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Qualifying paper

LANGUAGE MEANS OF EXPRESSING EMOTIVENESS IN THE SOURCE AND TARGET LANGUAGE

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INTRODUCTION

In contemporary linguistics and translation studies, emotiveness is recognized as a fundamental element of human communication. The expression of emotions through language not only conveys the speaker's internal state but also plays a crucial role in shaping the stylistic and pragmatic dimensions of discourse. In translation, rendering emotive language accurately is vital to preserving the author's intended impact on the target audience. This relevance is especially pronounced in the context of literary translation, where stylistic fidelity and emotional nuance are inseparable from the text's integrity.

A considerable number of scholars have explored various aspects of emotive language and its translation. Ukrainian researchers such as O. V. Bohdanova, Y. Holovatska, M. V. Huretska, and N. M. Zhuravlova have focused on the linguistic means of conveying emotionality in both source and target texts, particularly emphasizing challenges in translating negatively charged or expressive units. Similarly, works by T. Ivanina, O. Kalustova, and N. V. Kosmatska provide insights into the stylistic and semantic transformation of emotive lexemes during translation. Internationally, the contributions of E. Nida, P. Newmark, J. C. Catford, G. Toury, and L. Venuti have laid the theoretical groundwork for understanding translation equivalence, intercultural communication, and the translator's role in emotional transfer.

Despite the abundance of literature on translation strategies and stylistic nuances, there remains a need for a more detailed contrastive analysis of the linguistic means used to express emotiveness in English and Ukrainian, especially regarding how these means are preserved, adapted, or neutralized in translation. This constitutes the scientific novelty of the present study.

The aim of the research is to identify and analyze language means of expressing emotiveness in the source and target languages and to determine effective strategies for their translation.

To achieve this aim, the following **objectives** are set:
1. To define the concept of emotiveness in linguistic and translation contexts.
2. To classify language means of expressing emotiveness in English and Ukrainian.
3. To analyze examples of emotive language in source texts and their translations.
4. To evaluate translation strategies used for conveying emotiveness.
5. To draw conclusions about the adequacy and equivalence of emotive translation.

The **object** of the research is emotive expression in language.

The **subject** is the linguistic means of expressing emotiveness and their transformations in translation.

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The **material** of the study includes selected English-language literary texts and their Ukrainian translations, as well as examples from Ukrainian texts translated into English. The analysis is based on both authentic texts and translation corpora.

The **methods** used in this study include descriptive and comparative analysis, contextual analysis, componential analysis, and elements of discourse analysis. Case study methodology is also applied following the principles outlined by R. K. Yin.

The theoretical significance of the research lies in its contribution to understanding how emotiveness functions as a cross-linguistic and cross-cultural phenomenon and in refining the conceptual apparatus of emotive translation. The practical value is reflected in its applicability to translation training, lexicography, and literary translation practice.

The structure of the work consists of an introduction, two main chapters, conclusions, and a list of references. The first chapter presents the theoretical foundations of emotiveness and its linguistic representation in English and Ukrainian. The second chapter provides a practical analysis of emotive expressions and their translation, followed by a discussion of strategies and implications.

PART 1
THEORETICAL FOUNDATIONS OF EXPRESSING EMOTIVENESS THROUGH LANGUAGE

1.1. The Concept of Emotiveness in Linguistics: Key Aspects and Definitions

The concept of emotiveness in linguistics is a central topic in the study of language, as it deals with how emotions are expressed and understood through linguistic means. Emotiveness refers to the way in which language conveys emotional states, attitudes, and feelings, often going beyond mere factual content to communicate the speaker's internal psychological or emotional experience. This concept is essential not only in everyday communication but also in literature, advertising, political discourse, and any form of interaction where emotional impact plays a crucial role. Emotiveness in language can be manifested in various ways, through word choice, tone, syntactic structures, and even the pragmatic context in which communication occurs.[11]

In the field of linguistics, the concept of emotiveness has been explored through multiple perspectives, resulting in a range of definitions and approaches. Broadly speaking, emotiveness is the capacity of language to express emotions, either directly or indirectly, through linguistic elements such as lexicon, grammar, and discourse structure. This expression of emotion can serve various functions, such as persuading the audience, strengthening a message, or evoking empathy

or compassion. The emotional component of language is what makes communication not just a logical exchange of information but a rich, dynamic interaction between speakers, often involving complex psychological and social processes.[1]

One key aspect of emotiveness in linguistics is the distinction between emotions and affect. While emotions are specific, often intense reactions to particular stimuli (such as joy, anger, sadness, etc.), affect refers more broadly to an underlying emotional tone or state that may not always be explicitly expressed. The study of emotiveness often involves identifying how language can encode and convey these emotions or affective states, and how listeners or readers interpret and respond to them. For example, in the case of exclamations or interjections, such as "Oh!" or "Wow!", emotiveness is conveyed in a very direct, immediate manner. These expressions are often spontaneous, unmediated by more complex syntactic structures, and offer clear signals of emotional intensity.

The lexicon plays a fundamental role in the linguistic expression of emotiveness. Words that inherently carry emotional weight, such as "love," "hate," "fear," "joy," "despair," or "anger," are primary carriers of emotive meaning. However, emotiveness is not confined to explicit emotional vocabulary; it can also emerge through the connotations and associations that words evoke. For instance, the word "home" can have strong emotional connotations of safety, warmth, and belonging, even though it does not inherently denote an emotion itself. Thus, much of the emotive power of language arises from the subtle interplay of words' denotative and connotative meanings.

Grammatical structures are also pivotal in expressing emotiveness. Various syntactic constructions can modify the emotional tone of a message. For example, the use of the subjunctive or conditional mood can introduce hypothetical scenarios that evoke uncertainty or desire, while imperative sentences can carry commands that express urgency or strong emotions. Moreover, questions and exclamations – common features of emotional expression – are grammatical tools that can shape the emotional atmosphere of a conversation. The way sentences are structured, their rhythm, and their punctuation (in spoken or written form) can all contribute to the degree of emotional intensity a message conveys.[10]

At the same time, emotiveness in language is not solely about emotional expression but also about emotional impact. This brings into play the concept of the emotive function of language, as formulated by linguist Roman Jakobson. According to Jakobson, language serves several functions, one of which is the emotive function, where the primary focus is on the speaker's feelings or emotions. This function highlights the speaker's attitude toward the message and is often emphasized in emotional speech or in contexts where persuasion, argumentation, or personal expression are central. The emotive function is particularly prominent in expressive genres like

poetry, personal letters, or informal communication, where the emotional state of the speaker is foregrounded.

The concept of emotiveness also intersects with stylistic and rhetorical devices. Literary figures of speech, such as metaphor, irony, hyperbole, and personification, are commonly employed to evoke or intensify emotional responses. For example, a metaphor like "her heart was a battlefield" carries a rich emotional charge that conveys inner turmoil in a way that literal language cannot. These stylistic choices allow speakers and writers to convey emotions in more nuanced, subtle ways, often creating a deeper emotional resonance with the audience. Furthermore, repetition, rhythm, and the careful arrangement of words and phrases can heighten emotional effects, making the expression of feelings not only more vivid but also more enduring.[13]

An important aspect of emotiveness in communication is its pragmatic dimension, where context plays a crucial role in shaping how emotions are conveyed and understood. In different communicative settings, emotions are expressed differently, and what might be considered emotionally appropriate in one context might not be in another. For instance, the emotional tone of a speech in a political context may differ significantly from that of a casual conversation among friends. The interpretation of emotional expressions depends not only on the words themselves but also on the social and cultural norms governing communication in a given context. The speaker's intentions, the relationship between the communicants, and the situation itself all influence how emotional messages are received and processed.

Moreover, emotiveness in language is not only a matter of individual expression but also a social phenomenon. Emotions are often shared, negotiated, and shaped within communities, and linguistic expressions of emotion can reflect broader cultural values, beliefs, and practices. Different cultures have varying ways of expressing emotions, and certain emotional states may be emphasized or de-emphasized depending on social norms. Linguists studying emotiveness take into account these cultural differences, recognizing that emotions are both universally experienced and culturally specific in their expression.

In conclusion, the concept of emotiveness in linguistics highlights the profound role that emotion plays in human communication. Far beyond transmitting factual information, language serves as a powerful tool for expressing internal emotional states and influencing the emotional responses of others. Emotiveness manifests through lexical choices, grammatical structures, pragmatic context, and stylistic devices, enabling speakers and writers to convey a wide range of feelings –both directly and subtly. The study of emotiveness enriches our understanding of language as a dynamic, expressive, and deeply human phenomenon.

1.2. Classification of Linguistic Means of Expressing Emotiveness: Lexical, Grammatical, and Stylistic Levels

The lexical level of expressing emotiveness is centered on the choice of vocabulary and specific words that convey emotions either directly or indirectly. At this level, emotional expression is deeply rooted in the inherent meanings and associations of words, making it one of the most accessible and versatile ways to communicate feelings.

Emotionally charged words are a fundamental component of this level. These are words that carry an intrinsic emotional weight, such as "happiness," "anger," or "grief." Such terms directly reference human emotions and states of mind, making them essential for conveying feelings explicitly. They are universally understood and form the basic building blocks of emotional language, allowing for clear and straightforward communication of affective states.

Interjections serve as another powerful tool in the lexical repertoire. Words like "oh," "ah," "wow," or "ouch" act as spontaneous expressions of emotions, ranging from surprise and awe to pain and excitement. These linguistic elements often stand alone and do not require additional context to convey the emotional reaction, making them particularly effective in both written and spoken language. Interjections add immediacy and authenticity to emotional communication.[19]

Connotative words are those whose meanings extend beyond their dictionary definitions, carrying positive or negative associations that evoke specific emotional responses. For example, words like "glorious" and "radiant" evoke positive feelings of admiration or delight, while terms like "disastrous" and "grim" bring forth negative connotations of fear or sadness. By carefully selecting connotative words, speakers and writers can subtly influence the emotional tone of their message.

Diminutives and augmentatives are modifications of nouns that express affection, endearment, or intensity. Diminutives, such as "kitten" or "puppy," often carry affectionate or tender connotations, while augmentatives like "giant" or "colossal" amplify the perceived scale or intensity of an object or concept. These forms are particularly effective in personal or poetic communication, where emotional nuance is key.[14]

Idioms and fixed expressions are another significant aspect of the lexical level. Phrases like "heartbroken" or "over the moon" pack complex emotional meanings into a few words, making them invaluable for conveying feelings quickly and vividly. These expressions often have a cultural or idiomatic dimension, making them resonate strongly within specific linguistic communities. They offer a rich tapestry of emotional language, enabling nuanced and creative communication.

Together, these lexical elements form a robust system for expressing emotions in language. By carefully choosing words with the appropriate emotional resonance, speakers and writers can craft messages that connect deeply with their audience, evoke vivid imagery, and convey the full spectrum of human feelings.

The grammatical level of expressing emotiveness focuses on the structural and syntactical features of language that evoke emotions. At this level, emotional expression is achieved through the deliberate arrangement of words and the use of specific grammatical constructions that amplify or highlight emotional content.

