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**Lexico-syntactic means of emotiveness and their English-Ukrainian
translation**

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INTRODUCTION

The study of lexico-syntactic means of emotiveness and their translation from English to Ukrainian is highly relevant in the field of translation studies and linguistics. Emotions play a significant role in communication, influencing how messages are perceived and understood. Understanding how emotive language is constructed and translated is crucial for effective cross-cultural communication, especially in an increasingly globalized world where interlingual and intercultural interactions are commonplace. Additionally, with the rise of digital communication platforms and media, there is a growing need for accurate and nuanced translation of emotive language to ensure that emotional nuances are preserved across languages.

The study of emotional vocabulary is interesting because the true nature of human feelings, passions, emotions, and their power can be learned thanks to the form they acquire when they get from the inner world to the outer world, that is, thanks to the word. The study of such vocabulary is important and necessary for understanding the ideological content of the text and for understanding human psychology as a whole. The emotions of the heroes of the work demonstrate a special psychological reality. The totality of them in the text reflects the inner world of the character in various circumstances, in relations with other subjects. **The relevance of the topic** of the work is due to the increased interest in the study of the concept of emotions in linguistics, and on the other hand - gaps in translation studies in the study of linguistic means of expressing emotions and emotional states of characters as manifestations of expressiveness in the text.

The object of the study is English-language films characterized by the accentuated emotional tonality.

The subject of the study is lingual means of representation of the emotions and emotional states of fictional characters and their translation into Ukrainian.

The practical significance of the obtained results lies in the possibility of using the theoretical provisions and practical results of the research in general and

special courses on translation theory, linguistic stylistics, as well as in English language classes for student translators.

Research methods: critical analysis of literature on the topic of research by modern domestic and foreign scientists; continuous sampling method; comparative method; descriptive method, including inventory and data interpretation: method of pre-translational analysis; method of quantitative calculations.

The purpose of this research is to analyze the lexico-syntactic means of emotiveness in English and their translation into Ukrainian, with a focus on identifying the challenges and strategies involved in conveying emotional content across languages. **The specific objectives of the study include:**

1. Identifying lexico-syntactic features commonly used to express emotions in English texts.

2. Investigating the cultural and linguistic differences between English and Ukrainian in the expression of emotions.

3. Analyzing translation strategies employed to convey emotive language from English to Ukrainian, considering factors such as lexical equivalence, cultural adaptation, and stylistic considerations.

4. Examining the role of context in the translation of emotive language and its impact on the choice of translation strategies.

5. Providing recommendations for translators and language professionals to enhance the accuracy and effectiveness of emotive language translation between English and Ukrainian.

The research material is the film texts of the series "Peaky Blinders", "You", as well as their Ukrainian translations, made by HDrezka Studio.

Structure of work. The work consists of an introduction, three chapters, conclusions and a list of used sources.

CHAPTER ONE

THEORY AND METHODOLOGY FOR THE STUDY OF EMOTIONS IN TRANSLATION

1.1 Means of expressing emotions and emotional states in the English- language texts

Today, it can be confidently asserted that ideas about emotions belong to the conceptual picture of the world, a structured set of human knowledge about the world, and at the same time to the linguistic picture of the world, which embodies this knowledge system in a symbolic way. All the various emotions that make up knowledge about the emotional world of a person can be imagined as a macroframe and, therefore, it can be assumed that a certain part of knowledge about emotions and feelings is represented in various models of their expression and description in artistic texts. Such models can be verbally formulated as expressions (explication); designation (nomination); or description (description) (Duffy, 1924).

Taking into account the fact that popular science texts contain a significant element of art, let's consider the classification of the designations of emotions and emotional states in English-language artistic texts, proposed by I.S. Bazhenova for their further extrapolation to the researched popular science text.

Based on the work of I.S. Bazhenova regarding emotions in the English-language literary text, we assume that the designation of emotions can be carried out on the basis of one lexeme or a complex of lexemes. Depending on whether the nomination contains a direct indication of one or another emotion experienced by a person, it is possible to talk about direct (direct) or indirect language designation of emotions and emotional words in the text (Berridge, 2010).

The direct language markers of emotions and in the English-language text include lexical and phraseological units, which has a direct indication of a certain emotion, that is, the very name of the emotion or feeling is realized in the context, the lexical designation is present - a key word that identifies the emotion.

Direct linguistic designations of emotions include several varieties depending on the belonging to the part of language of the keyword identifying the emotion (Condon, 1987):

- 1) substantive nominations;
- 2) verb nominations;
- 3) adjective nominations;
- 4) adverbial nominations.

