

**Some Problems of Translating Emotion Words from
Russian into Japanese in F. Dostoevsky’s novel “White
Nights”: Contrastive Analysis of Three Japanese
Translations with the Russian Original Text Concerning
Emotional Discourse.**

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Introduction

Overview

This thesis encompasses the sociolinguistic domains of translation, Russian and Japanese language and culture, and the means of rendering emotions. Translation is a form of intercultural communication, and rendering emotion expressions from one language into another is one of the keys to facilitating intercultural understanding. In this study, I analyze the emotion words (hereafter EWs) that appear in a Russian source text (ST) and three of its existing Japanese translations, through an application of the translation theories of Eugene Nida, Mona Baker and Peter Newmark.

The novel “White Nights” by Fyodor Dostoevsky and three of its Japanese translations will provide the case study for the analysis in this thesis. “White Nights” is particularly suited to the aims of this thesis as it contains an abundance of EWs, as implied in the wording of the full title: “White Nights. Sentimental Novel” (*Белые ночи. Сентиментальный роман.*). Emotion words are common to all languages, as each language has the means to express, describe and elaborately label emotions, and Russian language is no exception to this. In this thesis, however, I do not purport to deal with all of the EWs contained in the Russian language, but rather, the corpus of EWs that are comprised in the novel in question. In analyzing EWs, I focus specifically on translation issues and the findings of the analysis will be generalizable to not only the case study but also the Russian language more generally. This is because the case study text to be analyzed is representative of the natural usage of EWs in the Russian language. The word choice is typical of the Russian language, however the frequency of the use of emotion words in this literary text is relatively higher than in conversational language, non-fiction texts, fiction texts of other genres and other types of discourse. Thus, the usage of EWs that will be analyzed in this thesis is peculiar (1) to a literary text (as distinguished from a non-fiction text and spoken language); and (2) to the particular novel in question (as suggested by the novel’s subtitle “Sentimental Novel”). However, the semantic structure of EWs analyzed in this study is characteristic of the Russian language in any discourse or form.

By examining EWs as they appear in the given fiction text and conducting a comparative analysis of the strategies utilized by translators to render them, this thesis will reveal the peculiarities of EWs, how they function in Russian and Japanese language, and also the means to deal with them in translation.

In this study, I apply two taxonomies to classify EWs and three translation theories to analyze the strategies of translating EWs. Through analyzing the translation techniques and procedures employed by the translators, this thesis will elucidate the various possibilities for translating EWs from Russian into Japanese.

The translation theories applied in the analysis include the theory of equivalence by Nida, taxonomy of translation strategies by Newmark, and the theory of translation by Baker. In conducting contrastive analysis of the translation strategies, I classify the EWs of the ST into several categories, applying the theory of EWs by Zoltan Kövesces and also a semantic analysis of EWs by Philip Johnson-Laird and Keith Oatley. Based on these theories, the EWs of the ST were classified into the following three categories:

1. Words describing emotions (descriptive means/ language of emotions)
2. Words expressing emotions (expressive means/ emotional talk)
3. Metaphors and metonymical expressions

Although a literary text provides only a very limited corpus for analysis, it is still possible to make generalizations and draw conclusions from it about the strategies and techniques utilized in translation.

Translation of a literary text inevitably poses a range of problems for the translator. This is particularly so when the two languages involved in the translation are not related and possess different morphological and semantic structures, such as Russian and Japanese. Whereas Russian is a fusional (inflecting) language, Japanese is an agglutinative language. Hence, Russian grammar is characterized by inflection in nouns according to 6 cases and number, and inflection in verbs according to the mood, tense, gender, and number. Japanese, on the other hand, is an agglutinative language, in which particles agglutinate to the stem of the noun, forming different noun cases and affixes agglutinate to the stem of the verb to form different verb conjugations. Also, the lexical and morphological structures of the two languages differ greatly. Japanese and Russian are unrelated languages and have no etymologically common vocabulary (except for the very few recently introduced loan words). Morphologically, Russian is abundant in affixes, which are a major means of word-building, while Japanese lacks this morphological tool.