Word order plays a significant role in conveying emotions. Deviating from standard syntax can create emphasis and draw attention to the emotional core of a statement. For instance, the phrase "Gone is my peace!" shifts the typical order, placing the focus on the loss and evoking a sense of sorrow or lamentation. Such inversions or unusual arrangements are powerful tools for emotional impact. Intensifiers are another essential feature at the grammatical level. Words like "so," "very," "extremely," and similar expressions heighten the emotional tone of a statement. These intensifiers amplify the speaker's feelings and make the emotional quality more pronounced, as in "I'm so happy" or "This is extremely frustrating."

Exclamatory sentences are a direct means of expressing strong emotions. The use of exclamation marks adds vigor and immediacy, transforming ordinary sentences into declarations of excitement, surprise, or despair. For example, "What a beautiful day!" conveys enthusiasm and joy, whereas a sentence like "I can't believe it!" might express shock or disbelief. [10]

Ellipsis, the intentional omission of words, is a subtle yet effective way to generate emotional intensity. By leaving parts of a sentence unsaid, ellipsis creates a sense of urgency, incompleteness, or tension. A statement such as "No hope. Nothing left." conveys despair and resignation through its fragmented structure, forcing the reader or listener to fill in the emotional gaps.

Modal verbs and particles also contribute to emotional expression by reflecting the speaker's attitude, desires, or uncertainty. Words like "must," "might," "surely," or "perhaps" shape the emotional tone of a sentence, indicating urgency, doubt, or optimism. For instance, "You must come!" expresses insistence, while "It might happen" suggests a mix of hope and uncertainty. Repetition is another grammatical device often used to emphasize emotions. Repeating words or phrases reinforces the emotional message and creates rhythm and intensity. For example, the repeated "No, no, no!" underscores a sense of refusal or distress, while repetition in poetic or rhetorical contexts can add a lyrical quality to emotional expression. Together, these grammatical strategies allow speakers and writers to infuse their language with emotional depth, making their communication more vivid, impactful, and resonant. By manipulating syntax, sentence structure,

and grammatical elements, they can craft messages that not only convey information but also connect with their audience on an emotional level.

The stylistic level of expressing emotiveness emphasizes the use of style, rhetorical devices, and figurative language to enhance the emotional impact of communication. This level is where creativity and artistry play a central role in crafting expressions that resonate deeply with the audience, allowing the speaker or writer to transcend the literal meaning of words and evoke vivid emotional responses. Metaphors and similes are among the most powerful stylistic tools for evoking emotions. By drawing comparisons between seemingly unrelated concepts, these devices create striking images that stir the imagination and connect on a deeper emotional level. For example, the metaphor "Her eyes were oceans of sorrow" not only conveys sadness but also paints a picture of depth and endlessness, amplifying the feeling of melancholy. Similarly, similes like "He was as brave as a lion" use explicit comparisons to highlight qualities such as courage, adding richness to the emotional tone.

Hyperbole, or deliberate exaggeration, is another stylistic device that dramatically enhances emotional expression. It magnifies the intensity of a feeling or experience, often to the point of absurdity, for a powerful effect. A statement like "I'm dying of laughter!" exaggerates the reaction to humor, conveying extreme amusement in a way that feels vivid and immediate. Hyperbole is frequently used to emphasize the speaker's emotional state and draw attention to the significance of an event or sentiment. Personification involves attributing human qualities to inanimate objects or abstract ideas, making them more relatable and emotionally engaging. This technique helps to bridge the gap between the reader's or listener's emotions and the subject matter. For instance, "The wind whispered secrets through the trees" not only creates a serene and mysterious atmosphere but also imbues the natural world with a sense of life and intention, evoking wonder or nostalgia. These stylistic devices work in concert to elevate language, transforming straightforward communication into an emotionally charged and aesthetically pleasing experience. By appealing to the senses, imagination, and emotions, the stylistic level allows for a richer, more nuanced expression of feelings, enabling writers and speakers to connect deeply with their audiences and leave a lasting impression.

1.3. Specific Features of Using Emotive Language Tools in Different Languages

Language is used as a medium to express one's feelings and thoughts. Examining emotion dictionaries and investigating the ways in which different words express emotions can help users of different styles better understand each other in communication. In recent years, research on emotions has grown significantly. New ideas in cognitive linguistics, corpus-based studies,

cultural studies, first and second language acquisition, experimental psychology, and language evolution have shed significant light on the nature of emotions and feelings. There have been several attempts to clarify and categorize categories of emotions. Four groups of academic emotions are particularly important for student learning.

Achievement emotions are those associated with achievement activities and the success or failure that results from them, such as enjoyment of learning, hope and pride associated with success, and anxiety and shame associated with failure. Epistemic emotions are emotions caused by cognitive problems, such as surprise at a new task, curiosity about an obstacle, confusion, frustration, and pleasure when a problem is solved. Topic emotions are emotions related to the topic presented in the lesson, such as empathy for the fate of a character in a novel, anxiety or disgust over a medical problem, or enjoyment of a painting discussed in an art lesson. The last group of emotions are the social emotions associated with the teacher and peers in the classroom, such as love, empathy, compassion, admiration, contempt, envy, anger, and social anxiety. These emotions are especially important in teacher-student interactions and group learning.

The relationship between language and emotion can be viewed from two angles. The relationship between language and emotion is divided into two kinds: language can be regarded, in a broad sense, as something that is done emotionally. With this in mind, it is assumed that people have emotions at least sometimes and that being emotional acquires subjectivity and affects communication situations in various ways. In this view, language and emotion are two parallel systems used simultaneously, and a relationship exists in which one system (emotion) affects the performance of the other (language). Both share their functions in people's communication processes.

All languages have a common core, which is innate and is preserved by pre-linguistic meaning preparation. This common core is the basis for people to use language as a kind of mini-language for saying whatever they want to say. This common core can only be identified and understood by language, but in an important sense, it is language-independent.

Six groups of affective concepts based on general themes, each linked to some aspect of the cognitive scenario, can be identified [10]. These include the following. One is "something good happened to me," which assures people that one feels good because something good has happened. English words that imply this concept include joy, happiness, pleased, delight, relief, exciting, hope, and similar terms. Another concept is associated with "something bad has happened," referring to a real or hypothetical event that brings distress, grief, sorrow, or frustration. The next idea is linked to "something bad may or will happen," expressed in terms like fear, dread, anxiety,

and nervousness. Another group encompasses "I don't want this to happen," which involves a protest against something that opposes one's will, reflected in words such as anger, resentment, and shock. Other groups include "thinking about others," which covers emotions directed toward or about others, such as envy, jealousy, compassion, and admiration, and "thinking about oneself," which focuses on self-evaluative emotions such as pride, guilt, and shame.

Additionally, five tokens of emotion are conception, sensation, reflection, involuntary expression, and voluntary expression. Conception, impression, and reflection are universal adaptations transmitted biologically, while spontaneous emotions vary culturally and are passed through social interaction. Emotional terms can also name and express emotions, such as anger, joy, or sadness. Vivid emotional terms, under specific circumstances, can directly express emotions, as seen in expressions like "I love you."

These emotional expressions find powerful vehicles in literature, particularly in short narratives. Short stories have been identified as an effective tool to enhance linguistic and cognitive skills. The simple language in short stories helps learners improve their vocabulary while covering a variety of topics, such as arts, social studies, and science. As flexible educational tools, short stories are advocated for inclusion in curricula to foster comprehensive learning.

Furthermore, games, songs, arts and crafts activities, and short stories are considered practical tools for young learners. In particular, short stories are a great tool for teaching vocabulary, as words are most effective when learned in meaningful contexts. There is another large group of emotion-related terms. Every time we talk about our emotions, we use imagery, especially metaphors and metonymy. These two types of imagery phenomena seem to have always been integral to human conceptualization of emotion. Metaphor is defined as a way of thinking about things through similarity or comparison between the literal and figurative meaning of an expression.[17]

The potential benefits of stories in helping learners understand how reading stories can shape their emotional equilibrium have been widely noted. Stories can inspire learners, relieve anxiety, and stimulate imagination and analytical skills. They are seen as a reliable tool for inspiring learners, alleviating their anxieties, and stimulating their imagination. Selecting appropriate stories relevant to learners' criteria has, however, posed challenges for teachers in creating resources based on learners' language skills. Teachers interested in adapting their behavior often pay close attention to the implementation of storytelling in the classroom. Through stories, learners can observe the consequences of a character's actions and learn to solve problems independently while managing their emotions.

Numerous studies have documented the significant impact of storytelling on emotional, social, and psychological development. Learners can find solutions in stories for dealing with

emotions, a key feature of personality that often influences quality of life. Teaching emotional control may, therefore, be a central goal of language instruction in schools. Recent focus has been placed on managing desires and behaviors, as well as on life satisfaction, expectations, and inspiration. Psychologists often view emotions as potential barriers to decision-making and engagement, even though their role in influencing choices has long been recognized. Short stories have emerged as a unique tool for emotion research, offering dynamic situations that depict the workings of human emotions such as joy, excitement, conflict, and depression. The storytelling format strengthens the connection between text and emotions, making reading narrative fiction a profound emotional experience.

Specifically, short stories immerse the audience in real-life situations of happiness, sadness, fear, and other emotions. These are conveyed through expressive verbs and vivid descriptions, maximizing the audience's interest and engagement. From a sociocultural perspective, stories also function as devices to preserve and maintain culture and tradition. Emotions in storytelling influence social interactions, attitudes, and decision-making, emphasizing the role of regulatory mechanisms in behavior. [9]

Literature serves as a medium for teaching authentic language. Its well-structured language, enriched by stylistic choices, supports the development of reading, writing, speaking, listening, and critical thinking skills. It fosters sociolinguistic and pragmatic knowledge, key components of communicative competence. Literature's authenticity offers rich contextualized language expressions, which are invaluable for learning. In writing, it provides a foundation for practice; in speaking, it encourages learners to relate events in poems, novels, and short stories to real-life experiences. Audio versions enhance listening skills, while novels and poems allow for multiple and close readings that strengthen comprehension and reading sub-skills such as skimming and scanning.

In addition to general language learning, literature accelerates content-based instruction and fosters emotional intelligence. Emotional intelligence involves the ability to control and manage emotions in difficult situations. Literature encourages students to construct meaning from texts, offering them new ways to perceive the world. It is thus considered a crucial component of the ESL curriculum and an invaluable tool for language teaching.

In summary, the use of literature in the foreign and second language classroom offers significant benefits, including increased motivation, authenticity, cultural and intercultural awareness, exposure to globalization, intensive and multiple reading practice, sociolinguistic and pragmatic knowledge, enhanced grammar and lexical knowledge, improved language skills, development of emotional intelligence, and cultivation of critical thinking.

