarishini baholash uchun yagona tahlil kartasi ishlab chiqiladi. Metodika boshqa badiiy asarlar tarjimasini o'rganishda ham qo'llanishi mumkin.

Kalit so'zlar: emotiv leksika, emotivlik, tarjima ekvivalentligi, badiiy tarjima, Teodor Drayzer, "Baxtiqaro Kerri", tasnif, tarjima usullari, emotiv zaryad, o'zbek tiliga tarjima.

МЕТОДОЛОГИЯ ИЗВЛЕЧЕНИЯ ЭМОТИВНЫХ ЛЕКСИЧЕСКИХ ЕДИНИЦ ИЗ ИСХОДНОГО ТЕКСТА И КЛАССИФИКАЦИИ ИХ УЗБЕКСКИХ ЭКВИВАЛЕНТОВ (НА МАТЕРИАЛЕ РОМАНА ТЕОДОРА ДРАЙЗЕРА «СЕСТРА КЕРРИ»).

Аннотация. В статье обосновывается методика выделения эмотивных лексических единиц в английском оригинале романа Теодора Драйзера «Сестра Керри» и классификации их узбекских соответствий в переводе. Исследование опирается на лингвистическое понимание эмотивности, сопоставительно-переводческий и контекстуальный анализ, а также количественно-качественные методы. Предлагаются четыре критерия эмотивности единицы, шестиступенчатая процедура её выделения, пятигрупповая классификация единиц оригинала и схема группировки узбекских соответствий по степени эквивалентности. В результате разработана единая аналитическая карта для оценки сохранения или изменения эмотивного заряда. Методика может применяться при изучении переводов других художественных произведений.

Ключевые слова: эмотивная лексика, эмотивность, эквивалентность перевода, художественный перевод, Теодор Драйзер, «Сестра Керри», классификация, приёмы перевода, эмотивный заряд, перевод на узбекский язык.

Introduction. One of the main tasks of literary translation is to convey to the reader not only the content of the original but also its emotional impact. The experiences of the characters, the author's attitude, and the overall tone of a text are shaped to a large extent by emotive lexical units. For this reason, the translation of emotive vocabulary is one of the important indicators in assessing the quality of literary translation.

Theodore Dreiser's novel "Sister Carrie" is a rich source in this respect. In this major example of American naturalism [1], the aspirations, loneliness, shame, and despair of a young woman who comes to a big city are expressed through emotive means woven into

the author's outwardly "dry" narration. In such a text, ignoring an emotive unit or replacing it with a neutral word weakens both the psychology of the character and the author's position. The most common methodological problem in studying emotive vocabulary in translation concerns the very first stage of analysis, namely deciding which units of the original should be regarded as emotive. Researchers often rely on their own impressions; as a result, the same unit is classified differently in different studies, and the results obtained cannot be compared. Moreover, equivalents in translation are judged as "correct" or "incorrect," whereas the emotive charge of an equivalent may be preserved, intensified, weakened, or lost relative to the original.

The aim of the article is to develop a replicable methodology for extracting emotive lexical units from the source text and classifying their Uzbek equivalents, using "Sister Carrie" as the material. To achieve this aim, the following questions were addressed: (1) what criteria are necessary for regarding a unit as emotive; (2) in what order are emotive units extracted from the source text, and how are they grouped; (3) on what basis are the Uzbek equivalents classified, and how is a change in emotive charge recorded.

The translation of emotive vocabulary has been widely studied in foreign linguistics and translation studies: serious research has been conducted on the semantic nature of emotivity, its place in word meaning, and its relation to expressiveness and evaluation [2; 3; 4; 5]. In Uzbek translation studies, by contrast, the stylistic and lexical issues of literary translation are mostly analyzed in the context of the overall artistic value of a work and the translation of realia and phraseological units [6; 7; 8]. Studies devoted to the systematic extraction of emotive units from a particular work and to classifying their equivalents according to a single scheme are relatively few. It is precisely this gap that determines the relevance of the topic.

The scientific novelty of the work lies in presenting, as a single methodology, a system of replicable criteria for identifying an emotive unit, a classification of source-text units, and a two-dimensional scheme (method and state of emotive charge) for evaluating equivalents in translation. Its practical significance is determined by the fact that the methodology can be used in master's and other research, in translation classes, and in editing and critically evaluating literary translations.

