

## Specifics of Translation of Emotive Vocabulary (Case study: “Howl's Moving Castle” Novel by Diana Wynne Jones)

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### Abstract

The expression of an emotional state is a main feature that distinguishes fiction from other literary trends. The problem of emotivity is now among the most discussed issues in anthropocentric linguistics, but despite the researchers' great attention, many of its aspects are still debatable. In the present research, features of the language transfer of emotions are investigated in the translation of fiction from English into Russian. The novel «Howl's moving castle» by Diana Wynne Jones (1986) was selected as a material for monitoring the process of translating emotive vocabulary. Authors sought to classify the emotive vocabulary in an artistic work, and also consider and analyze the translation of this lexicon into Russian that was translated by Jones (2013). The following methods were used to solve tasks: A comparative analysis of the translation with original text, and transformational, quantitative, statistical analysis. The theoretical basis of research included classifications of emotive vocabulary that was proposed by Shakhovski (2008), and the classification of emotions by Izard (2007), as well as the classification of translational transformations by Barkhudarov (1975) and Komissarov (1990). The theoretical significance of research lies in the fact that the text emotivity phenomenon is considered according to the comparative linguistics, in general, and the theory of translation in particular. The equivalence of concepts of equivalence and adequacy of translation is justified and clearly demonstrated. The practical value of study is determined by the possibility of applying its results in the artistic translation, in teaching the methodology of translation, in development of didactic manuals on the theory and practice of translation, in the teaching English at senior courses of universities on practical lessons and seminars in special courses.

**Keywords:** Emotional vocabulary; Emotion; Translation; Artistic text; Linguistic personality of translator; Translation transformations.



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### 1. Introduction

In the conceptual and linguistic picture of the human world, emotions occupy a large place that constitutes the motivational basis of consciousness and social behavior. The research on emotions involved representatives of various aspects of the humanitarian knowledge: psychologists, philosophers, linguists and psycholinguists. In domestic and foreign linguistics, a whole trend has developed and it studies the conceptualization and verbalization of emotions in the language (Zabavnova and Zamaletdinov, 2016). A majority of emotional linguists considers problems of comparative study on the verbalization of emotions in different linguocultures. Like linguistics, psychology and philosophy, many attempts have been made to create a classification of emotions, but none of these classifications are widely accepted and used as a universal tool for further research (Antúnez, 2018). The difficulty in creating such a classification is that the same emotion is often denoted by different words, and this language designation can only be a symbol of the intensity of emotion that already has its name in the language (e.g. joy-delight-euphoria). In addition, it is widely known that the verbalization of emotions is ethnically specific and it differently occurs in various linguistic cultures. It is necessary to mention the continuing polemic about the universality/ non-universality of emotions. With a great deal of certainty, we can argue 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 that are culturally conditioned products (Mustafina *et al.*, 2017). The main objective of study was to establish lexical and syntactic means of adequate conveyance of descriptions and expressions of emotional state in the artistic translation into Russian of a semantic language system of «Howl's moving castle» novel by Diana Wynne Jones. The main character of novel is a young girl, Sophie, who lives in a fairytale country, where witches and mermaids, seven-mile boots and talking dogs are common things. Events are told by Sophie who is very emotional in the nature (Novikova *et al.*, 2018).

## 2. Methods

The Diana Wynne Jones's novel, "Howl's moving castle", was chosen the subject of the present research. The actual research material was presented on the basis of the following principles: The conceptual richness of text fragments chosen for analyzing the emotional vocabulary; their high specific weights in the semantic structure of work; and the availability of translation (A. Brodetskaya is the author of translation).

Since the scope of this work does not allow the full inclusion of text of examples, combinations of individual original and translation statements are presented in most cases, but the analysis was performed by taking into account the integral context of the artistic translation.

The following methods were used in the present research: A comparative analysis of comparison of translation text with original text as well as the transformational, quantitative, and statistical analysis.

## 4. Results and Discussion

All humans constantly feel different emotions: Joy, sadness, sadness, etc. Emotions help us properly understand each other. People belonging to different nations are able to accurately perceive expressions of a human face. Different cultures communicate differently with different emotions, endowing experiences and manifestations of individual emotions with social connotation that affects upbringing and socialization. This, in turn, affects the system of notions in the world, the social organization and the semantic embodiment of certain elements in the structure of emotional vocabulary meanings. In all known language systems, there are signs of emotions and there are existing ideas about characters of emotions behind each of them about causes, etc. In this connection, designations of emotions provide both the norm of a culture of speech communication in a language community, and various deviations from it in group subcultures. For these purposes, there is a starter set of synonymous notations of emotions for describing one or more emotions in the lexicon of any language community.