An example of an empirical study on emotion and language explored the relationship between emotional expression and knowledge of narrative structure. The research examined developmental differences in Mandarin-speaking children's use of emotional expressions in their stories and how these expressions related to their understanding of narrative structure. The findings revealed age-dependent differences in emotional expression. Specifically, younger children, around 5 years old, focused their emotional expressions on local and direct situations, whereas older children, approximately 9 years old, demonstrated a broader scope by incorporating domestic situations. Adults, however, integrated both local and global storylines to enhance narrative coherence, displaying a more sophisticated approach to emotional attributions. These observations suggest that the ability to use emotional expressions effectively in storytelling reflects the narrator's understanding of narrative structure and coherence.[8]

Another study analyzed emotional expressions in Russian fairy tales and their translation into Bulgarian and English. It highlighted differences in how fairy tales are treated across cultures, with English traditions often categorizing them as literary texts rather than sources of emotional vocabulary. Related research examined the role of action verbs in expressing emotional states in English and Italian. The study focused on the emotion "happiness" and demonstrated how metaphorical extensions of movement verbs conceptualize emotions. This approach proposed a conceptual metaphor framework to explain how verbs encoding physical movement are used to describe cognitive and emotional states, revealing a cross-cultural ability to associate motion with emotional experiences.

Further studies examined the connection between emotion words and emotion perception. Research demonstrated that limiting access to emotion words like "anger" altered how emotional faces were perceived, showing that emotion words play a critical role in shaping the visual perception of emotions. Similarly, the relationship between emotional intelligence (EI) and language learning outcomes has been explored. One study revealed that emotional short stories improved the writing performance and EI scores of EFL students. Another study assessed the impact of literature-based activities on oral production in learners of English as a foreign language, showing that such activities positively influenced learners' fluency, accuracy, and complexity in speaking.

Pragmatic competence has also been shown to play a crucial role in emotional understanding. Research assessing children's lexical and syntactic knowledge alongside their pragmatic competence found that children with stronger pragmatic skills were better at understanding the emotions of others. This suggests that pragmatic competence facilitates the comprehension of complex and moral emotions, as well as the mental regulation of emotions,

underscoring the importance of a holistic approach to language learning that incorporates emotional and social dimensions.

These findings collectively emphasize the interconnectedness of language, emotion, and education, underscoring the value of integrating literature and emotional intelligence into language learning curricula to promote deeper emotional comprehension and communicative effectiveness.

PART 2

COMPARATIVE ANALYSIS OF EMOTIVE MEANS IN THE SOURCE AND TARGET LANGUAGES

2.1. Reproducing Emotional Coloring in Translation: Challenges and Solutions

Reproducing emotional coloring in translation is one of the most nuanced and challenging aspects of the translator's craft. Emotional coloring refers to the affective tone, mood, or atmosphere conveyed by the original text through its choice of words, sentence structure, rhythm, and style. Successfully preserving this emotional dimension while translating a text requires a deep understanding of both the source and target languages, as well as the cultural and emotional contexts in which they operate. This task often involves a balancing act between literal accuracy and artistic fidelity, as the translator strives to evoke the same emotional response in the target audience as the original text intended. Below, we explore the challenges and potential solutions involved in this complex process.

One of the most significant challenges in reproducing emotional coloring lies in linguistic differences between languages. Every language has its own unique set of expressive tools, such as idioms, metaphors, diminutives, and syntactic structures, which may not have direct equivalents in another language. For instance, a metaphor that carries deep emotional weight in one culture might be meaningless or even confusing in another. Consider the Russian expression "душа разрывается," which translates literally to "the soul is tearing apart." While the phrase is evocative in Russian, its direct translation into English might not resonate emotionally with an English-speaking audience. The translator, therefore, must find an equivalent expression in English, such as "my heart is breaking," that captures the same intensity of emotion while aligning with the target culture's linguistic norms.

Cultural differences further complicate the task of preserving emotional coloring. Emotions are often expressed and interpreted differently across cultures, and what might be considered deeply moving in one culture could seem overly sentimental or restrained in another. For example, Japanese literature often conveys emotions through subtlety and understatement, relying on implication and mood rather than explicit descriptions. Translating such texts into a language like English, which tends to favor more direct emotional expression, can risk either losing the subtlety or overemphasizing the emotions. To navigate this, translators must have a nuanced understanding of both cultures and carefully adapt the text to preserve its emotional essence without alienating the target audience.

Another challenge arises in maintaining the stylistic features of the original text, which often play a crucial role in its emotional impact. Poetic texts, for instance, frequently rely on rhythm, rhyme, and sound patterns to evoke emotions. Translating poetry requires not only linguistic skill but also creative ingenuity to recreate these effects in the target language. A translator might need to sacrifice certain aspects of the original, such as exact rhyme, to retain the emotional tone and overall artistic integrity. For example, Lesya Ukrainka's poetry often combines evocative imagery with a rhythmic intensity that reflects her emotional depth. A literal translation might fail to capture this rhythm, requiring the translator to prioritize emotional resonance over word-for-word fidelity.

In prose, the emotional coloring can be embedded in sentence length, punctuation, or narrative voice, all of which must be carefully considered during translation. George Orwell's 1984, for instance, uses short, blunt sentences to convey the oppressive atmosphere of a totalitarian regime. Translating such prose into a language with a preference for longer, more complex sentences (such as German or Russian) might dilute the emotional impact. In these cases, translators must find ways to adapt the style to the target language while preserving its emotional effect, perhaps by experimenting with sentence structure or lexical choices.

To address these challenges, translators often adopt creative and adaptive strategies. One solution is to prioritize functional equivalence over literal translation, focusing on reproducing the effect of the text rather than its exact wording. This might involve rephrasing or even reimagining certain passages to evoke the same emotional response in the target audience. Collaboration with native speakers and cultural experts can also provide valuable insights into how best to adapt emotionally charged elements of the text. Additionally, translators might rely on footnotes or glosses to explain cultural nuances that cannot be directly translated, though this approach is typically reserved for academic or literary contexts.

Another effective strategy is the use of parallel texts or previous translations as reference points. By examining how other translators have handled similar challenges, a translator can gain inspiration and develop their own approach to preserving emotional coloring. However, this must be done with caution to avoid simply replicating past solutions, as each text presents unique challenges that require fresh thinking.

Finally, understanding the intended audience is key to successfully reproducing emotional coloring. A translator must consider the expectations, cultural context, and emotional sensibilities of the target readership. For instance, translating a highly emotional speech for a formal diplomatic audience might require a more restrained tone, while the same text translated for a general readership might allow for greater emotional expressiveness.

In conclusion, reproducing emotional coloring in translation is a delicate and complex process that requires not only linguistic expertise but also cultural sensitivity and creative problem-solving. Translators must navigate linguistic and cultural differences, adapt stylistic features, and balance fidelity to the original with the need to resonate emotionally with the target audience. By employing adaptive strategies, collaborating with experts, and maintaining a deep understanding of both source and target cultures, translators can preserve the emotional richness of a text and ensure its impact transcends linguistic boundaries. This process, while challenging, is essential for conveying the full depth and humanity of the original work, making it accessible and meaningful to a new audience.

Many domestic and foreign linguists have studied the translation of literary works, emphasizing the importance of preserving the national-cultural specificity and stylistic features of the original text. They have highlighted the critical issue of achieving an adequate translation by recreating imagery, poetic elements, aesthetic qualities of speech, and expression. This process involves using various linguistic tools, such as emotionally expressive vocabulary, comparisons, epithets, metaphors, repetitions, and wordplay, which define the expressive and emphatic nature of a literary work. [14]

Emphasis (from Greek *emphasis* – expressiveness, depiction) is defined as "the intensification of speech, an enhancement of its emotional expressiveness, highlighting an element through intonation, repetition, direct address, or rhetorical questions" [10, p. 14]. Thus, emphatic constructions are perceived in contrast to neutral expressions. They should not be viewed as deviations from or violations of linguistic norms but rather as natural manifestations of expressive and emotionally colored language. The primary function of such works is to create an artistic and aesthetic impact on the reader or listener [8]. This is achieved through imagery, poetic elements, speech aesthetics, expression, intensity, vividness, and the use of diverse linguistic tools, such as emotionally expressive vocabulary, comparisons, epithets, metaphors, repetitions, wordplay, irony, and more. The use of these elements determines the expressive and emphatic nature of a literary work [10, p. 37].

English emphatic constructions have their own national-specific characteristics and modes of expression, including accent-intonation features (intonation rise or fall, emphatic stress, and elongation) and lexical-syntactic tools (auxiliary intensifiers, repetitions, and direct addresses). These contribute to greater expressiveness and emotionality in the literary style of a text.

The following passage from the Nausicaa episode in James Joyce's Ulysses exemplifies the use of emphatic constructions in English literary style, specifically through repetition, parallelism, and prosodic rhythm:

Original (English):

"And she saw a long Roman candle going up over the trees, up, up, and, in the tense hush, they were all breathless with excitement as it went higher and higher and she had to lean back more and more to look up after it, high, high, almost out of sight…" [24, p. 345]

Ukrainian Translation:

«І вона побачила, як довга римська свічка злітала над деревами, вгору, вгору, і в напруженій тиші всі затамували подих від хвилювання, коли вона піднімалася все вище і вище, і їй довелося відхилитися все більше і більше, щоб подивитися вгору за нею, високо, високо, майже з поля зору…» [25, p. 383]

Stylistic Function of Emphatic Constructions:

Both the original and the translation use repetition and gradual escalation as expressive stylistic devices. These emphasize:

• The emotional state of the protagonist (awe, admiration).

• The physical upward motion of the firework (mirrored in the structure of the sentence).

• A poetic, musical rhythm that slows down reading speed and enhances visual imagination.

This alignment shows the translator's sensitivity to both form and function. The Ukrainian version does not merely provide a semantic equivalence but reconstructs the emphatic structure and expressive prosody to match the literary tone of Joyce's prose.

This excerpt illustrates how emphatic constructions—especially repetitive and parallel syntactic patterns—can be effectively preserved in translation without sacrificing expressiveness. It also highlights the translator's role not just as a linguistic converter but as a co-creator of stylistic fidelity across languages.

Language's primary function is communicative, but its emotive function plays a crucial role, manifesting whenever a speaker expresses their attitude or seeks an emotional response from the interlocutor. Emotional components often arise from logical ones but tend to replace or significantly modify logical meanings. For example, while *honey* and *duck* may have little in common in a literal sense, these English terms of endearment are close synonyms in their figurative use [2, p. 137].

Researchers emphasize that emphasis has a national character. "Sometimes emphatic models in English and Ukrainian truly coincide, but more often, this similarity is only superficial" [1, p. 24].

Among the defining features of emphasis, linguists highlight that "an emphatic construction is a syntactic structure used to emphasize a specific sentence element" [10, p. 117].

In texts, emphatic constructions are expressed through tools such as the auxiliary verb *do*, inversion, the *it is ... that* construction, negative structures, and models like *as ... as*.