The object of the study is emotive lexical units, and its subject is the methodology for extracting them from the source text and classifying their equivalents in translation. The structure of the article follows this logic: first the criteria for identifying an emotive unit are considered, then the extraction procedure, followed by the classification of source-text and translation units, and finally the sample analysis and the verification of reliability.

Materials and methods. The material of the study is the English text of T. Dreiser's novel "Sister Carrie" (1900) [9] and its Uzbek translation titled "Baxtiqaro Kerri" [10]. The unit of analysis was defined as an emotive lexical unit in the original together with the corresponding passage in the translation (a word, a phrase, or part of a sentence). The unit is examined in both texts together with a broader context, namely within at least one sentence. The following methods were used in the work: a descriptive-analytical method to distinguish the concepts of emotivity, expressiveness, and connotation; componential and dictionary-definition analysis to determine the semantic structure of the units; comparative translation analysis to compare the original and the translation; contextual analysis to confirm the emotive character of a unit; and simple quantitative processing to calculate the proportions of the classified units.

The theoretical basis consisted of linguistic works that interpret emotivity as the capacity of a word's meaning to express or evoke feeling (V. I. Shakhovskiy [2], I. V. Arnold [11], I. R. Galperin [12]); views on levels of equivalence in translation (E. Nida [13], P. Newmark [14], V. N. Komissarov [15], G'. Salomov [6; 7; 8]); and classifications of translation techniques (J.-P. Vinay and J. Darbelnet [16], M. Baker [17]).

The issue of limiting the material requires special attention. Because the novel is large, the study combines two approaches: emotive units are marked across all chapters of the work, and then an equal number of samples from each chapter (for example, the first ten units from each chapter) is selected for in-depth analysis. This approach prevents the over-representation of units characteristic only of the beginning or the end of the work, since the author's emotive means change as Carrie's fortunes change.

Three principles are followed to ensure the reliability of the methodology. The first is transparency: every decision (the inclusion or exclusion of a unit, the type of equivalent) is recorded and justified on the card. The second is replicability: another researcher applying the same criteria should arrive at similar results. The third is fidelity to context: a unit is never evaluated as an isolated word but always within the meaning of the sentence and the paragraph. Two main approaches are distinguished in interpreting the concept of emotivity [2; 11; 12]. According to the first, emotivity is a structural component of word meaning and is reflected in the dictionary as the emotive component of lexical meaning. According to the second, emotivity is rather a phenomenon of speech and context, and even a neutral word becomes a unit expressing feeling in a particular situation. This study combines both approaches: the dictionary criterion relies on the first approach, and the contextual and functional criteria rely on the second.

In translation theory, emotive vocabulary is linked to the pragmatic level of equivalence. In his principle of dynamic equivalence, E. Nida [13] stresses that a translation should affect its reader in the same way the original affected its own readers. V. N. Komissarov [15] divides equivalence into several levels, in the higher of which he identifies stylistic and pragmatic correspondences. G'. Salomov [6; 8], for his part, advances the preservation of imagery and tone in literary translation as a priority task in Uzbek translation studies. These views provide the theoretical basis for using the preservation of emotive charge as a criterion of translation quality.

For the classification of translation techniques, the scheme of direct and oblique translation techniques proposed by

J.-P. Vinay and J. Darbelnet [16] (calque, borrowing, transposition, modulation, equivalence, adaptation) was adopted, as well as M. Baker's analysis of techniques such as compensation and omission [17]. In this work these classifications are adapted for the emotive unit, and the technique and the state of emotive charge are separated as distinct dimensions.

Results and discussion. In the analysis it is first necessary to distinguish emotivity from related phenomena. Emotivity concerns a word's naming or expressing a feeling; expressiveness is directed at intensifying an utterance and at vividness of depiction; connotation, in turn, gives a word additional evaluation and stylistic coloring [2; 11; 18]. In practice these phenomena often occur together in one unit, so the criteria for distinguishing them must be defined precisely. In the course of the study, four criteria are proposed for regarding a unit as emotive. The first is the lexical criterion: the unit is given in an explanatory dictionary as denoting a feeling or is marked with an evaluative label (pejorative, meliorative, emotionally charged, and the like). The second is the contextual criterion: a word with a neutral meaning expresses the attitude of a character or the author in context. The third is the functional criterion: the unit takes part in creating an image, setting the tone, or arousing an attitude in the reader. The fourth is the comparative criterion: when the unit is replaced by a neutral synonym, the emotive effect changes noticeably.