These fundamental differences between the two languages are particularly evidenced in emotion words. For example, in Russian language, exclamations (interjections) containing references to God are very common when it comes to expressing emotions. Russian also contains a number of emotion words that are considered to be culture-specific (e.g. *любовь* - lyubov' - "love", *дружба* - druzhba - "friendship", *тоска* - toska - "longing", etc.). Japanese, on the other hand, has a multitude of ambiguous emotion words that can pose a problem in translating, and when applying them to render a seemingly equivalent word from another language (e.g. 驚く - odoroku in Japanese has the dual meaning of "to be scared" and "to be surprised", while 面白 - omoshiroi can mean both- "interesting" and "funny"). Russian also has a wide array of exclamations and interjections (Aa!, Ooh!, Nu!, etc.), which are highly polysemous and often require a detailed analysis of context and subtext and the use of contextual equivalents in the target language (TL).

In short, this thesis aims to illuminate the difficulties associated with the translation of EWs in literary texts, through an analysis of the strategies that translators employ to cope with

such difficulties. Furthermore, discourse analysis will be applied to the semantic field of EWs and the term “emotion discourse” will be introduced to describe the way that emotions are expressed and described in a language, and the way in which emotion words function in a language.

Aims of the Research

This study focuses its analysis on the problem posed by translating emotion words that are characteristic of a given culture, into another language, which presents a different cultural environment. It does not purport to establish a set of strategies to explain all the potential problems posed in the translation of EWs; nor does it intend to prescribe a set of translation principles to be followed by translators, nor to evaluate the existing translations. Rather, it aims to reveal the difficulties posed in the translation of EWs in a given literary text. and the possible strategies that a translator can resort to when dealing with EWs. Every translation process deals not only with two different languages but also with two different cultures. Bearing this in mind, this study also aims at revealing culture-specific EWs that can result in intercultural misunderstanding and miscommunication, and to compare the strategies utilized by the three translators when dealing with such EWs.

In addition, some aspects of 1) the way in which emotions are categorized and taxonomized in the Japanese and Russian conscience (cognitive model of emotions), and also 2) the peculiarities of Japanese and Russian cultures that influence the categorization of emotions, will be touched on in this thesis.

In short, through the case study, this thesis will analyze how three Japanese translations render emotional words into Japanese, ascertain the type of equivalence and translation strategy applied in the the translations, reveal the culture-specific EWs that appear in the translations and the strategies used by translators in dealing with them.

Object and Subject of the Research

There are two approaches to studying emotions and emotion expressions in a language: analyzing the means that people use to express emotions (exclamations, interjections, intonation, etc.), and the tools that a language has to describe emotions (e.g., EWs such as *joy*, *fear* or *shame*).

This thesis takes both of these word categories as its object of analysis: EWs that describe emotions and EWs that express emotions (or, in the terms coined by Barbara Lewandowska-Tomaszczyk, “language of emotions” and “emotional talk¹”).

¹ Dziwirek K., Lewandowska-Tomaszczyk B. (2010) *Complex Emotions and Grammatical Mismatches. A Contrastive Corpus-Based Study*. Berlin ; New York : De Gruyter Mouton (pp.18-25)

However, this thesis will not include an analysis of people's emotions. This form of analysis has already been undertaken in the fields of psychology, sociology, and anthropology; in such studies, some scholars have argued that there are universal emotions, while others have claimed that diverse emotional vocabulary attests to the existence of culturally diverse emotions. These studies will be reviewed in the "Previous Studies" section of this thesis.

The focus of this study is the linguistic (translational) challenges posed by EWs, and also, the cultural distance and cultural specificity of emotions embodied in the text that is translated and the means that translators employ in dealing with them. EWs will be studied not only on the lexical level, but also on the level of discourse.

Words express underlying beliefs or concepts, through which people categorize their personal and social reality. By analyzing EWs through the prism of problems posed by translating a Russian literary text into Japanese, we can also understand the way people of both cultures conceptualize emotions, i.e. the beliefs they hold about emotions, emotional behavior and situations involving emotions.

A literary fiction text and its translations have been chosen as the object of this study because in such text, EWs form a necessary element of narration and are essential to the structure of the text. EWs constitute the emotional tone of a literary text, and therefore an analysis of such makes it possible to speak of an "emotional discourse". Also, literary texts provide us with the context behind EWs, which is vital for semantic and discourse analysis, and capturing the meaning structure of EWs.

Through the examples of EWs, the analysis of strategies utilized to translate them,, as well as the discourse analysis of the emotion language of a literary text, we are able to make observations about the translation of EWs and to draw conclusions that relate these observations to more general tendencies in translation.