The translation of the construction *it is (was, were, will be)... that (which, who, whom)* poses certain challenges due to its formal elements. To convey this construction, intensifying words such as *only*, *precisely*, or *just* are often employed and moved to the beginning of the sentenc*e (e.g., It was he who wrote about the antibiotic synthesis* becomes *Саме він писав про синтез антибіотиків).*

The most frequent cases involve negative constructions with no preceding nouns *(e.g., It was not until recently that his book about secondary metabolites was published translates to Тільки нещодавно його книга була опублікована).*

The *as... as* model, though relatively rare, carries a strong emotional undertone. For example, the construction may be combined with pronouns like *any*, *anybody*, or *anything* to express emphasis: *This castle is as ancient a building as any in Scotland* translates to *Це, мабуть, самий старовинний замок у Шотландії.*

The analysis of these sentences highlights that emphasis is a common phenomenon in English. Translating such constructions into Ukrainian is further complicated by the abundance of technical terms and the difficulty of rendering the national and cultural distinctiveness of the original text. The ability to recognize and understand emotional connotations in English texts, as well as the skillful use of both lexical and grammatical expressive tools according to Ukrainian norms, are essential for achieving accurate translation across texts of varying stylistic orientations.

The emotional coloring of a word (neutral, negative, or positive) serves as a marker of the attitude toward phenomena, actions, or qualities described in the text. For instance, words like *лизоблюд (sycophant), підспівувати (to echo), and шкурник (self-seeker) have negative connotations, while diminutive suffixes in Ukrainian (e.g., братик for brother or хатинка for house) add positive emotional coloring.*

Thus, the emotional semantics of a word can be positive or negative. In the following pairs of English and Ukrainian words, the first is neutral, while the second carries an emotional marker: *dog – doggie, cat – pussy, womanly – womanish, to attack – to accost, smell – fragrance; кішка – кішечка, сидіти – розсістися.*

The emotional essence of a phrase can permeate the entire expression, often spreading across different elements of the text. As a result, the emotional component of a word may be reproduced in another location within the statement or through the semantics of a different word entirely.

Preserving the emotional tone in translation by selecting words with equivalent emotional resonance is critical for achieving equivalence.

2.2. Stylistic and Contextual Peculiarities of Conveying Emotiveness in the Target Language

From a stylistic perspective, emotiveness in a language is conveyed through a wide array of linguistic features, each contributing to the emotional resonance of the text. Among these features are vocabulary choice, syntactic structures, punctuation, and figurative language. In the realm of translation, the challenge lies in carefully considering these elements to achieve not just linguistic equivalence but also an emotional and cultural adaptation that aligns with the expectations of the target audience.

Vocabulary selection stands out as one of the most influential factors in expressing emotiveness. Words carry not only their literal meanings but also connotative undertones that evoke specific emotions. For instance, the English expression "devastating loss" communicates a profound sense of grief and despair, far exceeding the emotional intensity of a more neutral term like "great loss." Translating such phrases requires the translator to identify equivalent expressions in the target language that evoke a similar emotional impact. However, this task is complicated by the fact that languages vary significantly in the depth and breadth of their emotional vocabularies. While one language might offer a single term to encapsulate a specific feeling, another may require multiple words or phrases to approximate the same sentiment. In such cases, translators must employ strategies such as compensation or cultural adaptation to preserve the emotive effect of the original text.

Figurative language, including metaphors, similes, and idiomatic expressions, further enriches the emotional texture of a text. These stylistic devices often carry layers of meaning that transcend their literal interpretations, making them powerful tools for conveying emotiveness. Translating figurative language, however, presents unique challenges. A literal translation may fail to capture the original's emotional depth, cultural relevance, or aesthetic quality. For example, the English idiom "a heavy heart," which vividly depicts a sense of sorrow, may not resonate directly in the target language due to differences in cultural imagery and emotional expression. In such cases, the translator must find a culturally resonant equivalent that conveys the same emotional weight. This process often demands a high degree of creativity and cultural insight, as the translator seeks to balance fidelity to the original text with the expectations and sensibilities of the target audience.

In addition to vocabulary and figurative language, syntactic structures and punctuation play crucial roles in shaping the emotional tone of a text. The arrangement of words and phrases can significantly influence how emotions are perceived. For example, short, fragmented sentences can create a sense of urgency, tension, or excitement, while longer, more flowing sentences might evoke calmness, reflection, or melancholy. Translating these stylistic nuances requires a sensitivity to the rhythm and flow of the target language, as well as an understanding of how syntactic choices can affect the reader's emotional experience. Punctuation, too, serves as a subtle yet impactful element of emotive expression. Marks such as exclamation points, ellipses, and dashes can amplify or modulate the intensity of emotions conveyed in the text. While these punctuation marks often have direct counterparts in the target language, their usage conventions may differ, necessitating thoughtful adjustments to maintain the intended emotive effect. In sum, the stylistic peculiarities of conveying emotiveness in translation demand a nuanced and multifaceted approach. Translators must navigate the interplay of vocabulary, figurative language, syntax, and punctuation, all while considering the cultural and emotional expectations of the target audience. By attending to these stylistic elements with care and creativity, translators can ensure that the emotional essence of the source text is not only preserved but also resonates authentically in the target language.

Punctuation and orthographic features are integral to conveying emotiveness in written language, as they help shape the tone, pace, and emotional intensity of the text. Marks such as exclamation points, ellipses, or dashes can serve as powerful tools to amplify the emotional impact of a sentence or phrase. For instance, an exclamation point can indicate surprise, excitement, or anger, heightening the emotional charge of a statement. Similarly, ellipses can convey a sense of uncertainty, hesitation, or suspense, while dashes can create pauses that emphasize a shift in thought or tone. These punctuation marks allow the writer to subtly manipulate the reader's emotional response, guiding them through the emotional landscape of the text.

In the context of translation, these punctuation marks often have direct equivalents in the target language, but their usage conventions may differ significantly. In some languages, an exclamation point may be used more frequently to express strong emotions, while in others, the same emotional intensity might be conveyed through different means, such as word choice or sentence structure. Translators must be attuned to these cultural and linguistic differences, making careful decisions about when to replicate, adapt, or modify the punctuation to maintain the emotional tone of the original text. For example, in some languages, ellipses might not carry the same emotional weight as in English, and a translator may need to replace them with a different device, such as an em dash or a pause in the sentence, to achieve the same effect.

Moreover, typographical elements such as italics, bolding, and capitalization also play a role in expressing emphasis and emotional intensity. Italics can be used to highlight particular

words or phrases, drawing attention to their significance or emotional impact. Bolding can similarly emphasize key concepts or emotions, while capitalization often serves to express heightened feelings, such as anger or excitement. These orthographic features add another layer of meaning to the text, reinforcing the emotional tone and guiding the reader's perception of the message. However, just as with punctuation, the conventions for using these typographical elements may differ between languages. What might be considered appropriate in one language may seem excessive or unnecessary in another, requiring the translator to make adjustments that align with the target language's norms and the expectations of the audience.

Syntax and sentence structure are equally vital in conveying emotiveness, as they determine how the information is presented and how the emotional tone is experienced by the reader. The arrangement of words and phrases within a sentence can profoundly influence the way emotions are perceived. For instance, short, fragmented sentences often convey urgency, excitement, or heightened emotions, as they create a sense of rapid movement or a sudden burst of feeling. A string of quick, sharp statements can generate tension, stress, or excitement, drawing the reader's attention to the immediacy of the emotional situation. This kind of sentence structure is often used in fast-paced narratives or moments of high emotional stakes, where the intensity of the emotions demands an equally intense syntactic arrangement.

On the other hand, longer, more flowing sentences tend to evoke a sense of calmness, melancholy, or reflection. The rhythm of the sentence, with its clauses and phrases unfolding in a more measured way, can mirror the gradual unfolding of emotions or the deep contemplation of feelings. This type of structure is often used in introspective or poignant moments, where the emotional tone is less about immediacy and more about depth and nuance. The contrast between short and long sentences can thus serve to reinforce the emotional arc of the narrative, creating a dynamic ebb and flow that mirrors the emotional experience of the characters or the message being conveyed.

In the process of translation, adapting these syntactic and sentence structure nuances is essential for preserving the emotional authenticity of the original text. A translator must carefully consider how the sentence structure in the target language will affect the emotional tone, ensuring that the rhythm, pacing, and flow align with the intended emotional effect. While the translator may not always be able to replicate the exact sentence length or structure, they can employ equivalent syntactic devices in the target language to achieve a similar emotional response from the reader. In some cases, this may involve restructuring sentences, changing punctuation, or reordering elements within a sentence to better suit the emotional needs of the target text.

Thus, both punctuation and sentence structure are not mere technical aspects of language, but essential elements that shape the emotional landscape of a text. Through the strategic use of

these features, writers and translators can guide the emotional experience of their readers, creating a deeper connection to the content and enhancing the emotional authenticity of the message. In translation, the challenge lies in not only preserving the emotional intensity of the original text but also adapting it to resonate with the cultural and linguistic expectations of the target audience.

Context plays a pivotal role in shaping how emotiveness is conveyed and understood, especially in translation. It encompasses a broad spectrum of factors, including cultural, situational, and communicative elements, all of which influence how emotions are expressed and perceived in different languages. A translator must be acutely aware of these contextual peculiarities to accurately transfer emotional content from one language to another, ensuring that the emotional tone resonates appropriately with the target audience. Cultural context is one of the most significant factors influencing emotional expression. Emotions are not universal; they are deeply ingrained in the cultural fabric of a society, and the way emotions are articulated often varies from one culture to another. In some cultures, emotional restraint is valued, and people may communicate their feelings through indirect language or subtle gestures rather than through overt declarations. In these societies, it is often seen as inappropriate to display emotions too openly, and a more nuanced, understated approach is preferred. For example, in many Asian cultures, emotional control and modesty are highly regarded, so expressions of joy or sadness might be more restrained. Translating emotional expressions from such cultures requires a delicate balance, as the translator must ensure that the emotional weight is conveyed without being too overt or direct, which could be perceived as culturally inappropriate.

On the other hand, some cultures embrace more direct or vivid emotional expression. In many Western cultures, it is common to express emotions openly and without reservation, using strong, descriptive language to convey feelings of anger, joy, sorrow, or excitement. In these contexts, emotiveness is often enhanced by clear, explicit statements that leave little room for interpretation. For a translator working with texts from such cultures, the challenge lies in finding equivalent expressions in the target language that maintain the intensity and clarity of the emotional message while being culturally appropriate. In some cases, this may require adopting a more assertive or emphatic tone to match the emotional directness of the original text.

Situational context is another crucial element that shapes the expression of emotions. The specific circumstances in which a communication takes place, including the relationship between the speaker and the audience, significantly affect the emotional tone of the language. In formal settings, for instance, emotions might be conveyed in a more refined, measured manner, using elevated or poetic language to express feelings while maintaining respect for the formality of the situation. A political speech or a public address often relies on eloquent language that evokes emotion without losing the dignity of the occasion. The translator, therefore, needs to ensure that

the emotional tone in a formal context remains respectful and sophisticated, adhering to the conventions of the target culture.

Conversely, in more informal situations, such as personal letters, conversations between friends, or intimate expressions of emotion, the language used tends to be more relaxed and colloquial. In these contexts, emotiveness is often communicated through familiar expressions, humor, or even slang, reflecting a deeper emotional connection between the speaker and the audience. The challenge for the translator is to preserve the intimacy and authenticity of the emotional expression while adapting it to the linguistic norms of the target language. This might involve using more casual or idiomatic expressions that evoke a similar sense of warmth or closeness.