If a unit meets at least two criteria, it is included in the analysis; cases limited to a single criterion are marked as "borderline" and considered separately. This rule reduces the researcher's subjective judgments and makes it possible for another researcher to replicate the results.

In applying the criteria, the greatest confusion arises between expressiveness and emotivity [11; 12]. For example, an intensifier may show the intensity of an experience, but it does not by itself name or evaluate any feeling. Such units are included in the analysis not on their own but depending on which experience they are attached to: if an intensifier appears next to a unit expressing a character's feeling, it is considered part of an emotive chain; otherwise it is recorded separately as an expressive-stylistic device.

The second complication concerns connotation. The evaluative sign of a word depends on the historical and social context [18]: a word that conveyed a neutral or positive evaluation in the period when the work was written (early twentieth-century America) may be perceived differently today. For this reason, when applying the lexical criterion, it is recommended to consult early-twentieth-century dictionaries and historical-etymological data alongside modern dictionaries.

Third, one unit may serve two different functions. For example, some adjectives express sincere feeling in a character's speech but may be a means of irony in the author's narration. Dreiser's attitude to his characters is often conveyed not directly but through tone; therefore, in evaluating the function of the same word in the text, answering the question "who is speaking?" is obligatory [19].

The practical procedure for applying the criteria is as follows: before entering a unit in the list, the researcher asks four questions. Does the dictionary assign this word a sign of feeling or evaluation? Is the attitude of the character or the author expressed in the context? Does the unit take part in forming the image, the tone, or the reader's attitude? Does the effect change if it is replaced with a neutral word? If two or more questions are answered affirmatively, the unit is included in the analysis. Such a question-and-answer method speeds up the decision and makes it easier to justify later.

Another advantage of the system of criteria is that it allows the researcher to show his or her decisions to other specialists. At a master's thesis defense or in a scholarly discussion, the question "why was precisely this unit considered emotive?" can be answered clearly on the basis of the four criteria. This increases the scientific soundness of the work and protects against reliance on personal taste.

The influence of Dreiser's style on the extraction of emotive units.

Dreiser's prose relies not on "smooth" literary expression but on accumulating details, long sentences, repetitions, and a broad depiction of the social environment [1]. This style creates a particular difficulty in extracting emotive units: feeling is often formed not in a single vivid word but through emotional images spread across several sentences. For this reason, the unit of analysis takes into account not only the individual word but also its immediate context.

The second distinctive feature of the novel is that the boundary between the author's narration and the character's speech sometimes becomes blurred. When the author comes close to a character's consciousness, the narration conveys the character's experiences through her vocabulary and outlook. In such places an emotive unit can be read both as the character's own word and as the author's choice [19]. On the card this case is marked as "mixed," and both aspects are considered in the translation analysis.

Another aspect is connected with the mask of "impartiality" characteristic of naturalism. The author does not pass judgment on events from the outside, yet expresses his attitude through word choice [1]. Therefore many adjectives and verbs that appear neutral acquire emotive meaning in context. If a translator replaces such a unit with an ordinary neutral word, an inconspicuous but significant loss occurs, and the researcher can detect such a loss precisely through the contextual and comparative criteria.

A step-by-step procedure for extracting emotive units. The extraction process consists of six stages. In the first stage, the text of the novel is read in full by section or chapter, and all units suspected of being emotive are marked. In the second stage, each unit is checked against dictionaries and screened on the basis of the four criteria above. In the third stage, the screened units are compiled into a list indicating the page of the original, the chapter number, the full text of the sentence, and the speaker (the author or a character). This information helps determine to whom the emotive charge belongs, that is, whether it is the author's narration or a character's speech.

In the fourth stage, the corresponding translation passage is found for each unit and entered together with the

original into a single table. In the fifth stage, the units are grouped according to the classification scheme. In the sixth stage, a second researcher, or the same researcher after several days, reclassifies a selected sample, thereby testing the stability of the classification [20]. This stage is a simple way of increasing reliability in an analysis that relies on manual work.

