



## ARTÍCULOS

UTOPIA Y PRAXIS LATINOAMERICANA. AÑO: 25, n° EXTRA 7, 2020, pp. 304-310  
REVISTA INTERNACIONAL DE FILOSOFÍA Y TEORÍA SOCIAL  
CESA-FCES-UNIVERSIDAD DEL ZULIA. MARACAIBO-VENEZUELA  
ISSN 1316-5216 / ISSN-e: 2477-9555

### Translation of Emotional Media From English to Russian

*Traducción de medios de emotividad del inglés al ruso*

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Este trabajo está depositado en Zenodo:

DOI: <http://doi.org/10.5281/zenodo.4009730>

#### RESUMEN

La esfera emocional se considera uno de los sistemas humanos más complejos. El traductor moderno de textos literarios tiene una doble tarea: transmitir las realidades e imágenes características de la cultura del idioma original y, al mismo tiempo, preservar la integridad, la claridad y la armonía del idioma nativo. El valor práctico del estudio está determinado por la posibilidad de aplicar los resultados contenidos en la práctica de la traducción artística, en enseñar la metodología de traducción en el desarrollo de manuales didácticos y en la enseñanza del inglés.

**Palabras clave:** Emoción, Equivalencia y adecuación de la traducción, Personalidad lingüística del traductor, Texto artístico, Vocabulario emocional.

#### ABSTRACT

The emotional sphere is considered one of the most complex human systems. The modern translator of literary texts has a double task: to convey the realities and images characteristic of the culture of the original language and, at the same time, preserve the integrity, clarity and harmony of the native language. The practical value of the study is to determined the possibility of applying the results contained in the practice of artistic translation, in teaching the methodology of translation, in the development of didactic manuals and in the teaching of English.

**Keywords:** Artistic text, emotion, emotional vocabulary, equivalence and adequacy of translation, linguistic personality of the translator.

Recibido: 03-08-2020 • Aceptado: 05-09-2020



## **INTRODUCTION**

In the conceptual and linguistic picture of the human world, emotions occupy a large place, which constitutes the motivational basis of consciousness and social behaviour. The study of emotions involved representatives of various areas of humanitarian knowledge: psychologists, philosophers, linguists, and psycholinguists. In domestic and foreign linguistics, a whole trend has developed that studies the conceptualization and verbalization of emotions in the language (Zabavnova & Zamaletdinov: 2016, pp.3471-3475). The majority of emotional linguists consider relevant the problem of a comparative study of the verbalization of emotions in different linguocultures. As in linguistics, and psychology and philosophy, many attempts were made to create a classification of emotions, but none of these classifications was widely accepted and was not used as a universal tool for further research. The difficulty in creating such a classification is that often the same emotion is denoted by different words, and this or that language designation can only be a symbol of the intensity of the emotion already having its name in the language (for example, joy-delight-euphoria) (Jones: 1986, p.212). In addition, it is widely known that verbalization of emotions is ethnically specific and occurs differently in different linguistic cultures. Here, too, it is necessary to mention the continuing polemic with the universality / non-universality of emotions. With a great deal of certainty, we can say that the so-called basic emotions (mental processes based on the perception of the world by a person, for example, fear) are universal. However, there are also socialized (in other terminology - moral or aesthetic) emotions, which are a culturally conditioned product (Shakhovskii: 2008, p.208). The main objective of this study is to establish lexical and syntactic means of adequately conveying descriptions and expressions of emotional state in the artistic translation into Russian of the semantic system of the language of the novel «Howl's moving castle» by Diana Wynne Jones (Jones: 1986, p.212). The main character of the novel is a young girl Sophie, who lives in a fairytale country, where witches and mermaids, seven-mile boots and talking dogs are a common thing. Events are told by Sophie, who is very emotional in nature (Holden & Hogan: 1993, pp.67-88).

## **METHODS**

The novel of Diana Wynne Jones "Howl's moving castle" was chosen by us as an object of research (Jones: 1986, p.212). The actual research material is presented based on of the following principles: the conceptual richness of the text fragments chosen for the analysis of emotional vocabulary; their high specific weight in the semantic structure of the work; availability of translation (the author of the translation is A.Brodotskaya).

Since the scope of this work does not allow the full inclusion of the text case of examples, in most cases combinations of individual original and translation statements are given, but the analysis was carried out taking into account the integral context of the artistic translation (Izard: 2007, p.464).

The following methods were used in work: a comparative analysis of the comparison of the translation text with the text of the original work, transformational, quantitative, statistical analysis (Sokolova: 2020).