The relationship between the speaker and the listener also influences the degree of emotional intensity and the style of emotional expression. In certain contexts, emotions are communicated with a sense of urgency, reflecting a strong emotional bond or a critical situation. For instance, a parent expressing concern to a child or a lover writing a passionate letter will use language that emphasizes the emotional stakes of the relationship. In these cases, the translator must pay close attention to the intensity of the emotional expression, ensuring that the urgency and emotional depth are conveyed in a way that resonates with the target audience. On the other hand, more distant or professional relationships may result in a more tempered and less emotionally intense tone, where emotions are expressed in a way that maintains appropriate boundaries. Moreover, the communicative context also includes the medium of communication, whether it is written, spoken, or visual. Each medium carries its own conventions for emotional expression. In written texts, such as novels or letters, the emotions are often conveyed through detailed descriptions, internal monologues, and carefully chosen words. In spoken communication, tone of voice, pauses, and emphasis play significant roles in conveying emotional meaning. In translations, it is important for the translator to adapt the emotional content not only to the language but also to the medium, whether the text will be read aloud, silently, or accompanied by visual elements.

All these contextual factors – cultural, situational, and communicative – work together to shape how emotiveness is expressed and understood. A translator must navigate these factors skillfully, ensuring that the emotional essence of the source text is faithfully conveyed while also making necessary adjustments to meet the expectations and sensibilities of the target audience. This requires more than just linguistic competence; it demands cultural awareness, emotional intelligence, and a deep understanding of how language operates within different contexts. By considering all these elements, the translator can ensure that the emotional depth and intensity of the original text are preserved, creating a seamless and authentic emotional experience for the reader in the target language.

The genre and medium of a text are fundamental in determining how emotions should be conveyed in translation. The way emotions are expressed in a piece of writing is often shaped by the conventions and expectations of the genre in which the text belongs, as well as the medium through which it is communicated. Each genre and medium has its own approach to emotiveness, requiring the translator to adapt their strategies to preserve both the emotional tone and the integrity of the original work. In literary texts, emotiveness is often intricately woven into the fabric of the narrative, be it through descriptive passages, dialogues, or the inner thoughts of characters. In these texts, emotions are not always overtly stated; instead, they are often suggested through the use of symbolism, metaphor, and imagery, adding depth and complexity to the emotional experience of the reader. Translating this type of emotiveness requires a careful balance of staying true to the nuances and aesthetic qualities of the original text while also ensuring that the emotional resonance is preserved in the target language. The translator must pay close attention to the choice of words, the flow of the sentences, and the underlying emotions expressed between the lines. For example, a description of a character's longing or despair might be conveyed through subtle imagery or detailed physical sensations, and the translator must ensure that these delicate emotional layers are not lost in the process of translation. Maintaining the rhythm and beauty of the original text while conveying the emotions authentically is a complex challenge that demands both linguistic skill and an understanding of the emotional nuances inherent in literary writing. In contrast, in advertising or public relations materials, emotiveness is often more overt and persuasive. These texts are designed to evoke an immediate emotional response from the reader, urging them to take action or adopt a certain mindset. The language used in these materials is typically bold, direct, and emotionally charged, as the goal is to influence the audience's behavior or perception. In these contexts, the translator's task is to capture the intensity and impact of the original emotional appeal while also tailoring it to the target audience. The emotions conveyed in advertisements are often linked to feelings of desire, excitement, fear, or urgency, and the language must reflect these sentiments in a way that compels the audience. The translator might need to adopt more assertive language choices or employ culturally relevant idioms and expressions that resonate with the audience's emotions. For instance, a marketing slogan that evokes a sense of urgency in one language might need to be adjusted to ensure that the same emotional appeal is communicated effectively in another language. In this case, the translator's role extends beyond linguistic accuracy; they must also understand the psychological triggers and emotional responses that the advertisement seeks to elicit from its target audience.

The target audience plays a crucial role in determining how emotiveness should be translated. Different audiences have varying preferences, cultural backgrounds, and emotional sensibilities, which can significantly influence how they interpret and respond to emotional

content. An emotional appeal that resonates deeply with one audience might be misinterpreted or fail to evoke the desired response in another. For example, humor, which often carries emotional undertones, can be particularly challenging to adapt across cultures. What is considered humorous in one culture may not be perceived the same way in another due to differences in societal values, norms, and language structures. Similarly, irony – often used to convey emotions like sarcasm, disappointment, or surprise – can be difficult to translate, as its meaning often depends on cultural context and the subtleties of tone and expression.

To successfully translate emotiveness for a particular audience, the translator must have a deep understanding of the cultural and emotional expectations of that audience. This involves not only language proficiency but also cultural empathy and insight into how emotions are expressed and understood in the target culture. For instance, in some cultures, direct expressions of emotion might be viewed as inappropriate or overly dramatic, while in others, such expressions are expected and even valued. A translator must recognize these cultural nuances and adjust their translation strategies accordingly. Additionally, the emotional tone of the text must align with the preferences and expectations of the audience in terms of how they engage with emotions. For example, an audience that appreciates subtlety and understatement might prefer a more restrained emotional tone, while a more expressive audience might respond better to an emotionally intense or vibrant translation.

In sum, the genre and medium of a text, along with the preferences and cultural backgrounds of the target audience, all significantly influence how emotions should be conveyed in translation. Whether dealing with the nuanced emotiveness of literary works or the bold emotional appeals of advertising, the translator's task is to ensure that the emotional tone of the original text is faithfully rendered in a way that resonates with the target audience. This requires not only linguistic skill but also a keen awareness of the cultural, situational, and emotional factors that shape how emotiveness is understood and experienced across different languages and cultures.

When translating emotiveness, it is essential for translators to apply a range of strategies to ensure that the emotional content of the original text is effectively conveyed while also being sensitive to the stylistic and contextual peculiarities of the target language and culture. Emotiveness, being deeply rooted in both linguistic and cultural factors, requires an approach that goes beyond mere linguistic accuracy. Translators often rely on strategies like dynamic equivalence, adaptation, localization, compensation, and back-translation to achieve an emotionally resonant translation. Dynamic equivalence is one of the key strategies employed by translators when dealing with emotiveness. This approach focuses on capturing the emotional and functional impact of the original text rather than performing a strict, word-for-word translation. Dynamic equivalence prioritizes the effect that the message has on the reader, rather than just its

literal meaning. This strategy is especially important in cases where the emotional tone or the message's intent might be lost in translation if a more literal approach is used. For instance, a phrase in one language might carry a cultural or emotional nuance that cannot be captured by directly translating each word. In such cases, the translator adjusts the wording and structure of the text to evoke the same emotional response in the target audience, even if this means altering the original structure or choosing words with a slightly different meaning. The ultimate goal is to ensure that the translated text has the same emotional impact as the source text, resonating with the reader in a similar way.

Adaptation and localization are closely related strategies that come into play when direct translation fails to convey the intended emotion or meaning. Adaptation involves changing certain elements of the text to make them more appropriate for the target audience, while localization focuses on ensuring that the text aligns with the cultural norms and values of the target culture. These strategies are particularly useful when the original text includes cultural references or emotional cues that may not have an equivalent in the target language. For example, a joke, metaphor, or idiomatic expression that works well in one culture may not have the same impact or even be understood in another culture. In such cases, the translator may adapt the expression or replace it with a culturally relevant one that evokes a similar emotional response. Localization, on the other hand, ensures that the emotions conveyed by the text are rooted in the cultural context of the target audience, taking into account local customs, traditions, and societal norms. This approach helps to make the translation feel natural and emotionally authentic to the reader, while also maintaining the emotional integrity of the original message.

Compensation is a strategy used when certain emotional nuances or cultural references are lost in the process of translation. This often happens due to differences in language structure, cultural context, or lexical gaps between the source and target languages. If an emotion or subtle emotional cue is difficult to translate directly, the translator may compensate by introducing it elsewhere in the text. For example, if a particular word or phrase in the source language has a unique emotional connotation that cannot be easily replicated in the target language, the translator might add an additional emotional element in a different part of the text. Compensation helps to restore the overall emotional balance and ensures that the reader is not deprived of the emotional experience that the original text aimed to convey.

In sensitive contexts, such as in literature, advertising, or marketing, back-translation is a useful tool for verifying whether the emotive intent of the original text has been preserved in the translation. Back-translation involves translating the text back into the original language by a different translator to check if the emotional nuances and intent have been maintained. This strategy serves as a quality control measure to ensure that the translated text accurately conveys

the same emotional content as the original. In cases where emotional tone is critical – such as in a heartfelt letter, a persuasive advertisement, or a piece of literature – the back-translation process helps confirm that the target audience will experience the same emotions as the original audience. It also provides an opportunity for translators to make adjustments and refine their work, especially in cases where subtle emotional shifts may have occurred during the translation process.

Together, these strategies – dynamic equivalence, adaptation and localization, compensation, and back-translation – allow translators to navigate the complex task of translating emotiveness. These strategies enable the translator to strike a balance between linguistic accuracy and emotional authenticity, ensuring that the emotional intent of the original text is preserved while also making the translation culturally appropriate and emotionally resonant for the target audience. By employing these strategies, translators can ensure that the emotional content of the original text is not only maintained but also enhanced in a way that speaks to the heart of the target audience.

Having explored these translation strategies in theory, we can now examine their practical application through a concrete literary example. Jane Austen's "Pride and Prejudice" offers a rich case study for analyzing how emotiveness is expressed in literature and subsequently how these emotional elements can be rendered in translation. The novel's nuanced emotional landscape provides abundant material for examining the linguistic devices that convey feelings, attitudes, and emotional states.

Analysis of Linguistic Means of Expressing Emotiveness in "Pride and Prejudice":

Jane Austen's novel is rich in emotionally colored vocabulary that helps the author create character portrayals and convey their emotional states. Let's examine a series of examples.

Emotionally Colored Adjectives:

"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." [23, p 1.] – "Це загальновизнана істина, що самотній чоловік, який володіє пристойним статком, неодмінно потребує дружини." [22, p 1.]

In this famous first line of the novel, the expression "universally acknowledged" creates an ironic tone, which is conveyed in the translation through an equivalent counterpart "загальновизнана," maintaining the author's intention.

"How pleasant it is to spend an evening in this way!" – "Як приємно провести вечір у такий спосіб!"

The adjective "pleasant" reflects the character's emotional state and is translated with a direct equivalent "приємно," preserving the emotive coloring of the original.

"She is tolerable, but not handsome enough to tempt me." – "Вона стерпна, але недостатньо вродлива, щоб спокусити мене."

The evaluative adjective "tolerable" is translated with an equivalent "стерпна," which accurately conveys the contemptuous tone of Darcy's statement.

Emotionally Colored Nouns:

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?" – "Мій любий містере Беннет, – сказала йому якось його дружина, – ви чули, що Незерфілд-парк нарешті винаймають?"

The address "my dear" is a typical English expression of affection, which in the translation is conveyed by the direct equivalent "мій любий."

"She is such a fine lady!" – "Вона така витончена пані!"

The emotionally colored noun phrase "fine lady" is translated as "витончена пані," preserving the positive evaluation.