Classification of emotive units in the source text. It is appropriate to divide the units extracted from the original into five groups according to their language level and mechanism of expression. The classification is significant because it shows in advance the degree of difficulty in choosing a translation technique: lexically explicit units are usually easy to translate, whereas context-dependent units cause great difficulty.

The first group consists of emotive-denotative units, which name a feeling directly (such as desire, shame, fear, loneliness) [2; 5]. In such units emotivity is present in the meaning itself, so they are relatively easy to extract. In translation, however, choosing an equivalent from a synonymic series is difficult: although several words in Uzbek denote a close meaning, they differ in intensity and stylistic coloring, so the subtle difference between words denoting the same feeling directly affects the translator's choice [3]. The second group consists of emotive-connotative units, which are emotive not by naming but by evaluating [11; 18]. Such units are especially important in the novel, because the author often expresses his attitude to the characters and the environment precisely through such words. In extracting them, the contextual and comparative criteria play a decisive role, while in translation the main task is to preserve the evaluative sign (positive or negative) and to render its strength at a suitable level. The third group consists of interjections and attitudinal devices, which occur mostly in characters' speech [12]. These units are connected less with the independent lexical meaning of the word than with intonation and the speech situation; therefore, when transferring them into another language, the pragmatic suitability of the equivalent comes first. Omission may be one of the most frequent techniques in this group, since in written speech they sometimes appear redundant. The fourth group consists of intensifiers and units denoting degree [11; 12]. They regulate the quantitative side of emotive charge: the same experience is presented as "mild" or "extremely strong." The fifth group consists of figurative devices (epithet, metaphor, simile), which evoke feeling through imagery. This group is considered the most difficult in terms of translation, because imagery often relies on cultural experience [3; 4] and cannot always be recreated with the same force in another language.

Analysis of emotive units			
	 Feature	 Sample units (in English)	 Main risk in translation
Emotive- denotative units	Names a feeling directly	longing, desire, shame, loneliness, fear	Mismatch in intensity among synonyms
Emotive- connotative units	Basically neutral in meaning, but expresses evaluation and attitude	wretched, dreary, poor (not "badly off" but in the sense of "pitiable")	Loss or change of the evaluative sign
Interjections and attitudinal devices	Expresses the experience directly	oh, ah, well, why (marking the tone of speech)	Omission, or replacement with a single uniform interjection
Intensifiers and degree markers	Strengthens or weakens the intensity of the experience	so, quite, awfully, terribly	Distortion of natural tone; exaggeration
Figurative devices (epithet, metaphor, simile)	Evokes feeling through imagery	emotional epithets and metaphors expressing the city scene	Loss of the image, or cultural mismatch

Table 1. Classification of emotive lexical units in the source text.

The examples in the table are given to illustrate the essence of the groups. In the actual corpus of the study, each unit is given together with the page and chapter of the original and the translation passage.

Classifying the Uzbek equivalents. Two dimensions are proposed for evaluating equivalents in translation: the translation technique and the state of the emotive charge. Unlike a single "correct-incorrect" evaluation, such a two-dimensional approach makes it possible to examine the translator's decision and its result separately. For example, when the descriptive translation technique is used, the meaning may be conveyed in full, but conciseness and expressive force

are likely to decrease.

By translation technique, equivalents are divided into the following groups: full equivalent (a direct equivalent with emotive meaning); analogous equivalent (based on a different image but with a similar emotive effect); transposition (a change in part of speech or syntactic form); modulation (a change in the perspective of meaning); compensation (restoring lost emotivity elsewhere in the text); descriptive translation; neutral equivalent (a word without an emotive mark); and omission. These groups are based on widely accepted classifications in translation studies [16; 17] but are adapted for the analysis of emotive units. By state of emotive charge, four categories are distinguished: preserved (identical or very close to the original); intensified; weakened; and lost. It requires particular attention that an intensification of emotive charge is also not always a positive result: if the relatively restrained tone characteristic of Dreiser's style [1] is exaggerated in translation, the stylistic principle of the original is violated. In analyzing Uzbek equivalents, it is necessary to take into account the language's own emotive means. Because Uzbek is an agglutinative language, emotivity is often conveyed through affixes as well as lexical units: endearment and diminution (-cha, -gina, -loq), intensification (particles such as -oq, -ku, -da), evaluation (suffixes such as -vachcha, -boz, -paz), as well as repetition, paired words, and figurative expressions. In English, such meaning is often conveyed by a separate word or a syntactic structure, so the same emotive charge may be expressed in Uzbek by a different grammatical means. This leads to an important result in the methodology: a lexical unit in the original may correspond to a non-lexical equivalent in the translation. For this reason, on the analysis card the equivalent is recorded not only at the word level but also by its "means" (lexical, morphological, syntactic, intonational-stylistic). Otherwise, the researcher may wrongly evaluate a case where the means of expressing emotivity has changed as a loss.