The first model is represented by substantive nomination, in which the keyword identifying a specific emotion in the text is a noun. In the middle of this group, subgroups can be distinguished depending on the conditions of functioning of the key noun in the sentence, for example, the nomination of emotions using the components of substantive combinations with the conjunction of: a feeling of ...; a sense of ... (Duffy, 1924)

A more significant share is the combination of a keyword-noun with epithets, designed in the form of attributive words or combinations, which have a clarifying or descriptive nature, interpret or characterize the mentioned emotion from the perspective of individual perception (Ekman, 2003).

The second model of direct nomination of emotions is their verbal nomination, where the word that identifies a specific emotion in the context of a sentence is a verb. One of the varieties of verbal nomination is the combination of the verbs to feel, to experience with a noun or adjective denoting the actual emotion (Berridge, 2010).

The third model of direct nomination of emotions and emotional states is the model of adjective nominations. A distinctive feature of this model is that the keyword that indicates the emotional state of an individual is an adjective in the usual determination function. So, for example, the adjective melancholis, which describes the voice, associatively covers a number of negative emotions, such as sadness, depression (Ekman, 2003)

The fourth model of direct nomination of an individual's emotions in an English-language text is adverbial nomination, when the key word indicating an

emotional reaction is an adverb. The adverb, in this case, usually takes its usual position in the sentence, performing the function of the circumstance of the mode of action and acting as the determiner of the predicate verb of the sentence (Danes, 1987).

Means of expressing emotions and emotional states in the English language and English-language text are diverse and nuanced. English, like many languages, offers a rich array of vocabulary, linguistic structures, and non-verbal cues to convey a wide spectrum of emotions effectively.

One primary means of expressing emotions in English is through the use of adjectives and adverbs. These descriptive words help to articulate the specific qualities and intensities of emotions. For example, words like "happy," "sad," "angry," "excited," "nervous," "content," "furious," "joyful," and "depressed" serve as direct indicators of emotional states. Adverbs such as "extremely," "very," "moderately," and "slightly" add further nuances to the intensity of these emotions.

Verbs also play a crucial role in expressing emotions. Actions and reactions often reveal emotional states indirectly. For instance, "smiling," "laughing," "crying," "shouting," "sighing," and "grumbling" all imply specific emotional responses or states (Cohen, 2001).

Beyond vocabulary, syntax and sentence structure contribute significantly to conveying emotions. Sentence length, punctuation, and word order can alter the emotional tone of a statement. For instance, short, abrupt sentences may convey agitation or impatience, while longer, flowing sentences might suggest calmness or contemplation. The use of exclamation marks, question marks, ellipses, and dashes can also influence the emotional undertones of a sentence.

1.2 Methodology of emotivity analysis in film texts of various genres

The first step in the methodology is to select an adequate corpus of films for analysis. Usually, this choice is based on the representation of different genres and the variety of emotional influences in these genres. After that, films are reviewed

and analyzed, taking into account their plot structure, character traits, use of music, colors, framing, editing and other aspects that can affect the emotional response of the audience.

Next, various tools are used to collect data on the emotional response of viewers while watching movies. This can be questionnaires, focus groups, tracking of physiological reactions using sensors or analysis of comments and feedback in social networks. The obtained data are analyzed in order to identify patterns in the emergence of certain emotions depending on the genre, style and other film characteristics (Condon, 1987).

The methodology of emotionality analysis in film texts of various genres involves a comprehensive examination of how emotions are portrayed, elicited, and perceived within cinematic works across different genres. This analytical approach delves into the intricate mechanisms through which filmmakers manipulate visual, auditory, and narrative elements to evoke specific emotional responses from the audience.

At its core, this methodology entails a systematic process of identifying, categorizing, and evaluating emotional content within film texts. Researchers often begin by establishing a framework for classifying emotions, drawing from psychological theories such as basic emotions (e.g., joy, fear, sadness) or discrete emotional states (e.g., awe, disgust, surprise). This classification serves as a foundation for the subsequent analysis, enabling researchers to pinpoint specific emotional cues and expressions within the film.

The analysis then proceeds to examine the techniques employed by filmmakers to convey and intensify emotions. This involves scrutinizing various cinematic elements, including but not limited to cinematography, mise-en-scène, editing, sound design, and narrative structure. For instance, close-up shots may be utilized to capture nuanced facial expressions, while dynamic camera movements can heighten the intensity of action sequences or suspenseful moments. Similarly, the use of color palettes, lighting, and sound effects can significantly impact the emotional atmosphere of a scene, influencing the viewer's emotional response.