Emotionally Colored Verbs:

"Mrs. Bennet deigned not to make any reply, but, unable to contain herself, began scolding one of her daughters." – "Місіс Беннет не зволила відповісти, але, не в змозі стриматися, почала дорікати одній зі своїх дочок."

The verb "deigned" has a distinct emotional coloring emphasizing the character's haughtiness, which is preserved in the translation. Also, the emotionally charged verb "scolding" accurately reflects Mrs. Bennet's irritable character and is translated as "дорікати."

"Elizabeth was shocked to think that, however incapable of such coarseness of expression herself, the coarseness of the sentiment was little other than her own breast had harboured and fancied liberal!" – "Елізабет була шокована думкою про те, що хоча сама вона й не здатна на таку грубість у висловлюваннях, грубість почуття мало чим відрізнялася від того, що вона плекала у своєму серці й вважала справедливим!"

The verb "shocked" conveys the heroine's strong emotional reaction, which is preserved in the Ukrainian translation with the direct equivalent "шокована."

Emotionally Colored Adverbs:

"You take delight in vexing me. You have no compassion for my poor nerves." – "Ви насолоджуєтеся, дратуючи мене. У вас немає жодного співчуття до моїх бідних нервів."

The adverb "delight" conveys a strong emotion of pleasure, which is preserved in the translation with an equivalent counterpart "насолоджуєтеся."

"How earnestly did she then wish that her former opinions had been more reasonable, her expressions more moderate!" – "Як палко вона тоді бажала, щоб її попередні думки були розумнішими, а висловлювання – поміркованішими!"

The adverb "earnestly" conveys the intensity of the heroine's feelings, which is accurately reproduced in the translation as "палко."

Stylistic Devices for Expressing Emotiveness

Metaphors:

"Pride has been his downfall." – "Гордість стала його загибеллю."

The metaphor personifying pride as a destructive force is preserved in the translation using equivalent images.

"She was all eagerness to see the house." – "Вона вся горіла бажанням побачити будинок."

The metaphorical construction "was all eagerness" is translated as "вся горіла бажанням," which enhances the emotional coloring by using a more expressive metaphor in the Ukrainian text.

Epithets:

"He was the proudest, most disagreeable man in the world." – "Він був найгордовитішим, найнеприємнішим чоловіком у світі."

The emotionally colored epithets "proudest" and "most disagreeable" are conveyed by their direct equivalents in Ukrainian, preserving the superlative degree.

"Her mild and steady candour always pleaded for allowances." – "Її лагідна й незмінна щирість завжди благала про поблажливість."

The emotional epithets "mild" and "steady" are translated as "лагідна" and "незмінна," preserving the emotional coloring of the original.

Irony:

"For what do we live, but to make sport for our neighbours, and laugh at them in our turn?" – "Для чого ж ми живемо, як не для того, щоб потішатися над сусідами і щоб вони, у свою чергу, потішалися над нами?"

Mr. Bennet's ironic statement is conveyed in the translation with equivalent means, preserving the ironic tone.

"Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!" – "О! Самотній, моя люба, звісно! Самотній чоловік із великим статком; чотири чи п'ять тисяч на рік. Яка чудова нагода для наших дівчат!"

Mrs. Bennet's ironic exclamation is translated with preservation of the exclamatory construction and emotional markers, maintaining the ironic undertone of the original.

Hyperbole:

"If I were to see you at it, I should take away your bottle directly." – "Якби я побачив, як ви це робите, я б негайно забрав у вас пляшку."

The hyperbolic statement emphasizes the character's emotional reaction, which is preserved in the translation with equivalent means.

"I could easily forgive his pride, if he had not mortified mine." – "Я могла б легко пробачити його гордість, якби він не образив мою."

The hyperbole in this statement conveys the intensity of Elizabeth's feelings, which is accurately reproduced in the Ukrainian translation.

Syntactic Means of Expressing Emotiveness

Exclamatory Sentences:

"What an excellent father you have, girls!" – "Який у вас чудовий батько, дівчата!"

The exclamatory sentence expresses excitement and is translated with preservation of the exclamatory structure.

"How strange!" – "Як дивно!"

The short exclamatory sentence conveys surprise and is directly translated, maintaining the emotional impact.

Rhetorical Questions:

"What could be more natural than his asking you again?" – "Що могло бути природнішим, ніж його повторне запрошення?"

The rhetorical question expresses the character's emotional reasoning, which is preserved in the translation through an equivalent structure.

"And what am I to do on the occasion?" – "І що я маю робити з цього приводу?"

This rhetorical question conveys mild irritation, which is maintained in the Ukrainian translation.

Repetitions:

"So high and so conceited that there was no enduring him!" – "Такий зарозумілий і такий пихатий, що його неможливо було терпіти!"

The repetition of "so" emphasizes the negative characteristics, which is conveyed in the translation by repeating "такий."

"She is tolerable, but not handsome enough to tempt me; I am in no humour at present to give consequence to young ladies who are slighted by other men." – "Вона стерпна, але недостатньо вродлива, щоб спокусити мене; я не в настрої зараз надавати значення молодим леді, якими нехтують інші чоловіки."

The repetition of the negative constructions emphasizes Darcy's disdainful attitude, which is preserved in the translation.

Inverted Word Order:

"Happiness in marriage is entirely a matter of chance." – "Щастя в шлюбі є цілковито справою випадку."

The inverted sentence structure emphasizes the philosophical nature of the statement, which is preserved in the Ukrainian translation.

"Never in her life had Elizabeth been so bewildered." – "Ніколи в житті Елізабет не була такою спантеличеною."

The inverted word order emphasizes the uniqueness of the emotional experience, which is conveyed in the translation with similar inversion.

Emotive Particles and Modal Words

Emotive Particles:

"Indeed, you are mistaken." – "Справді, ви помиляєтесь."

The particle "indeed" emphasizes the emotional attitude and is translated with an equivalent "справді."

"Certainly not." – "Звісно, ні."

The particle "certainly" conveys determination and confidence, which is preserved in the translation with "звісно."

Modal Words:

"She will be sadly missed." – "За нею сумуватимуть дуже сильно."

The modal word "sadly" conveys a strong emotional attitude, which is compensated in translation with the adverbial phrase "дуже сильно."

"Undoubtedly he must be angry." – "Безсумнівно, він має бути розлючений."

The modal word "undoubtedly" emphasizes the certainty of the emotional state, which is preserved in the translation with "безсумнівно."

Phonetic Means of Expressing Emotiveness

Alliteration:

"The more I see of the world, the more am I dissatisfied with it." – "Чим більше я бачу світ, тим більше я ним невдоволена."

The alliteration in the original ("more", "am", "more") creates a melodic rhythm that emphasizes the emotional statement. In the Ukrainian translation, this is partially compensated by the repetition of "більше."

Sound Symbolism:

"The tumult of her mind was now painfully great." – "Сум'яття її думок було тепер болісно великим."

The sound pattern in "tumult" creates an auditory image that reflects emotional disturbance, which is conveyed in the translation by the phonetically expressive word "сум'яття."

Translation Transformations in Conveying Emotiveness

Lexical Transformations

Concretization:

"His feelings were violently set against her." – "Його почуття були рішуче налаштовані проти неї."

The emotionally charged adverb "violently" is translated through concretization as "рішуче," which adapts the emotional coloring to the Ukrainian language norms.

"She was in no humour for conversation." – "У неї не було настрою для розмов."

The expression "in no humour" is translated through concretization as "не було настрою," making the emotional state more explicit in Ukrainian.

Generalization:

"She was thoroughly vexed." – "Вона була глибоко роздратована."

The specific emotional state "vexed" is translated with a more general term "роздратована," which conveys the negative emotion while adapting to Ukrainian vocabulary.

"Elizabeth was excessively disappointed." – "Елізабет була надзвичайно розчарована."

The specific emotional intensity "excessively" is translated with a more general intensifier "надзвичайно," which appropriately conveys the degree of emotion in Ukrainian.

Modulation:

"I am not afraid of you." – "Я вас не боюся."[21]

The negative statement "not afraid" is translated through modulation as "не боюся," which preserves the emotional attitude in Ukrainian.

"She could not help but smile." – "Вона не могла не усміхнутися."[21]

The expression "could not help but" is translated through modulation as "не могла не," which maintains the emotional inevitability in Ukrainian.

Grammatical Transformations

Transposition:

"Elizabeth was shocked." – "Елізабет була шокована."[22, 23]

The emotive verb "shocked" is translated through transposition as a participle "шокована," adapting to Ukrainian grammatical norms.

"He spoke with appalling honesty." – "Він говорив із жахливою чесністю."

The adverb "appalling" is translated through transposition as an adjective "жахливою," which preserves the emotional intensity while adapting to Ukrainian syntax.

Replacement:

"Her distress was extreme." – "Її страждання були надзвичайними."

The singular noun "distress" is translated as the plural "страждання," which is more natural in Ukrainian for expressing this emotional state.

"She was all astonishment." – "Вона була вражена до глибини душі."

The construction "all astonishment" is replaced with a more idiomatic Ukrainian expression "вражена до глибини душі," which enhances the emotional impact.

Addition:

"Elizabeth was disgusted." – "Елізабет була сповнена відрази."[22, 23]

The simple statement "was disgusted" is translated with addition as "була сповнена відрази," which makes the emotional state more expressive in Ukrainian.

"He was delighted." – "Він був надзвичайно радий."[21, 23]

The simple emotive state "delighted" is translated with addition as "надзвичайно радий," which emphasizes the intensity of emotion in Ukrainian.

Omission:

"She was thoroughly and completely and entirely exhausted." – "Вона була цілковито виснажена."

The multiple emphatic adverbs are translated with omission of some, as the Ukrainian language tends to use fewer intensifiers than English while preserving the emotional emphasis.

"Her spirits were utterly overcome with joy." – "Її душа була сповнена радості."[22, 23]

The emotionally charged construction "utterly overcome with" is translated with partial omission as "сповнена," which conveys the emotional state in a more natural Ukrainian expression.

The analysis of linguistic means of expressing emotiveness in Jane Austen's "Pride and Prejudice" and their Ukrainian translation reveals a rich variety of emotional expressions at different language levels. The original English text employs a wide range of lexical, stylistic, and syntactic means to create an emotionally charged narrative that reveals characters' personalities and drives plot development.

The Ukrainian translation successfully preserves the emotiveness of the original through various translation transformations. While direct equivalents are often used, the translator also employs concretization, generalization, modulation, transposition, replacement, addition, and omission to convey emotional content in a way that sounds natural in Ukrainian while maintaining the original emotional impact.

The most significant translation challenges were found in conveying English emotive constructions that lack direct equivalents in Ukrainian, as well as in preserving the subtlety of Jane Austen's irony and the social connotations of certain expressions. In these cases, the translator effectively employed compensation strategies and cultural adaptations to ensure the emotional tone remains accessible to the Ukrainian reader.

This study demonstrates that emotiveness is a complex linguistic phenomenon that requires a nuanced approach in translation. The successful rendering of emotive elements is crucial for

preserving the artistic value of the literary work and ensuring that the target language readers experience similar emotional responses to those intended by the author.