The emotional sphere is almost the most complex human system. Emotions are basic and all-pervasive aspects of human experience. People usually experience a wide range of emotions from calm satisfaction in performing relatively ordinary tasks to the grief experience at the death of a beloved person. Therefore, the sphere of emotions undoubtedly requires in-depth and detailed study not only from physiologists and psychologists' points of view, but also from linguists' perspective. For linguists, language tools are used to express speaker's feelings and affect listeners' emotional sphere. The artistic text is primarily related to the world of human emotions and feelings. The study on the 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 words. The precise study on such vocabulary is important and necessary for understanding the ideological meaning of artistic texts and the human psychology as a whole (Solnyshkina *et al.*). In this work, heroes' emotions are a special psychological reality. Their totality in the text is a peculiar set changing as the story develops and reflects characters' inner world in various circumstances and in relations with other subjects. Comprehensive consideration of names of emotions, their semantic and pragmatic properties is necessary for the fullest understanding of the emotional vocabulary as a part of the lexical-semantic language system. The current situation in the translation of fiction, in particular, the translation of numerous works of modern English and American writers into Russian, requires the derivation of treatment models with the language, and characteristics of quality translations (Gafiyatova and Pomortseva, 2016; Nasibullova *et al.*, 2017).

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

The analysis of emotive vocabulary according to V. Shakhovsky's classification allowed establishing it as the vocabulary that denoted the emotion in the novel of Diana Jones. The most expressed emotion was the "surprise" that was explained by the inner state of main character and the genre of work. In the novel, there were expressive emotions of fear and joy including "looking small and upright and nervous", "Cesari's seemed great fun", and "I was so angry".

Lexemes, which describe the inner state of little Sophie, dominate in the emotions describing vocabulary. They are 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».

The vocabulary, which expresses emotions of Diana Wynne Jones, represents through main characters' exclamations. In these cases, the surprise is reflected in the foreground, and the 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».

Young girls' life is described in the novel, "Howl's moving castle" by Diana Wynne Jones. The plot of novel is rather complicated. It is the story of one of three sisters, Sophie. She is in the power of 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.

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

"Howl's moving castle" is not a fairy tale, but a novel in the fantasy genre, because the plot of book is quite complicated. Nevertheless, there are so many fairy tale elements, magic, wonders that the book at first glance seems to be suitable for children. In addition, at its heart, it has just a simple idea of the obligatory victory of good over evil, which is also the common characteristic of fairy tales.

The main character, Sophie, lives in a fairytale country, where witches and mermaids, seven-mile boots and talking dogs are common things. In the center of work, the inner state of girl is described, and it 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.

Clarifying the emotional structure of work, we determined characters' emotions in the original translation into Russian. To this end, the translation of novel by A. Brodetskaya was taken into consideration. In the study, it was found that the translator most often used such lexical transformations as concretization (26.8%), from grammatical transformations- replacement (28%) and permutation (32%). Less commonly lexical transformations were used: generalization (2.5%) and antonymic translation (2.1%). Some examples:

Witch had threatened the life of the king's daughter. Using the specification, the interpreter emphasizes that how dangerous and terrible the Witch is.

Lettie laughed in a way that showed she was not at all pleased. (addition).

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

A. Brodetskaya also introduces idioms into the translation: She felt really excited. The young man looked at her in surprise. Although such approaches postpone the translation from the original, the author's style is lost, they adorn and contribute for transferring the emotional layer of work and enhance the imagery.

A. Brodetskaya tries to convey the inner state of her characters. In her translation, girls seem more emotional than the original. For example, the translator 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 "snorted" instead of "said". Furthermore, there are the following translations of this verb: snorted, was glad, joyfully exclaimed, gasped, squeaked, and stammered. In the original version, if the hero's emotions are expressed only through speech and actions, the translator also conveys the hero's inner state and in a nominative form. For example:

«A manner of speaking», – the shepherd said, edging against the opposite hedge.

1. Details are the most pronounced features of the translation of emotive elements of English artistic texts into Russian and they unfold the Russian phrase in comparison with the English.

2. Among the typical lexical means of emotiveness which show an extended, detailed translation from English into Russian, the following cases dominate: 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 syntactic norms construction 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, for applying successfully to intensify the expression of the emotional tone in the translation from English, the following cases dominate: 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; and ellipsis of subject.

## 5. Summary

Results of analyzing the novel, "Howl's moving castle", by Diana Wynne Jones indicate that the text is saturated with the emotive vocabulary. The presence of a large number of emotive vocabularies in the novel creates an emotive space of text that literally permeates emotions. The main emotions are surprise, fear, joy, sadness, etc. A. Brodetskaya tries to convey the emotional structure of the original version. She skillfully uses translation transformations, but due to differences of languages, the author's idea is distorted or lost. It should be also noted that mismatches in the system of two languages present great difficulties of translation. These difficulties fluctuate in a fairly wide range: from individual untranslatable elements to the entire source text. Solving such problems can be achieved by correct production of various translation transformations.

## 6. Conclusion

The art translator's main purpose is to create a text, which may be perceived by recipients, in the same way that the source text is perceived by its reader. The translation is designed to provide such indirect bilingual communication that can be as close as normal and monolingual communication as far as possible. 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. Values of concepts are different in the English and Russian linguistic consciousness and world outlook creating a certain ethno-cultural meaning. The ultimate goal of a translator is to identify and translate by available means, the national specificity of both cultures in the modern world to minimize the asymmetry of intercultural communication.

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