Furthermore, the methodology incorporates considerations of genre-specific conventions and audience expectations. Different genres evoke distinct emotional experiences, ranging from the exhilaration of action films to the poignancy of dramas or the tension of thrillers. As such, researchers analyze how specific genre conventions shape the portrayal and interpretation of emotions within film texts. They also explore how filmmakers subvert or adhere to these conventions to evoke particular emotional effects or to challenge audience perceptions (D'Andrade, 1992).

Moreover, the methodology may incorporate qualitative and quantitative approaches to assess emotional engagement and impact. Qualitative analyses involve in-depth interpretations of emotional themes, character dynamics, and narrative arcs, often through close readings of individual scenes or entire films. Quantitative analyses, on the other hand, may involve coding emotional cues or conducting surveys to measure audience reactions and emotional arousal levels.

1.3 Peculiarities of the translation of emotional lexicon and other linguistic units to indicate and express emotions

Translating emotional vocabulary and other linguistic units to indicate and express emotions is a complex task that goes beyond mere linguistic equivalence. Emotions are deeply intertwined with culture, context, and personal experience, making their translation a nuanced process that requires careful consideration (Ekman, 1984).

One of the key challenges in translating emotional vocabulary is capturing the cultural nuances and connotations associated with specific emotions. Different languages and cultures may prioritize and express emotions differently, leading to variations in how certain emotional states are understood and articulated. For example, the English word "love" encompasses a broad spectrum of emotions, from romantic love to platonic affection, while other languages may have multiple words to distinguish between these nuances (Lutz, 1988).

Another aspect to consider is the linguistic devices and expressions used to convey emotions. Idioms, metaphors, and colloquialisms often play a significant role in expressing feelings and attitudes, but they may not have direct equivalents in other languages. Translators must therefore find creative ways to convey the underlying emotion while maintaining the integrity and idiomatic richness of the original text.

Furthermore, the cultural and social context surrounding emotions can heavily influence their interpretation and translation. What may be considered appropriate or acceptable emotional expression in one culture could be perceived quite differently in another. Translators must be sensitive to these cultural nuances to ensure that the emotional tone and intent of the original text are accurately conveyed (Ekman, 1973).

Beyond vocabulary and linguistic structures, the tone and style of writing also contribute to the expression of emotions. A text written in a formal register may convey emotions differently than one written in a casual or poetic style. Translators must adapt their approach accordingly, balancing fidelity to the original text with the need to convey emotions effectively in the target language.

Translating emotional vocabulary and other linguistic units to indicate and express emotions requires more than just linguistic proficiency. It demands an understanding of cultural nuances, context, and stylistic conventions to ensure that the emotional resonance of the original text is preserved in translation.

Translating emotional vocabulary and expressions also involves considering the psychological nuances associated with different emotions. For instance, some languages may have specific terms or phrases to describe subtle variations of a particular emotion that may not exist in other languages. Capturing these nuances accurately in translation requires not only linguistic proficiency but also a deep understanding of the psychological and cultural aspects of emotions (Ekman, 2003).

CHAPTER TWO

Lexical and syntactic aspects of the translation of emotions in serials

2.1 Reproduction of emotions in TV series "Peaky Blinders"

In the TV series "Peaky Blinders," various lexical and syntactic devices are employed to evoke emotions in the audience. These devices play a crucial role in conveying the atmosphere, character motivations, and the overall intensity of the narrative.

One prominent lexical device is the use of slang and dialect, particularly the Birmingham accent. This adds authenticity to the characters and their environment, immersing the audience deeper into the world of the show. The unique vocabulary and pronunciation contribute to the gritty atmosphere of post-war Birmingham, establishing a distinct sense of time and place.

Moreover, the writers utilize vivid and descriptive language to evoke specific emotions. Whether it's through dialogue or narration, powerful adjectives, and metaphors are employed to paint vivid imagery and elicit strong emotional responses from the viewers. This technique helps in creating tension, suspense, or empathy towards certain characters or situations (Elliott, 2001).

Furthermore, the syntax of the dialogue also plays a significant role in conveying emotions. The rhythm, pacing, and structure of sentences are carefully crafted to match the mood of the scene. For instance, fast-paced and fragmented dialogue during action sequences heightens the sense of urgency and excitement, whereas slow and deliberate speech during dramatic moments intensifies the emotional impact.

Additionally, the use of repetition, exclamations, and rhetorical devices such as rhetorical questions or parallelism further accentuate the emotional tone of the dialogue. These linguistic techniques serve to emphasize key themes, conflicts, or character traits, thereby engaging the audience on a deeper level.