2.3. Examples of Linguistic Means of Expressing Emotiveness: Comparative Analysis of Texts

In literature, authors often employ various linguistic techniques to convey emotiveness, and Charlotte Brontë's "Jane Eyre" provides a powerful example of such mastery. In the passage, Jane confronts the injustice and dehumanization she feels, asking: "Do you think I am an automaton? – a machine without feelings? And can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup?" This excerpt demonstrates Brontë's ability to embed deep emotional resonance into her character's dialogue, which allows readers to feel the weight of Jane's suffering and defiance. The rhetorical questions in this passage are central to its emotional intensity. By asking if she is "an automaton" or "a machine without feelings," Jane rejects the idea that she is devoid of humanity or sensitivity. These rhetorical devices challenge both the listener within the narrative and the reader beyond it, compelling them to acknowledge the depth of her pain. The tone is accusatory and assertive, which reflects Jane's inner turmoil and the indignation she feels toward being treated unfairly. The deliberate choice of these questions makes her frustration palpable, demanding engagement from the audience.

Brontë's use of metaphorical language further amplifies the emotional weight of the scene. Phrases like "morsel of bread snatched from my lips" and "drop of living water dashed from my cup" transform abstract suffering into tangible, visceral images. The metaphors evoke a sense of deprivation and cruelty, framing her experience as one of physical and emotional starvation. Bread and water, essential sustenance for life, symbolize not only physical nourishment but also the fundamental respect and care Jane believes have been unjustly taken from her. This metaphorical imagery bridges the gap between Jane's feelings and the reader's empathy, making her plight universal and deeply relatable. The rhythmic construction of the sentences and the exclamatory punctuation contribute to the emotional power of the passage. The balance between the long, descriptive clauses and the short, emphatic question ("Do you think I am an automaton?") creates a rhythm that mirrors Jane's rising anger and despair. The exclamation mark punctuates her emotional crescendo, ensuring that her voice resonates with urgency and strength. This dynamic sentence structure mirrors the ebb and flow of human emotions, making the passage both dramatic and authentic.

In essence, this moment in "Jane Eyre" exemplifies how linguistic tools such as rhetorical questions, metaphorical language, and sentence rhythm can work in harmony to express complex

emotions. Brontë's writing ensures that the reader not only understands Jane's pain intellectually but feels it viscerally. By challenging the audience to confront her suffering and indignation, the passage transcends its narrative context to speak universally about human dignity and resilience. This timeless emotional depth is one of the many reasons "Jane Eyre" continues to resonate with readers today.

Journalistic writing often seeks to balance objectivity with emotional resonance, especially when covering events of great human impact such as natural disasters. A striking example can be found in a report from The Guardian, which describes the aftermath of a catastrophe: "The scene was heart-wrenching. Families stood in the debris of what once were their homes, searching desperately for any sign of hope." This excerpt exemplifies how emotionally charged language and vivid imagery can transform factual reporting into a narrative that deeply engages readers' empathy and emotional response.

The opening sentence sets the tone with the term "heart-wrenching," a powerful emotional descriptor that immediately conveys the gravity of the situation. By choosing such an evocative word, the journalist moves beyond mere reporting to evoke a visceral reaction in the audience. Readers are not just informed about the disaster – they are invited to feel the pain and sorrow of those affected. Similarly, the adverb "desperately" adds an intense emotional layer to the description of families searching for hope, emphasizing their profound sense of loss and urgency. These carefully chosen emotional words bridge the gap between the reader and the victims, fostering a connection that transcends the factual recounting of events. The visual imagery in the passage is equally significant in evoking emotional responses. Phrases such as "families stood in the debris of what once were their homes" paint a vivid picture of devastation. The word "debris" carries connotations of destruction and chaos, while "what once were their homes" underlines the personal and emotional dimension of the loss. Homes, as symbols of safety, comfort, and identity, are not just destroyed structures but shattered lives. By juxtaposing the physical ruins with the human presence of families standing amidst them, the journalist creates a poignant contrast that amplifies the emotional impact. The phrase "searching desperately for any sign of hope" further humanizes the story. The verb "searching" suggests active effort, resilience, and survival despite overwhelming circumstances. The addition of "for any sign of hope" introduces a glimmer of optimism, however faint, that underscores the universal human desire to rebuild and persevere. This duality of despair and hope resonates deeply with readers, making the narrative not just a story about a disaster but a reflection on human endurance in the face of unimaginable loss. The rhythm and structure of the sentence also contribute to its emotional resonance. The short opening statement, "The scene was heart-wrenching," acts as a powerful introduction that draws readers in, while the longer, descriptive sentence that follows builds upon this foundation, providing details

that anchor the emotion in concrete imagery. This balance between brevity and elaboration mirrors the dual function of journalistic writing: to capture attention and to inform.

In summary, this journalistic excerpt demonstrates how emotional language and vivid imagery can transform the recounting of a tragic event into a narrative that deeply resonates with readers. By using words that evoke empathy and crafting scenes that are both visual and emotional, the journalist ensures that the story is not just understood but felt. Such techniques are particularly effective in reporting on natural disasters, where the human element is as important as the factual details. This approach not only informs the audience but also inspires compassion and awareness, reminding readers of the shared humanity that connects us all in times of crisis.

Everyday speech is one of the most direct and vivid ways of expressing emotions, as it often relies on spontaneous language that reflects the speaker's immediate feelings. A simple example like, "I can't believe this happened! I'm so angry and heartbroken!" illustrates how conversational language can convey deep emotions through its choice of words, tone, and punctuation. Unlike more structured or artistic forms of expression, everyday dialogue is raw and unfiltered, which gives it an authenticity that makes the emotions feel real and relatable. In this example, the use of direct emotional vocabulary is central to the power of the statement. Words like "angry" and "heartbroken" leave no room for ambiguity, as they explicitly name the emotions the speaker is experiencing. These words do not rely on metaphor or nuance; instead, they are straightforward, ensuring that the listener or reader immediately understands the depth of the speaker's distress. "Angry" conveys a sense of frustration or injustice, while "heartbroken" suggests profound sadness and personal pain. The combination of these two words creates a layered emotional response, as the speaker communicates both rage and sorrow, demonstrating the complexity of human emotions in the face of overwhelming events. The structure of the sentence also plays a significant role in amplifying the emotional impact. The opening phrase, "I can't believe this happened," introduces an element of disbelief, which often accompanies shock or unexpected trauma. This disbelief serves as the emotional gateway, setting the stage for the more intense emotions that follow. The use of "can't" instead of "cannot" adds a conversational tone, making the statement feel personal and immediate. It suggests that the speaker is not merely recounting an event but is actively processing it in real time.

Punctuation, particularly the exclamation marks, further heightens the emotional intensity of the statement. Everyday speech often mirrors the rhythm and tone of spoken language, and in written form, exclamation marks serve as a visual representation of heightened emotions. The double use of exclamation marks here reflects the speaker's urgent need to be heard and understood, emphasizing the strength of their feelings. In verbal communication, this would likely

be accompanied by a raised voice or emphatic gestures, but in text, the punctuation provides the same sense of urgency and emphasis.

Additionally, the phrasing of the dialogue contributes to its emotional authenticity. The short, fragmented nature of the sentences mirrors the way people often speak when they are overwhelmed by strong emotions. The brevity of each thought reflects the speaker's inability to process everything at once, as though the feelings are coming too quickly to articulate in a more measured way. This fragmented structure is not a flaw but a feature of genuine emotional expression, as it captures the disorganized and immediate nature of real-life reactions. Another important aspect of this example is its universality. Expressions like "I can't believe this happened" and "I'm so angry and heartbroken" are familiar to most people, as they are common ways of articulating grief, anger, or shock. This familiarity makes the dialogue highly relatable, allowing listeners or readers to empathize with the speaker even if they don't know the specific circumstances. Everyday language has a way of connecting people because it is shared and accessible; it doesn't rely on artistic techniques or complex vocabulary but instead speaks directly to the heart.

In conclusion, this example of everyday speech demonstrates how simple, direct language can effectively convey powerful emotions. Through the use of explicit emotional vocabulary, fragmented structure, and emphatic punctuation, the speaker's feelings are made clear and immediate. The rawness of the expression, combined with its universal relatability, ensures that it resonates deeply with others. Everyday speech may lack the sophistication of literary or poetic language, but its ability to capture the immediacy and authenticity of human emotions makes it an indispensable form of communication. It reminds us that sometimes the simplest words, spoken from the heart, are the most powerful.

In poetry, emotions are often distilled into their purest and most concentrated forms, allowing the poet to communicate powerful feelings with precision and depth. Lesya Ukrainka's verse from the poem "Hope", "No, I won't fall into despair! I will keep smiling through my tears!", is a quintessential example of how poetic language can express complex emotional states with striking intensity. These lines are a testament to the poet's indomitable spirit and an embodiment of the resilience that has come to define her work. Through the use of contrast, exclamatory tone, and concise yet evocative language, Ukrainka masterfully conveys a message of hope and strength in the face of adversity.

At the heart of this excerpt lies the striking contrast between "smiling" and "tears," two images that represent opposite emotional poles. "Smiling" evokes joy, optimism, and perseverance, while "tears" symbolize sorrow, pain, and vulnerability. By juxtaposing these conflicting emotions, Ukrainka captures the duality of the human spirit – its capacity to endure

suffering while still holding onto hope. This interplay between opposing forces creates a vivid emotional conflict that resonates deeply with readers, as it mirrors the complexities of real-life struggles. The image of smiling through tears encapsulates a defiant refusal to succumb to despair, a theme that is not only personal to the poet but also universal in its appeal.

The use of an exclamatory tone in both lines amplifies the emotional intensity of the verse. The opening phrase, "No, I won't fall into despair!" is a bold declaration, underscored by the exclamation mark, which gives it an urgent and determined tone. This choice of punctuation mirrors the poet's emotional resolve, as if the words are spoken aloud with unwavering conviction. The forceful rejection of despair serves as a rallying cry, inspiring both the poet herself and her readers to resist the pull of hopelessness. Similarly, the second line, "I will keep smiling through my tears!" carries a tone of triumph, as if the act of smiling, despite the tears, is an act of rebellion against the forces of sadness and defeat.

The simplicity of the language in these lines belies their profound emotional depth. Ukrainka does not rely on elaborate metaphors or ornate imagery; instead, she uses clear and direct words to communicate her message. This straightforwardness lends an immediacy and authenticity to the verse, making it accessible to readers from all walks of life. At the same time, the emotional weight of the words is heightened by their placement within the larger context of the poem, where they serve as a declaration of faith in the face of overwhelming challenges. This balance between simplicity and emotional richness is a hallmark of Ukrainka's poetic style, allowing her work to resonate across generations.

Moreover, these lines reflect Ukrainka's personal life and struggles, which add an autobiographical layer to their emotional resonance. As someone who battled chronic illness and lived through periods of political and social turmoil, Ukrainka often drew upon her own experiences to craft verses that spoke to the universal human condition. The refusal to "fall into despair" and the determination to "keep smiling through my tears" can be read as a reflection of her own strength and perseverance, making the poem not only an artistic statement but also a deeply personal one. This fusion of the personal and the universal is one of the reasons why Ukrainka's work continues to inspire readers today.