Another factor influences the choice of equivalent: stylistic level. In Dreiser's language, everyday colloquial speech, words characteristic of social strata, and formal-bookish expression coexist [19]. In the Uzbek translation they may be brought closer to the literary norm or, conversely, rendered in an excessively colloquial spirit. For this reason, the stylistic level of the equivalent (bookish, neutral, colloquial, dialectal, or archaic) [21] is also recorded on the card and compared with the original. In evaluating the translation technique, it is also important to distinguish whether the translator's decision was justified or unjustified. Sometimes a weakening of emotive charge is made deliberately: for example, it may be necessary to shorten repetitions that seem redundant to the Uzbek reader or to explain a culturally unclear allusion. In other cases the weakening results from carelessness or an incomplete understanding of the original. The methodology requires stating the reason in the "comment" field in order to distinguish these two cases.

Table 2. A scheme for classifying equivalents in translation

Type of equivalent	Essence	How the emotive charge usually changes	Aspect recorded in the analysis
Full equivalent	A direct equivalent with emotive meaning	Preserved	Correspondence of stylistic level and range of use
Analogous equivalent	Similar effect through a different image or word	Preserved or intensified	National-cultural fit; the change of image
Transposition and modulation	The grammatical form or the perspective of meaning changes	Preserved or weakened	Whether there is a shift in meaning
Compensation	Lost emotivity is restored elsewhere	Preserved at the level of the whole text	The place and means of compensation
Descriptive translation	The unit is rendered through an explanation	Weakened	Decrease in conciseness and expressive force
Neutral equivalent	A word without an emotive mark is chosen	Weakened or lost	Loss of the evaluative sign
Omission	The unit is not reflected in the translation	Lost	The grounds for omission (stylistic, grammatical)

Application of translation techniques to emotive units. Full equivalence is the most desirable technique in translating an emotive unit, and the possibility of using it depends on whether Uzbek has a unit that matches in meaning, evaluative sign, and stylistic level. However, even when an equivalent exists, a translator may make a choice that runs against it, for example by replacing a bookish word with a colloquial one. For this reason, a full equivalent is also checked not only for meaning but for stylistic level and emotive force.

An analogous equivalent means replacing an image in the original with an image of similar emotive effect that is characteristic of Uzbek. This technique is especially useful for metaphors and similes, since an image transferred directly may be foreign or incomprehensible to the Uzbek reader. At the same time, an analogous equivalent carries the risk of weakening the cultural color and spirit of the period of the original; that is, the reader may be offered images characteristic of an Uzbek setting instead of the environment of early-twentieth-century America [22]. Balancing these two aims demonstrates the translator's skill.

Transposition and modulation are often used for emotive units because of the grammatical structure of the language. For example, a feeling expressed by a noun in English may be rendered in Uzbek by a verb or an adjective. Such a change does not in itself lose emotivity, but it may change whether the feeling is presented as a "state" or as a "process," which should be recorded as a comment on the card.

Compensation is one of the most important, and at the same time least attended to, techniques in translating emotive vocabulary [17]. If a unit cannot be rendered directly, the translator may make up for the lost emotivity with another device in the nearby context. To identify compensation in the analysis, the sentences surrounding the unit are also examined, because its result is visible not in a single word but at the level of the whole paragraph.