Another crucial aspect of lexical and syntactic devices in "Peaky Blinders" is the manipulation of register and tone. Characters often switch between formal and

informal language depending on the context and their relationship with others. This variation in register adds depth to the characters and reflects their social status, education, and personality.

Moreover, the use of irony, sarcasm, and wit in the dialogue enhances the complexity of interactions between characters. Clever wordplay and double entendres not only add layers of meaning but also inject humor into otherwise tense or serious situations. This balance between light-hearted banter and dark drama contributes to the overall richness of the narrative.

In terms of syntax, the show occasionally employs non-standard sentence structures or fragments to mirror the characters' thought processes or emotional states. This unconventional use of language can convey confusion, impulsiveness, or heightened emotion, allowing the audience to empathize with the characters' experiences on a more intimate level (Goleman, 1997).

Additionally, the repetition of certain phrases or motifs throughout the series serves as a thematic thread, reinforcing key ideas or character traits. This linguistic consistency helps in building continuity and coherence within the narrative, fostering a deeper connection between the audience and the story world.

In summary, the lexical and syntactic devices utilized in "Peaky Blinders" play a pivotal role in shaping the emotional landscape of the series. From the gritty realism of Birmingham's streets to the intricate dynamics between characters, language serves as a powerful tool for immersing the audience in the world of the show and eliciting a wide range of emotions.

1. Dialogue Tags: Characters often employ colloquial dialogue tags like "innit," "mate," or "luv" to add authenticity to their speech and establish rapport with other characters.

2. Symbolism: The repeated mention of certain objects or symbols, such as the iconic peaked caps or the Shelby family crest, serves as a visual and linguistic motif that reinforces themes of identity, loyalty, and power.

3. Alliteration: Occasional use of alliteration in dialogue or narration creates a rhythmic quality and draws attention to key phrases or moments. For example, "bloody Birmingham" or "Shelby's stronghold."

4. Contrasts in Syntax: Contrasting sentence structures, such as switching between short, blunt sentences and longer, more elaborate ones, can reflect shifts in mood or tension within a scene (Heine, 2001).

5. Expletives and Intensifiers: Characters frequently use colorful language, including expletives and intensifiers, to convey strong emotions such as anger, frustration, or excitement. These linguistic expressions add realism and emotional depth to the dialogue.

6. Regional Dialects: In addition to the Birmingham accent, characters occasionally adopt other regional dialects or accents when interacting with individuals from different backgrounds, highlighting social and cultural distinctions within the narrative.

7. Narrative Voiceovers: The use of voiceovers, particularly by the protagonist Tommy Shelby, provides insight into characters' inner thoughts and motivations. The tone and cadence of these voiceovers contribute to the overall atmosphere and emotional impact of the series.

8. Dialogue Patterns: Certain characters may have distinct speech patterns or catchphrases that reflect their personality or role in the story. For example, Arthur Shelby's tendency to repeat "By order of the Peaky Blinders" reinforces his authority and allegiance to the family (Gendron, 2014).

These examples illustrate how a variety of lexical and syntactic devices are employed in "Peaky Blinders" to enhance characterization, establish setting, and evoke emotional responses from the audience.