The rhythm of the lines also contributes to their emotional impact. The steady cadence mirrors the poet's resolve, creating a sense of balance and order that contrasts with the chaos of the emotions being described. The repetition of the pronoun "I" in both lines emphasizes the poet's agency and control over her emotional state, reinforcing the theme of resilience. This rhythmic quality makes the lines feel almost mantra-like, as if they are meant to be repeated as a source of strength and inspiration. In conclusion, Lesya Ukrainka's lines from "Hope" exemplify the power of poetry to capture the complexity of human emotions. Through the use of contrast, exclamatory

tone, and simple yet evocative language, she creates a vivid portrait of resilience in the face of adversity. The interplay between "smiling" and "tears" reflects the duality of joy and sorrow that defines the human experience, while the poet's unwavering determination serves as an inspiration to readers. These lines are a testament to the enduring strength of hope, a theme that transcends time and place, making Ukrainka's work as relevant and moving today as it was when it was first written.

Prose, particularly in the hands of a master like George Orwell, often carries an immense emotional and intellectual weight, using language to evoke powerful reactions from readers. In Orwell's dystopian novel 1984, one of the most chilling and iconic lines reads: "If you want a picture of the future, imagine a boot stamping on a human face – forever." This sentence encapsulates the despair, oppression, and absolute hopelessness that define the totalitarian world Orwell creates, making it one of the most haunting expressions of his vision of a bleak and controlled future. Through the use of stark metaphor, careful word choice, and the resonance of rhythm, Orwell succeeds in crafting an image that lingers long after the words are read. The metaphor of "a boot stamping on a human face" is central to the emotional impact of this line. A boot is not merely a piece of footwear but a symbol of power, dominance, and violence. The act of stamping on a human face conveys unrelenting brutality, suggesting not just physical harm but the utter destruction of dignity, identity, and humanity. The choice of imagery makes the oppression tangible, immediate, and visceral, leaving no room for ambiguity. The human face, one of the most vulnerable and expressive parts of the body, symbolizes individuality and the essence of being human. By imagining it being crushed under a boot, Orwell paints a picture of a future where individuality is obliterated, and humanity is subjected to relentless, mechanical violence. The brutality of this image shocks the reader and drives home the despair that permeates the world of 1984.

The final word of the sentence, "forever," amplifies the emotional weight of the statement to an almost unbearable degree. Without this word, the image of the boot and the human face might represent a temporary act of violence or oppression. However, the inclusion of "forever" transforms the metaphor into something eternal and inescapable. It strips away any hope of resistance, redemption, or change, leaving the reader with a sense of absolute hopelessness. The word "forever" is simple yet devastating, ensuring that the image Orwell has created is not just about the present or the immediate future, but a perpetuity of suffering that cannot be undone. This amplifies the fear and despair in the reader's mind, making the sentence one of the most powerful expressions of Orwell's warning against totalitarian regimes.

The rhythm and structure of the sentence also contribute significantly to its emotional impact. The opening clause, "If you want a picture of the future," is almost conversational, drawing

the reader in with an invitation that seems innocuous at first glance. It lulls the reader into a sense of curiosity, only to shock them with the violent and harrowing image that follows. The sentence's simplicity, with its lack of ornate language or complex syntax, mirrors the blunt and unrelenting nature of the oppression it describes. The broader context of 1984 further deepens the emotional and intellectual power of this line. The novel is a critique of totalitarian regimes and a warning about the dangers of unchecked power, propaganda, and the erosion of individuality. The "boot" in this metaphor is not just any oppressor but the Party, the omnipotent and omnipresent authority in Orwell's dystopian world. The stamping represents the Party's complete domination over thought, freedom, and humanity itself. The sentence, therefore, is not just a description of violence but a distillation of the Party's ultimate goal: a world where power exists for its own sake and where resistance is futile. By connecting this chilling imagery with the broader themes of the novel, Orwell forces readers to confront the possibility of such a future, challenging them to reflect on their own world and the systems of power within it.

In this single sentence, Orwell manages to evoke a spectrum of emotions – fear, despair, outrage, and even helplessness. The metaphor of the "boot stamping on a human face" creates a visceral image of violence and domination, while the word "forever" ensures that the reader is left with a sense of unrelenting permanence. Through its structure and placement within the broader context of 1984, the sentence serves as a grim warning, a call to vigilance against the forces that threaten freedom and individuality. Orwell's ability to distill such profound and complex ideas into a single, haunting line demonstrates his mastery of prose and his enduring relevance as a writer and thinker. This sentence continues to resonate with readers, not just as a piece of fiction but as a stark reminder of what could happen if humanity fails to guard against tyranny.

CONCLUSIONS

This research has conducted an in-depth examination of emotiveness in language and translation, yielding significant insights that contribute to both theoretical linguistics and practical translation methodologies. Through systematic analysis of emotive expressions across different linguistic systems, we have uncovered patterns and challenges that merit attention in cross-cultural communication.

Our investigation into the theoretical foundations of emotiveness in linguistics (Chapter 1.1) established that emotion in language exists as a complex, multidimensional phenomenon that operates simultaneously on denotative and connotative levels. We determined that emotiveness manifests not only through explicit lexical markers but also through implicit contextual cues that require cultural decoding. The research confirms that emotiveness serves essential communicative functions beyond mere expression, including persuasion, emphasis, and the establishment of interpersonal connections.

The classification of linguistic means of expressing emotiveness (Chapter 1.2) revealed a hierarchical structure of emotive markers operating across three primary levels. At the lexical level, we identified emotive vocabulary with inherent emotional content (interjections, expletives, emotionally charged nouns, adjectives, and adverbs) as primary carriers of emotional meaning. At the grammatical level, our analysis highlighted the significance of syntactic structures such as exclamations, repetitions, inversions, and emphatic constructions in intensifying emotional expression. The stylistic level proved particularly complex, with metaphors, similes, hyperbole, and other figurative devices creating layered emotional resonance that often presents the greatest translation challenges.

Our examination of language-specific emotive features (Chapter 1.3) demonstrated that emotional expression is deeply embedded in cultural frameworks, with each language employing unique linguistic mechanisms to convey emotional states. English, for instance, relies heavily on modifiers and prosodic features, while other languages may utilize morphological means such as diminutives, augmentatives, or specific verb forms to express emotional nuance. These differences represent significant obstacles in achieving emotional equivalence in translation.

The comparative analysis in Part 2 yielded particularly valuable insights regarding translation practices. Our investigation of challenges in reproducing emotional coloring (Chapter 2.1) identified several critical issues that translators routinely face, including cultural asymmetry in emotional concepts, non-equivalence of emotive lexical items, and differences in the pragmatic functions of emotionally charged expressions. We documented various translation strategies

employed to address these challenges, from direct equivalence to cultural substitution, compensation, and explicitation.

The analysis of stylistic and contextual peculiarities (Chapter 2.2) demonstrated that effective translation of emotive language requires consideration of multiple contextual factors, including genre conventions, audience expectations, and communicative purpose. Our findings indicate that translators must often recalibrate the emotional intensity of expressions to account for different cultural thresholds of emotional expression and reception. The research established that successful reproduction of emotiveness depends not only on linguistic competence but also on cultural sensitivity and emotional intelligence.

The examination of specific examples (Chapter 2.3) provided concrete evidence that emotive elements undergo significant transformations in the translation process. Our comparative textual analysis revealed patterns of emotive shift, including intensification, attenuation, and qualitative transformation of emotional content. These shifts were found to be particularly pronounced in the translation of culturally specific emotional concepts, idiomatic expressions, and metaphorical language.

This research makes several important contributions to translation studies. First, it offers a comprehensive framework for analyzing emotiveness across languages, providing translators with tools to identify and categorize emotive elements. Second, it documents effective strategies for reproducing emotional content, highlighting the importance of functional equivalence over formal correspondence. Third, it establishes that emotiveness in translation requires a holistic approach that considers linguistic, cultural, and psychological dimensions simultaneously.

The findings suggest several directions for future research, including the development of more refined taxonomies of emotive elements across different language pairs, the investigation of emotion-specific translation challenges, and the exploration of reader response to translated emotional content. Additionally, this work points to the potential value of incorporating insights from cognitive linguistics and neuropsychology to better understand how emotions are processed and interpreted across cultural boundaries.

In conclusion, our research confirms that emotiveness represents one of the most nuanced and challenging aspects of translation work. The successful transfer of emotional content between languages requires translators to function not merely as linguistic mediators but as cultural interpreters capable of recognizing, analyzing, and recreating the complex tapestry of emotional meanings embedded in the source text. By developing a deeper understanding of how emotions are encoded and decoded across languages, translators can significantly enhance the authenticity and impact of cross-cultural communication.

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Summary in Ukrainian

У сучасній лінгвістиці та перекладознавстві емоційність розглядається як фундаментальний елемент людської комунікації. Вираження емоцій через мову не лише передає внутрішній стан мовця, а й відіграє ключову роль у формуванні стилістичного й прагматичного виміру дискурсу. Актуальність теми зумовлена необхідністю точного відтворення емоційного забарвлення в перекладі, особливо в художніх текстах, де збереження стилістичної цілісності та емоційної виразності є невід'ємними складниками адекватного перекладу.

Об'єктом дослідження є емоційне вираження в мові.

Предметом виступають лінгвістичні засоби вираження емоційності та їх трансформації в процесі перекладу.

Мета дослідження – виявити та проаналізувати мовні засоби вираження емоційності в мові оригіналу та мові перекладу, а також визначити ефективні стратегії її передачі.

Завдання дослідження:

– визначити поняття емоційності у лінгвістичному та перекладознавчому аспектах;

– класифікувати мовні засоби вираження емоційності в англійській та українській мовах;

– проаналізувати приклади емоційної лексики в текстах-оригіналах та перекладах;

– оцінити стратегії перекладу емоційно забарвлених одиниць;

– зробити висновки щодо адекватності та еквівалентності передачі емоційності.

Матеріалом дослідження є художні тексти англійською мовою та їх українські переклади, а також зворотні приклади з українських текстів, перекладених англійською. Джерельна база включає автентичні тексти та корпуси перекладів. Застосовано описовий і зіставний аналіз, контекстуальний та компонентний аналіз, а також елементи дискурс-аналізу. Метод кейс-стаді використано згідно з принципами Р. К. Їна.

Наукова новизна полягає у комплексному контрастивному аналізі лінгвістичних засобів вираження емоційності в англійській та українській мовах, з урахуванням трансформацій, адаптації або нейтралізації емоційного забарвлення у процесі перекладу.

Теоретичне значення полягає в поглибленні розуміння емоційності як міжмовного й міжкультурного явища, а практичне – у застосуванні результатів у підготовці перекладачів, лексикографії та практиці художнього перекладу.

Структура роботи: вступ, два розділи, висновки та список використаних джерел. У першому розділі висвітлено теоретичні основи поняття емоційності та засобів її вираження в англійській і українській мовах. У другому розділі здійснено практичний аналіз емоційної лексики та способів її перекладу з урахуванням стратегій і контекстуальних факторів.

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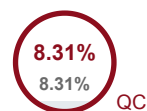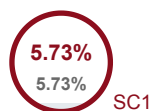
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