Descriptive translation and neutral equivalent often seem similar, but they differ: in the former the meaning is conveyed through an explanation, so the volume expands and conciseness is lost; in the latter the meaning is generalized and the emotive mark is lost. The former is usually the result of a desire to preserve meaning, the latter of a striving for clarity and fluency. In the analysis these two cases are recorded separately.

Omission is the most categorical loss in translating an emotive unit. It may sometimes be justified (for example, removing a redundant or awkward repetition in Uzbek), but omitting repetitions that express a stylistic feature of the original weakens the cumulative effect characteristic of Dreiser's prose. For this reason, omission is analyzed separately and its cause (stylistic, grammatical, cultural, or carelessness) is indicated.

The unified analysis card. To bring the results of the above stages and classifications into a single form, a unified analysis card is completed for each unit. The card systematizes the data, helps compare the results of several researchers, and provides a ready dataset for quantitative processing in the next section.

Table 3. Card for analyzing an emotive unit

Translation analysis fields			
Source unit	The unit, the full sentence, chapter and page, the speaker (author or character)	Emotivity criteria	Which of the lexical, contextual, functional and comparative criteria are met
Source group	One of the five groups (Table 1)	Translation passage	The Uzbek equivalent and its form in context
Type of equivalent	Translation technique (Table 2)	Emotive charge	Preserved, intensified, weakened or lost
Comment	Reason for loss or change, compensation, translator's decision, recommended equivalent		

On the basis of the cards, it is determined which techniques were used more often in each group and in which techniques the emotive charge changed most. For example, it is expected that in the group of figurative devices the share of neutral equivalents and descriptive translation will be higher than for emotive-denotative units, because recreating an image with the same force in another language is more difficult. This hypothesis is tested on the corpus in the practical analysis part of the work.

The advantage of the methodology is that it measures translation quality not only by the number of omitted words but also by the degree to which emotive effect is preserved. Its limitation is that a certain degree of subjectivity remains in evaluating the level of emotive charge. This limitation is reduced by the second researcher's check, dictionary data, and contextual analysis, but it is not completely eliminated.

Additional notes on interpreting the results of the card

After the card is completed, its results are interpreted in several stages. In the first stage, a separate conclusion is drawn for each unit: whether the emotive charge was preserved, why it changed, and how much this change affected the meaning of the original. In the second stage, the units are summarized by group and the main tendency in each group is identified. In the third stage, the translator's stylistic orientation across the whole work, that is, the inclination toward preserving, exaggerating, or neutralizing emotivity, is assessed. Such multi-stage interpretation helps evaluate a translation on the basis of systematic data rather than isolated examples. At the same time, it makes it possible not merely to criticize the translator's work but to understand the logic behind his or her decisions. This is because translation is always a process of choice, and choice is often made under a number of constraints (differences in language systems, reader expectations, publishing requirements). The set of cards also serves as a database. Keeping it as a spreadsheet allows the researcher to sort and count units by group, technique, state of emotive charge, or chapter. For example, comparing the units in the first chapters of the novel (Carrie's arrival in the city) with those in the last chapters (the period when she has achieved fame but feels an inner emptiness) shows how consistently the translator applied emotive means over the course of the work.

The cards also make it possible to compare by character: the composition and translation of the emotive units occurring in the speech of Carrie, Hurstwood, and Drouet, and in the narration about them, are compared. This shows whether the translator was able to distinguish the emotive voices of the different characters or reduced them to the same tone, which gives important insight into the quality of the translation of characters.

Sample analysis: the procedure for completing the card. To show how the methodology works, a model example of

completing the card is given below. The example is not a result of the study but an illustrative example constructed by the author to explain the procedure; in an actual analysis, the sentence in the original, the page, and the passage taken from the translation are given precisely. Suppose that a sentence in the original contains an emotive-denotative unit denoting the character's loneliness, and that it occurs in the author's narration close to the character's consciousness. The researcher first checks the lexical criterion (the word denotes a feeling in the dictionary), then identifies the contextual and functional criteria (the sentence describes Carrie's situation in the city), and tests the comparative criterion (the effect weakens when the word is replaced with a neutral one). Because three or four criteria are met, the unit is included in the analysis.