## **RESULTS**

All of us constantly feel different emotions: joy, sadness, sadness, etc. Emotions help us understand each other better. People belonging to different nations are able to accurately perceive the expressions of a human face. Different cultures relate differently to different emotions, endowing experiences and manifestations of individual emotions with social connotation, which affects upbringing and socialization, and this, in turn, affects the system of notions of the world, the social organization and the semantic embodiment of certain elements in the structure of the meaning of emotional vocabulary (Amirova: 2020). In all known language systems, there

are signs of emotions, and behind each of them, there are existing ideas about the character of emotions, about the causes that cause it, etc. In this connection, it can be said that the designations of emotions provide both the norm of a culture of speech communication in a given language community and various deviations from it in group subcultures. For these purposes, in the lexicon of any language community, there is a starter set of synonymous notations of emotions for describing one or another emotion (Shabasheva & Ignatovich: 2020, pp.13-19).

The emotional sphere is almost the most complex system of man. Emotions are one of the basic and all-pervasive aspects of human experience. Usually, people experience a wide range of emotions: from calm satisfaction in performing a relatively ordinary task to the grief experienced at the death of a loved one (Fedorenko: 2020). Therefore, the sphere of emotions undoubtedly requires in-depth and detailed study not only from the point of view of physiologists and psychologists but also from the position of linguists. For linguists, the language tools used to express the speaker's feelings and to influence the emotional sphere of the listener are of interest (Dou: 2019). The artistic text is primarily related to the world of emotions and feelings of man.

The study of emotive vocabulary is interesting because the true nature of human feelings, passions, emotions, and their strength can be recognized through the form that they acquire, coming from the inner world into the external, that is, thanks to the word. The study of precisely such vocabulary is important and necessary for understanding the ideological meaning of the artistic text and for understanding human psychology as a whole (Solnyshkina et al.: 2018, pp.299-306). The emotions of the heroes of the work are a special psychological reality. Their totality in the text is a peculiar set, changing as the story develops, reflecting the character's inner world in various circumstances, in relations with other subjects. Careful consideration of the names of emotions, their semantic and pragmatic properties is necessary for the fullest understanding of the emotional vocabulary that is part of the lexical-semantic system of language. The current situation in the field of the translation of fiction - in particular, the translation of numerous works of modern English and American writers into Russian - requires the derivation of patterns of treatment with the language, characteristic of quality translations (Gafiyatova & Pomortseva: 2016, pp.146-149; Nasibullova et al.: 2017, pp.447-458).

Relying on the classification of the emotions of the American scientist K. Isard, in this study we identified the most frequently mentioned emotions in the work of Diana Wynne Jones "Howl's moving castle" (Jones: 1986, p.212). In the novel there are the following emotions in most cases: "surprise" (124), "fear" (78), "anger" (53), "joy" (47), "interest" (19), "grief / suffering" (17).

## **DISCUSSION**

The analysis of emotive vocabulary according to V.Shakhovsky's classification allowed to establish that among the vocabulary, which denotes the emotion of in the novel of Diana Jones, the most expressed was the emotion "surprise", which is explained by the inner state of the main character and the genre of the work (Jones: 2013, p.448). Also in the novel expressive emotions of fear and joy: "looking small and upright and nervous", "Cesari's seemed great fun", "I was so angry".

Among the vocabulary describing emotions, the lexemes that describe the inner state of little Sophie dominate. First of all, this is fear, sorrow/suffering: «The customer glared», «Pale and obviously upset», «He stared at Sophie with a kind of beseeching horror», «Her voice seemed to have gone strange with fear and astonishment» (Nicolaeva: 2019, pp.388-392).

The vocabulary was expressing emotions Diana Wynne Jones represents through the exclamations of the main characters. In these cases, the surprise is reflected in the foreground and fear predominates: «I'd be far too scared!», «Like an old maid!» «I-I'm on my way to see my sister», «No. No. Thank you, sir! – she gasped and fled away past him», «What a fate! – Martha exclaimed» (Jones: 2013, p.448).

In the novel "Howl's moving castle" of Diana Wynne Jones the life of young girls is described (Jones: 2013, p.448). The plot of the novel is rather complicated. This is the story of one of the three sisters, Sophie. She is in the power of the spell, imposed by a jealous Swamp Witch. Turning into an old woman, Sophie goes to the castle to the eccentric Wizard Howl, who has far from the best reputation in the district. For a long time lingering there, she can help the wizard, unravel the whole network of intrigues, get rid of her own spell and even find love (Barkhudarov: 1975, p.240; Semerenko & Pliushchai: 2019, pp.39-46).

Events are intertwined with each other so that the story remains tense almost to the very end. "Howl's moving castle" as befits any good fairy tale, ends with a "happy ending". However, even after it, many readers for a long time cannot part with the main characters of the fairy tale - they seem so charming, interesting, "alive".