Language and Culture

It has often been pointed out by scholars that culture can directly influence the way that people speak of the phenomena and notions that surround them, including emotions. Just as the names of colors across different languages do not always correspond (the English concept of "blue" does not correspond with the Russian concept of *голубой* / "goluboj", nor the Japanese concept of 青い / "aoi"), in the same way, names of emotions and emotional states are not always equivalent (e.g., the Japanese notion of 思いやり / "omoiyari" is considered unique to the Japanese language, with no direct equivalents in other languages). In American English, emotions and inner feelings are placed in a single bodily location – the heart ("heart full of joy/grief"). Although Japanese culture similarly contains references to the heart, 心 (kokoro), the Japanese also identify many of their emotion referents in the 腹 (hara) (translated as "the gut" or "abdomen"; e.g., 腹を立てる / hara wo tateru / "be angry"), in the 気 / ki (translated as "the spirit, soul, life energy"; e.g., 気が狂う / ki ga kuruu / literally "ki is rotating", figuratively "go mad, crazy"; 気が立つ / ki ga tatsu / literally "ki is rising", figuratively "to be irritated"), or in

the 胸 / mune (translated as “the chest, breast”; e.g. 胸は喜びにあふれた / mune ha yorokobini afureta / “heart was full of joy”; 胸がドキドキする / mune ga dokidoki suru / “feel one’s heart pounding”; 胸が高鳴る / mune ga takanaru / “heart leaps up”).

This does not suggest that what people of different cultural and linguistic backgrounds see or what they feel necessarily differs, but that the words they choose to describe those feelings, the aspects that they point out as more or less important to be lexicalized, differ, resulting in translation problems and misunderstandings in intercultural communication. The different ways of conceptualizing emotions result in different ways of lexicalizing them, and consequently, in different ways of translating them. Such differences stem from cultural peculiarities, contrasting worldviews and social norms.

Japanese and Russian cultures share both similarities and differences. Although the two countries are geographically close, they do not have an apparently similar culture. However, the large volume of Japanese literary texts translated into Russian, as well as the Russian affinity for Japanese culture suggest that the two cultures share underlying values and worldviews. The key to mutual understanding is often in the hands of translators who are essentially mediators between cultures, and seek linguistic forms that can express the ideas of one culture in another culture. Translation involves transferring not only cognitive content, but also feelings and emotions and therefore the communication of ideas and emotions should be of equal importance to a translator.

In this thesis I attempt to demonstrate that, despite differences in culture, conceptualizations of emotions, and the existence of seemingly untranslatable emotion words or non-equivalent culture-specific words, there are still ways to render the EWs of one language into another. It is not a matter of untranslatability or unperceivable cultural specificity but rather a matter of the approach and tradeoffs that a translator chooses to render the EWs.

Emotion Words

Emotion words are abstract words that refer to abstract objects, that is, concepts or ideas. Physical, tangible objects are lexicalized into concrete nouns, while concepts are lexicalized into abstract nouns. In other words, emotion words are words of a social domain; they are distinguished from perceptual notions like colors, which can be categorized and examined with visual tools. Therefore, to understand the nature of EWs one needs to analyze the underlying concepts. (And conversely, one must examine categorization of emotion indirectly and much of the evidence necessarily involves words).

The goal of this study is to analyze the ways in which EWs were translated from Russian into Japanese and the decisions made by translators in that process. This study does not intend to analyze the translation of all EWs in Russian and Japanese, nor to evaluate the translations in terms of their exactness. Instead, the methods and procedures that the translators applied and the categorization of the EWs and the strategies used will be the focus of the analysis.

The rather large corpus of EWs that appear in the novel makes it possible to speak of an “emotional discourse” and to apply discourse analysis to EWs in the text. Through such analysis it will also be possible to draw conclusions about the use of EWs in the above-text level.

Culture-Specific EWs and Components of Meaning

In analyzing EWs and emotion concepts in Japanese and Russian, I attempt to discern their universal components of meaning as well as culture-specific components. This approach is known as componential analysis, which comprises not only lexical, but also cultural analysis of words and discourse analysis. Moreover, I analyze the underlying norms regarding emotions through posing questions such as: is “fear” the same thing for Russian speakers as for Japanese speakers? Which aspects of meaning correspond and which do not? What words do the two languages possess to describe this emotion and emotional states related to it? Do the linguistically related emotional states (synonyms) correspond in Japanese and Russian?