Then the passage in the translation is found. If the translator rendered this word with a suitable word denoting a feeling, the equivalent is marked "full equivalent" and the emotive charge "preserved." If a general, weak word was chosen instead, the equivalent is recorded as "neutral equivalent" and the charge as "weakened," and the proposed alternative is indicated in the comment field. If the depiction of loneliness was restored in another sentence, this is recorded as "compensation." In this way the decision on a single unit is justified and suitable for checking by another researcher.

Table 4. A model example of completing the card (illustrative example)

Field	Model entry
Source unit	A word naming a feeling (loneliness); the author's narration, close to the character's consciousness
Criteria	Lexical, contextual, functional, comparative: 4
Source group	Emotive-denotative unit
Translation equivalent	A neutral general word (model case)
Type and means of equivalent	Neutral equivalent; lexical means
Emotive charge	Weakened
Comment	Replacement with a word that names the feeling precisely is recommended; no compensation was found in another sentence

Verifying the reliability of the classification and borderline cases. Manual classification is not entirely free of researcher subjectivity; therefore, reliability testing is an integral part of the methodology. For this purpose, a portion of the selected units (about one tenth) is classified independently by a second researcher, and the agreement between the two classifications is calculated. Cohen's kappa coefficient, which is widely used to assess agreement, may be applied; a value above 0.6 is usually considered sufficient, and a value above 0.8 is interpreted as high agreement [20].

Cases of low agreement are discussed and their causes identified: this is most often due to an unclear definition of the criteria or to a unit belonging to two groups at once. Such cases are marked "borderline" and either the criteria are clarified or the unit is recorded with a primary and a secondary group. For example, a figurative device may at the same time belong to the emotive-connotative group; in that case, the primary group is chosen according to which property of the unit predominates.

Another aspect of the methodology concerns quantitative processing. For the classified units, the share of equivalent types and states of emotive charge is calculated in each group, and the results are presented in cross-tabulations. Such tables reveal regularities in the translator's style (for example, which types of units are neutralized most often). However, quantitative data are not sufficient for an independent conclusion and must always be supplemented by qualitative analysis, since a single successful compensation may justify dozens of minor losses.

Finally, the results of the analysis should be turned into recommendations addressed to the translator. The methodology is not limited to noting shortcomings: for each state of weakened or lost charge, an alternative equivalent is proposed and its rationale explained. This approach makes translation criticism constructive and makes it possible to use the results of the study in teaching translation.

Intermediary translation and the issue of comparative context. Translations of literary works from English into Uzbek have historically often been made through Russian. If the translation of "Sister Carrie" ("Baxtiqaro Kerri") was likewise made not from the original but from a Russian translation, the researcher must take this into account in order to interpret the changes in emotive units correctly. This is because the emotive charge may change in two stages: in passing from English to Russian, and then from Russian to Uzbek. Comparing only the Uzbek translation with the original may wrongly present a change from the first stage as the translator's own Uzbek decision.

For this reason, the methodology defines identifying the source of the translation as a separate preparatory stage. The language from which the translation was made may be indicated in the publication data, in the foreword, or in sources about the translator. If this information cannot be established, the researcher interprets the results with caution and notes that changes in the equivalents may be the result of a "translation chain." If possible, the Russian translation is also compared as auxiliary material, and the stage at which the change occurred is determined.

This situation also shows the flexibility of the methodology: by adding an "intermediary translation" field to the card, a trilingual analysis can be carried out. Such an extended scheme makes it possible to study not only the Uzbek translation but also the effect of the translation chain on emotive charge.

Table 5. Stages of the methodology and their outcomes

Stage	Main action	Outcome
1. Preparation	Identifying the texts, publication data, and the source of the translation	Material passport
2. Marking	Reading the original and marking units suspected of being emotive	Preliminary list
3. Screening	Checking against dictionaries and the four criteria	Confirmed and borderline units
4. Classification	Distribution into five groups	Classification of source-text units
5. Equivalent analysis	Finding the translation passage; determining the technique and the state of emotive charge	Completed analysis cards
6. Verification and interpretation	Second researcher's check, quantitative processing, conclusions	Reliability indicator and recommendations

Limitations and scope of application of the methodology. Openly stating the limitations of the methodology is a requirement of scientific honesty. First, the assessment of the level of emotive charge cannot be absolutely objective: the researcher's feel for the language, age, and cultural experience affect the judgment. Second, the analysis relies mainly on the written text, whereas the real effect of a translation on the reader requires empirical verification (a questionnaire, reading experiments). Third, the methodology is focused on the lexical level, while the emotive effect of syntactic rhythm, the tone of the period, and multi-layered compositional devices remains a subject for separate research.