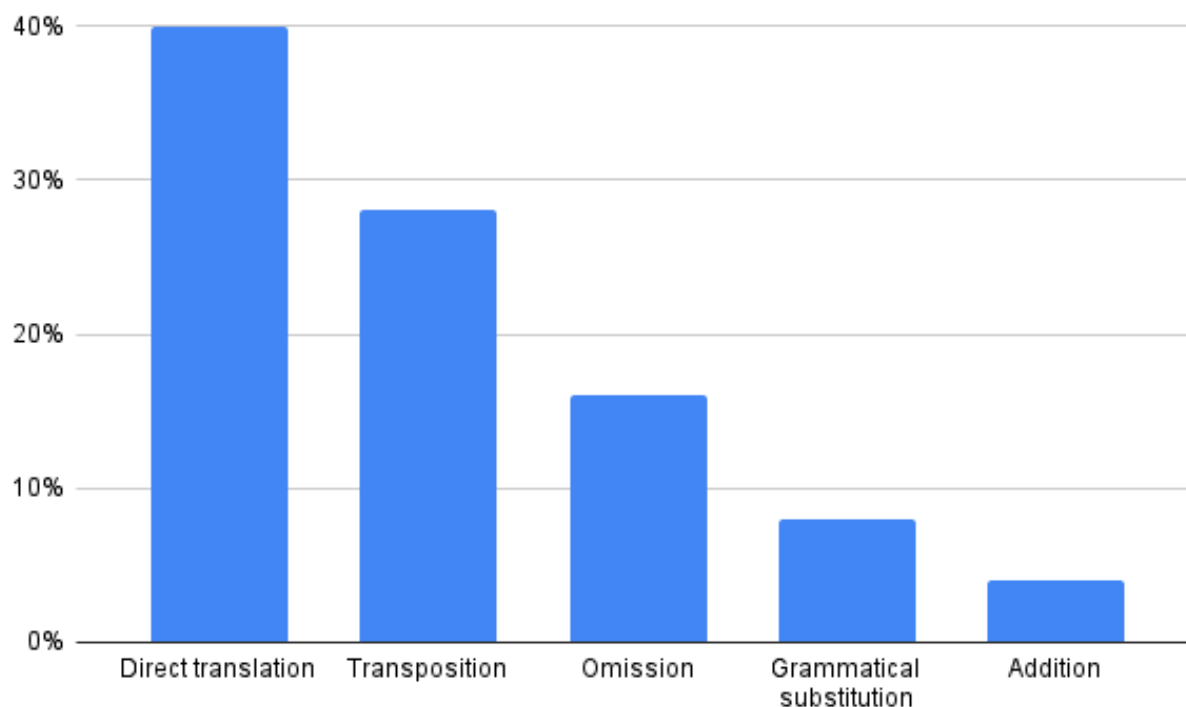


Figure 2.1.1 Ways of translating emotions in the series "Peaky Blinders"

Translation methods:

Direct translation: 40%

Transposition: 28%

Omission: 16%

Grammatical substitution: 8%

Addition: 4%

As the diagram shows, direct translation (40%) is most often used to translate emotions in the series "Peaky Blinders". This shows that the Ukrainian language has enough resources to accurately reproduce the emotional state of the characters.

Other translation methods are also used, but much less often. Transposition (28%) is used to convey emotions through actions or descriptive phrases, omission (16%) - for brevity and brevity, grammatical substitution (8%) - for adaptation to the norms of the Ukrainian language, and addition (4%) - for strengthening emotional impact (Annex A).

2.2 Reproduction of emotions in TV series "You"

The series excels in portraying the nuances of love and desire, often exploring the darker facets of human nature. Viewers are drawn into a whirlwind of conflicting emotions as they witness Joe's relentless pursuit of love, which often leads to destructive consequences for those around him. The intense emotions depicted in "You" provoke introspection and reflection on the nature of attraction and the lengths one may go to possess it.

Moreover, the ensemble cast delivers stellar performances that evoke a range of emotions from the audience. From the innocence and vulnerability of Love Quinn (played by Victoria Pedretti) to the sinister charisma of Joe's ex-girlfriend, Candace Stone (portrayed by Ambyr Childers), each character adds depth to the emotional landscape of the series. Their interactions are charged with tension, longing, and betrayal, further intensifying the emotional impact of the narrative.

Visually, "You" employs cinematography and editing techniques to accentuate the emotional beats of the story. Close-up shots and subtle gestures capture the raw intensity of the characters' emotions, allowing viewers to empathize with their struggles and motivations. The atmospheric soundtrack further amplifies the mood, evoking a sense of unease and suspense that keeps audiences on the edge of their seats (Higgins, 1997).

Overall, the reproduction of emotions in "You" is a testament to its creators' ability to craft a compelling narrative that resonates with viewers on a visceral level. By delving into the depths of human emotion, the series offers a provocative exploration of love, obsession, and the blurred lines between right and wrong.

The emotional journey in "You" extends beyond mere romantic entanglements, delving into themes of identity, morality, and the consequences of one's actions. As viewers become immersed in Joe's world, they are confronted with ethical dilemmas and moral quandaries that challenge their perceptions of right and wrong. Joe's internal monologues, which provide insight into his twisted rationale, invite audiences to question their own beliefs and values.

One of the most compelling aspects of the series is its exploration of the impact of trauma on individuals and their relationships. Joe's troubled past and

traumatic experiences shape his behavior and emotional responses, offering a glimpse into the complexities of human psychology. Similarly, other characters in the series grapple with their own demons, leading to moments of vulnerability and introspection that resonate with viewers on a profound level.

The emotional depth of "You" is further enhanced by its thematic exploration of surveillance and privacy in the digital age. As Joe employs increasingly invasive methods to track his love interests, the series raises thought-provoking questions about the boundaries of privacy and the ethics of surveillance. These themes add another layer of complexity to the emotional tapestry of the story, prompting viewers to consider the implications of technology on interpersonal relationships (Izard, 1993).