"Howl's moving castle" – this is not a fairy tale, but a novel in the fantasy genre, because the plot of the book is quite complicated. Nevertheless, there are so many fairy-tale elements, magic, wonders that the book at first glance seems intended for children. In addition, at the heart of it lies just one simple idea of the obligatory victory of good over evil, which is also more characteristic of fairy tales (Komissarov: 1990, p.252).

The main character Sophie lives in a fairytale country, where witches and mermaids, seven-mile boots and talking dogs are a common thing. In the centre of the work the inner state of the girl is described, which is full of emotions, emotional frustrations, fears and joyful moments, surprises that are quite typical for a girl of her age. In most cases, surprise, joy and fear prevail (Cho et al.: 2019, pp.10639-10647).

Having clarified the emotional structure of the work, we set the task to determine whether the emotions of the characters in the original translate into Russian. For this purpose, the translation of the novel by A.Brodotskaya was taken. In the course of the study, it was found that the translator most often uses such lexical transformations as concretization (26.8%), from grammatical transformations - replacement (28%) and permutation (32%). Less commonly, lexical transformations are used: generalization (2.5%) and antonymic translation (2.1%). Let us consider some examples:

Witch had threatened the life of the king's daughter. – Ведьма грозилась убить дочь короля. Using the specification, the interpreter emphasizes how dangerous and terrible the Witch is.

Lettie laughed in a way that showed she was not at all pleased. – Летти рассмеялась – так, что тут же стало ясно: ничутьки она не рада. (addition).

Martha conceded – Марта неохотно согласилась. To express more clearly the inner state of the heroine, the hopelessness of her position, the interpreter uses a refinement.

A.Brodotskaya also introduces idioms into the translation: She felt really excited – Хорошее настроение у нее как корова языком слизнула. The young man looked at her in surprise – Молодой человек в недоумении вздернул бровь. Although such approaches postpone the translation from the original, the author's style is lost, they adorn and contribute to the transfer of the emotional layer of the work, enhance imagery (Mustafa & Mantiuk: 2020).

A. Brodotskaya tries to convey the inner state of her characters. In her translation, the girls seem more emotional than in the original. For example, the translator in each case translates the verb "said" in accordance with the hero's inner state or his attitude to action. Martha's disagreement with her departure is expressed by the verb "хмыкнула" (snorted) instead of "said". Also there are the following translations of this verb: фыркала (snorted), обрадовалась (was glad), радостно восклицала (joyfully exclaimed), ахнула (gasped), пискнула (squeaked), пролепетала (stammered). If in the original, the hero's emotions are expressed only through his speech and actions, the translator also conveys the hero's inner state and in nominative form. For example:

«A manner of speaking», – the shepherd said, edging along against the opposite hedge. – «Это такое выражение», – испугался пастух, прижимаясь к ограде и на цыпочках двигаясь вниз по склону.

1. The most pronounced feature of the translation of emotive elements of English artistic texts into Russian is the detail, the unfolding of the Russian phrase in comparison with the English one.

2. Among the typical lexical means of emotiveness, subject to an extended, detailed translation from English into Russian, one can distinguish phrasal verbs; author neologisms.
3. Among the potential tools for improving the artistic translation from English to Russian at the lexical level, it is possible to single out – the possible "following" the English short and capacious phrase – a more bold reduction, "chopping off" the Russian phrase – in those cases when it is consistent with the construction of the syntactic norm of the Russian proposal, does not distort the meaning and does not reduce the degree of expression of the emotional tone – a more flexible, creative attitude to the Russian language – a more bold introduction of neologisms into the Russian phrase (primarily when translating experimental literature – fiction, "youth" novels, etc.).
4. Among the typical syntactic means of emotion, subject to an extended, detailed translation from English into Russian, different types of inversion can be distinguished.
5. Among the syntactic means of emotiveness common in the Russian language, but not peculiar to the English language, successfully applied for the purpose of intensifying the expression of the emotional tone in the translation from English, are specialized impersonal constructions with the meaning of the physical and emotional state, based on the use of the verbs of the passive voice and predicates of the emotional state; ellipsis of the subject.

## **CONCLUSION**

The main purpose of the translator of a work of art is to create a text that would be perceived by the recipient in the same way that the source text is perceived by its reader. The translation is designed to provide such indirect bilingual communication, which, as far as possible, would be as close to normal, monolingual communication. Moving towards this goal, the translator consciously or unconsciously searches for semantic resources of linguocreativity and chooses one or another method based on his knowledge, life and professional experience. In English and Russian linguistic consciousness and world outlook, the value of concepts is different; it is specific for each language and each culture, having certain ethnocultural meaning. The ultimate goal of an interpreter in the modern world is to identify and translate by available means the national specificity of both cultures, that is, to minimize the asymmetry of intercultural communication.

## **ACKNOWLEDGMENTS**

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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