Nevertheless, the scope of application of the methodology is broad. It can be used in analyzing translations of other realist and naturalist works, in comparing several translations of one work, and in teaching translation, to train students to work with emotive units. By completing the card, students come to understand the link between a translation decision and its consequence, which develops practical translation skills.

To adapt the methodology, the criteria and groups can be refined according to the characteristics of the work. For example, in translating poetic texts rhythm and rhyme, in dramatic works stage speech, and in publicistic texts tone and evaluative vocabulary require special attention. Such adaptation is carried out while preserving the basic logic of the methodology (clear criteria, two-dimensional evaluation, a verifiable card).

Practical recommendations for translators and editors. The practical value of the analytical methodology lies in the fact that it can also be applied in the translation process itself. Before starting work on a text, it is useful for the translator to draw up an emotive map of the work, that is, to mark the main experiences of the characters, the author's ways of evaluating, and the points where the tone changes. In the case of Dreiser's novel, such a map includes stages such as Carrie's fear and hope on arriving in the city, the growth of her dreams, and fame as an actress together with inner emptiness, and the choice of emotive means changes at each stage.

The next recommendation concerns grouping units before translation. For emotive-denotative units, the translator can compile a synonymic series in advance and choose from it the variant whose intensity matches; for figurative devices, the translator can compile a list of images in Uzbek that evoke a similar effect. This work ensures that the translation is even and consistent: the same unit is rendered with the same emotive force throughout the work.

The following one is aimed at guarding against omission and neutralization. The desire to produce a fluent and concise text often leads to removing repetitions, intensifiers, or emotional epithets. In Dreiser's prose, however, it is precisely such repetitions and accumulating details that create the character's mental state and the pressure of the environment. For this reason, it is recommended to approach each omission decision with the question "what emotive function does this unit perform?"

The next recommendation applies to editors: when a translation is being prepared for publication, the editor can apply the principle of the analysis card, mark the places where the emotive charge has changed, and discuss them with the translator. Such work helps find solutions that remain close to the original without interfering with the naturalness of Uzbek.

The final recommendation concerns the training of translators. In working with master's students and students, an assignment of choosing short passages, having them translate independently, and then evaluating their own translation with the analysis card is effective in developing translation skills. The student learns to explain the reason for his or her decision in writing, which shapes him or her into a conscious translator.

Conclusion. The article develops the methodological foundations for extracting emotive lexical units from the source text of T. Dreiser's novel "Sister Carrie" and classifying their Uzbek equivalents. Four criteria for identifying an emotive unit and the rule for applying them, a six-stage extraction procedure, and a five-group classification of source-text units are proposed. A two-dimensional scheme that takes into account both the translation technique and the state of emotive charge is substantiated for evaluating equivalents in translation.

The following recommendations follow from the results of the study: (1) in selecting an emotive unit, rely on clear criteria rather than the researcher's impressions; (2) analyze each unit in its context, taking into account who is speaking; (3) evaluate a translation equivalent not as "correct-incorrect" but by the degree to which the emotive charge is preserved; (4) record the results of the analysis in the form of a unified card and test the stability of the classification with the help of a second reader.

The proposed methodology will serve as a basis for corpus analysis in the practical chapter of a master's study and can also be used in studying Uzbek translations of other English-language literary works.

The results described in the article prompt two important shifts in the study of the translation of emotive vocabulary. First, analysis moves from the researcher's general impression toward clear criteria, stages, and documented decisions. Second, translation quality is measured not only by correspondence of meaning but also by the preservation of feeling and tone, which corresponds more fully to the main task of literary translation.

The further development of the methodology can be seen in three directions. The first is automating the analysis card in the form of a spreadsheet or a corpus manager. The second is testing the level of emotive charge through a reader questionnaire, that is, comparing the researcher's assessment with how actual readers perceive it. The third is a three-way comparison of the translation of "Sister Carrie" with Russian translations. These directions will make the study of the translation of emotive vocabulary more reliable and comprehensive.

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