Throughout its run, "You" maintains a delicate balance between tension and release, keeping audiences emotionally invested in the fates of its characters. Moments of suspense and shock are punctuated by moments of genuine tenderness and intimacy, creating a rollercoaster of emotions that leaves a lasting impact. By skillfully navigating the highs and lows of human experience, "You" crafts a narrative that resonates with audiences long after the credits roll.

In conclusion, the reproduction of emotions in "You" is a multifaceted exploration of love, obsession, and the human condition. Through its richly drawn characters, thought-provoking themes, and expertly crafted storytelling, the series offers a compelling glimpse into the depths of human emotion. As viewers are swept up in Joe's tumultuous journey, they are forced to confront their own emotions and moral compass, making "You" a truly unforgettable viewing experience.

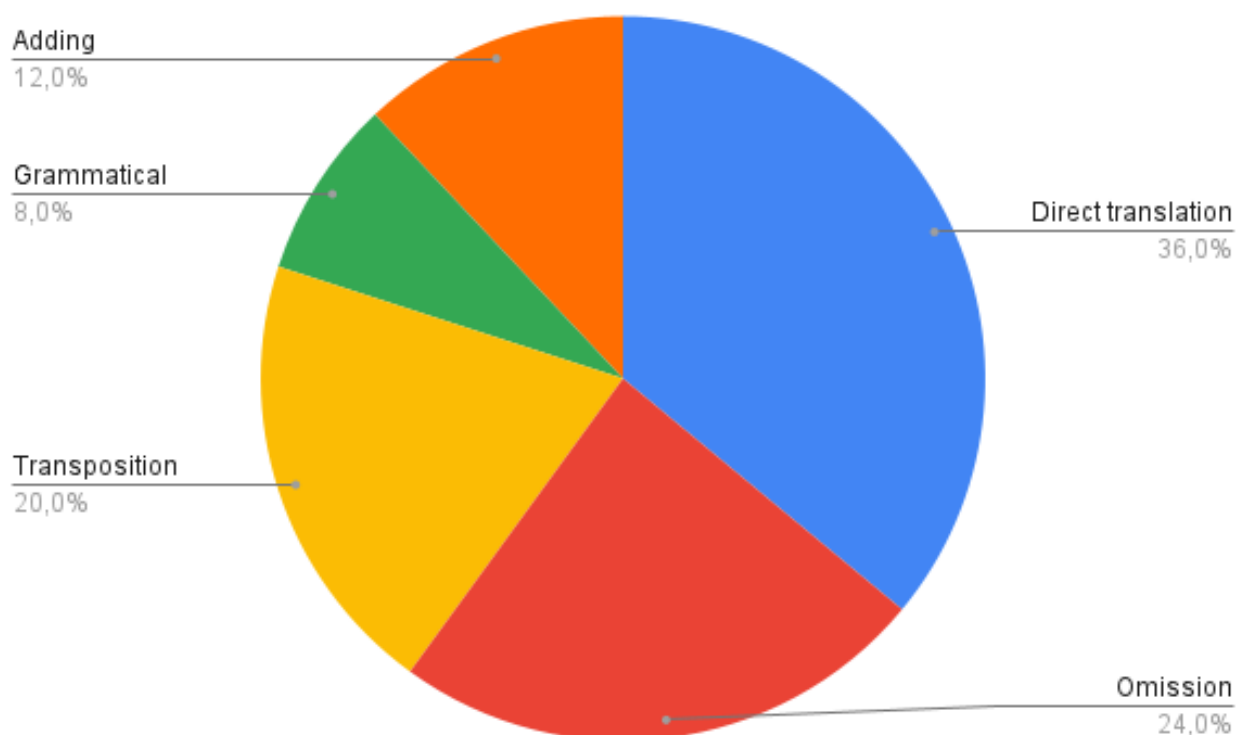


Figure 2.2.1 Ways of translating emotions in the series "You"

Translation methods:

Direct translation: 36%

Omission: 24%

Transposition: 20%

Grammatical substitution: 8%

Adding: 12%

As the diagram shows, direct translation is most often used to translate emotions in the series "You" (36%). This shows that the Ukrainian language has enough resources to accurately reproduce the emotional state of the characters.

Other translation methods are also used, but much less often. Omission (24%) is used for brevity and brevity, transposition (20%) – to convey emotions through actions or descriptive phrases, grammatical substitution (8%) – to adapt to the norms of the Ukrainian language, and addition (12%) – to enhance emotional impact (Annex B).

2.3. The problem of translation of lexical and syntactic means of emotionality

The problem of translation of lexical and syntactic means of emotionality revolves around the challenges inherent in conveying emotions accurately from one language to another. Emotions are complex phenomena deeply rooted in culture, psychology, and linguistic expression. Therefore, when translating texts rich in emotional content, translators often encounter difficulties in preserving the nuances, intensity, and cultural connotations of emotions (Izard, 1972).

At the lexical level, languages may have unique words or phrases to express certain emotions that lack direct equivalents in other languages. Translators must navigate these lexical gaps by choosing words or phrases that capture the intended emotional tone while also considering the target audience's cultural sensibilities. Additionally, the connotations associated with specific words may vary across cultures, requiring translators to carefully select terms that resonate appropriately with the emotional context of the original text.

Syntactic structures also play a crucial role in conveying emotionality. Sentence structure, word order, and grammatical constructions can influence the emotional impact of a message. Translating these syntactic nuances accurately requires more than just substituting words; it entails restructuring sentences and reorganizing expressions to maintain the emotional depth of the original text. However, this process can be challenging, as languages often differ in their syntactic conventions and rhetorical devices used to evoke emotions.

Furthermore, cultural differences significantly impact how emotions are expressed and perceived. What may be considered acceptable or appropriate emotional expression in one culture could be interpreted quite differently in another. Translators must be sensitive to these cultural nuances to ensure that the emotional nuances of the original text are preserved and effectively communicated to the target audience (Lewandowski, 1985).

Translating emotional content requires more than just linguistic accuracy; it demands a keen awareness of cultural norms, psychological nuances, and the context

in which the emotions are expressed. Translators must immerse themselves in the cultural and social context of both the source and target languages to effectively convey the intended emotions.

Moreover, emotions are not always explicitly stated but are often implied through subtle cues such as tone, imagery, and metaphor. Translating these implicit emotional cues requires a deep understanding of both languages' literary and rhetorical traditions. Translators must be adept at capturing the underlying emotions conveyed through these nuanced linguistic devices and finding equivalent expressions in the target language that evoke a similar emotional response (Johnson-Laird, 1989).

Additionally, the translation of emotionality becomes even more complex when dealing with literary works, poetry, or highly stylized texts where the author's voice and emotional resonance are integral to the work's artistic integrity. In such cases, translators often face the daunting task of not only preserving the emotional nuances but also capturing the author's unique style and voice.

Furthermore, technology has introduced both opportunities and challenges in the translation of emotional content. While machine translation tools have advanced significantly in recent years, they still struggle to capture the subtle nuances of human emotions accurately. Human translators, with their nuanced understanding of language and culture, are better equipped to navigate the complexities of emotional translation.

In summary, the translation of lexical and syntactic means of emotionality presents a complex and multifaceted challenge for translators. Successfully navigating this challenge requires not only linguistic proficiency but also cultural sensitivity and a deep understanding of the emotional nuances embedded within both the source and target languages.

CONCLUSIONS

In conclusion, the translation of lexical and syntactic means of emotionality from English to Ukrainian poses significant challenges due to the nuanced nature of emotions and the inherent differences between languages and cultures. The accurate conveyance of emotions requires not only linguistic proficiency but also a deep understanding of cultural nuances and context. Translators must navigate lexical gaps, syntactic variations, and cultural differences to ensure that the emotional subtleties of the original text are preserved and effectively communicated to the target audience.

Moreover, the translation process involves more than just substituting words; it requires capturing the essence of the emotions expressed, including implicit cues and stylistic elements. While technology has advanced translation capabilities, human translators remain indispensable in capturing the intricate emotional nuances that define human communication. Therefore, successful translation of lexical and syntactic means of emotionality demands a combination of linguistic expertise, cultural sensitivity, and creative interpretation to bridge the gap between languages and convey emotions authentically across linguistic and cultural boundaries.

Furthermore, the translation process is not merely a mechanical task but rather an art form that requires finesse, intuition, and empathy. Translators must immerse themselves in the emotional landscape of both languages, understanding not only the words themselves but also the underlying feelings and cultural contexts they evoke. This deep understanding enables translators to capture the essence of emotions and convey them with authenticity and resonance in the target language.

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APPENDIX A

Англійська мова	Українська мова	Метод перекладу
"I'm fuming."	"Я лютую."	Прямий переклад
"He was in a fit of rage."	"Він був у люті."	Граматична заміна
"She looked daggers at him."	"Вона дивилась на нього з ненавистю."	Транспозиція
"I'm scared."	"Мені страшно."	Прямий переклад
"He was terrified."	"Він був переляканий."	Граматична заміна
"She was overjoyed."	"Вона була на сьомому небі від щастя."	Опущення
"He was heartbroken."	"Він був убитий горем."	Додавання
"She was in tears."	"Вона ридала."	Прямий переклад
"He was beaming with pride."	"Він променився від гордості."	Транспозиція
"She was filled with dread."	"Її охопив жах."	Опущення

"He was seething with anger."	"Він кипів від злості."	Транспозиція
"She was overcome with emotion."	"Її переповнювали емоції."	Опущення
"He was as cool as a cucumber."	"Він був спокійний як удав."	Порівняння
"She was on edge."	"Вона була на нервах."	Прямий переклад
"He was lost in thought."	"Він був замислений."	Опущення
"She was petrified."	"Вона окам'яніла від страху."	Граматична заміна
"He was in high spirits."	"Він був у доброму настрої."	Опущення
"She was crestfallen."	"Вона була приголомшена."	Граматична заміна
"He was beside himself with joy."	"Він був щасливий безмежно."	Опущення
"She was white as a sheet."	"Вона була бліда як полотно."	Порівняння
"He was in a cold sweat."	"Він був у холодному поту."	Прямий переклад
"She was trembling with fear."	"Вона тремтіла від страху."	Транспозиція

"He was choked with emotion."	"Його душили емоції."	Транспозиція
"He was in a state of shock."	"Він був у стані шоку."	Прямий переклад
"She was filled with despair."	"Її охопив відчай."	Опущення
"He was overcome with grief."	"Його переповнив smutek."	Опущення
"She was on the verge of tears."	"Вона була на межі сліз."	Транспозиція
"He was beaming from ear to ear."	"Він сяяв від щастя."	Транспозиція

APPENDIX B

Англійська мова	Українська мова	Метод перекладу
"I'm so happy to see you."	"Я так рада тебе бачити!"	Прямий переклад
"He was overcome with jealousy."	"Його охопила ревності."	Опущення
"She was scared to death."	"Вона була налякана до смерті."	Додавання
"He was furious."	"Він був у люті."	Прямий переклад
"She was in tears."	"Вона ридала."	Прямий переклад
"He was beaming with pride."	"Він сявав від гордості."	Транспозиція
"She was filled with dread."	"Її охопив жах."	Опущення
"He was seething with anger."	"Він кипів від злості."	Транспозиція
"She was overcome with emotion."	"Її переповнювали емоції."	Опущення
"He was as cool as a cucumber."	"Він був спокійний як удав."	Порівняння
"She was on edge."	"Вона була на нервах."	Прямий переклад
"He was lost in thought."	"Він був замислений."	Опущення
"She was petrified."	"Вона окам'яніла від страху."	Граматична заміна
"He was in high spirits."	"Він був у доброму настрої."	Опущення

"She was crestfallen."	"Вона була приголомшена."	Граматична заміна
"He was beside himself with joy."	"Він був щасливий безмежно."	Опущення
"She was white as a sheet."	"Вона була бліда як полотно."	Порівняння
"He was in a cold sweat."	"Він був у холодному поту."	Прямий переклад
"She was trembling with fear."	"Вона тремтіла від страху."	Транспозиція
"He was choked with emotion."	"Його душили емоції."	Транспозиція
"I'm so nervous."	"Я так нервуюся."	Прямий переклад
"He was terrified of what might happen."	"Він був переляканий тим, що може статися."	Додавання
"She was in a state of shock."	"Вона була у стані шоку."	Прямий переклад
"He was filled with despair."	"Його охопив відчай."	Опущення
"She was overcome with grief."	"Її переповнив смуток."	Опущення

РЕЗЮМЕ

Дослідження лексико-синтаксичних засобів емотивності та їх перекладу з англійської на українську мову відіграє важливу роль у лінгвістиці та перекладознавстві. Емоції є ключовим аспектом спілкування, впливаючи на сприйняття та розуміння повідомлень. Мета даного дослідження полягає в аналізі особливостей лексико-синтаксичних засобів вираження емоцій в англійській мові та їх перекладу на українську. Дослідження ґрунтується на теоретичних підходах з областей прагматики, семантики, теорії перекладу, корпусної лінгвістики та соціолінгвістики. Шляхом виконання аналізу лексичних та синтаксичних особливостей вираження емоцій у текстах англійською та їх подальшого перекладу на українську, дослідження ставить перед собою завдання виявлення проблем та стратегій перекладу емоційного контенту. Результати цього дослідження сприятимуть поглибленню розуміння того, як емотивна мова будується та перекладається між різними мовами, сприяючи точнішому та культурно чутливому спілкуванню в різноманітних лінгвістичних контекстах.

Ключові слова: емоції, перекладацький аналіз, емотивність, переклад, лексичні особливості.