In beginning this study, no assumptions or hypotheses were made as to whether Japanese emotional concepts are more culture-specific than those in the Russian language (or vice versa), or whether one culture is more difficult to understand than the other. Contrastive analysis of the ST and three target texts (TTs) revealed a few culture-specific EWs. In this thesis, I study them from the point of view of translation theory, analyzing the means translators have employed in dealing with them. Componential analysis is also applied to reveal the semantic structure of the culture-specific EWs. The aim of this study is not to enumerate all of the culture-specific EWs that exist in Russian or Japanese, but rather, to describe the various possible ways to deal with them in translation by drawing on the case study text as a source of examples and illustrations.

Emotional Discourse

In this thesis I introduce the term “emotional discourse” which refers to the overall emotional tone of the text (literary text, in this case), the effect that the use of EWs has upon the target reader- who belongs to a different cultural context, and the way EWs and the general emotion message is read through a prism of cultural, social, and personal context and pretext. Besides this general analysis, emotional DA also involves the examination of the use of EWs within a text, their collocational peculiarities (co-text analysis), their culture-specific traits and characteristics. By emotional discourse analysis, thus, I refer to two things: a general analysis of the functioning of EWs in the text in their relation to cultural and social background of the author and readers, and a more specific inquiry into the functioning of EWs as they appear in certain collocations.

When conducted within the scope of translation studies, emotion DA becomes even more complex because two emotional discourses come under analysis and the way one discourse is (and potentially can be) rendered by the other is examined. In the process of carrying out such analysis, questions of correspondence between discourses, contexts, pretexts

and co-texts arise. Hence, the scope of this research includes the effects of cultural contexts, literary systems and philosophical and ideological cues on the production, perception and translation of literary texts.

Value of the Research

For quite some time, theories of translation have been more focused on the transmission of cognitive information than emotions. However, the translation of emotion words is an important issue in the fields of linguistics, translation studies, and culture studies, as an awareness of problems in the use and translation of EWs allows for a correct and precise communication of the writers'/speakers' ideas, the pragmatic meaning of a text, and more broadly, cultural views on the emotional life of a society.

There has been a great deal of scholarly attention paid to emotions and how they are expressed in psychology studies; emotion words in linguistics, sociolinguistics, and anthropology studies; and also translation of emotion words in studies of European languages. However, there has been scant research on the translation of emotion words from Russian into Japanese. Scholars have yet to come up with a taxonomy of strategies that can be applied to the translation of EWs and there has been no comprehensive analysis undertaken of EWs in a literary text. The emotional discourse analysis applied in this thesis is the first such attempt in Russian-Japanese translation studies.

One of the most significant contributions of this study lies in its treatment of linguistic questions beyond word and sentence levels. The system it sets out - relating certain terms and expressions (referred to as 'emotion words') with a semantic structure of an encyclopedic nature - allows different sources of information to be brought together. The primary goal of this study is to compare and study translation strategies applied by three translators to a single source text. It also aims to examine the cultural background of the emotion words, as well as the functioning of EWs on the above-text level (discourse).

For these reasons, this research will be valuable to translators who seek ways to render emotion words, to foreign language students who may be confused by the ambiguity of meaning and how to translate certain EWs, and to translators who deal with intercultural communication.

1. Previous research

The representation of emotions in language has been the subject of a great deal of scholarly inquiry across a number of social science disciplines, including psychology, linguistics, and anthropology. Evidence that is relevant to the study of the language of emotions has emerged in different fields of science; however, such evidence has not been brought together and has not been applied to the Japanese language. In general, the literature lacks a comprehensive study that brings together the findings of the different fields. There has been much research on the representation of emotions in English language (a detailed overview of such research has been conducted by James A. Russel²) and EWs have been analyzed extensively, however there has been little scholarly attention given to EWs in Russian or Japanese language. Moreover, in the field of translation studies there is a lack of research on the translation of EWs. Only recently a collection of works dealing with different kinds of emotion and different levels of the translation process has been published as a single volume (*Translating Emotion*, 2010³). Within this volume, there are works which examine the broad socio-cultural context of translation and others that look at the social events enacted in translation, or on the translator's own performative act. Also, some of the essays in this volume problematize the linguistic challenges posed by the cultural distance of the emotions embodied in the texts to be translated. This volume of essays is broad in scope, spanning a variety of languages, cultures and periods, as well as different media and genres.

In this thesis I attempt to build on this body of research by examining evidence and hypotheses on how emotions are lexicalized in Russian and Japanese languages and cultures, and what approaches are used to translate EWs. I construct my argument based on a combination of the findings and results of previous works in: 1) culture studies (e.g., David Matsumoto's "Unmasking Japan: myths and realities about the emotions of the Japanese,"⁴ Min-Sun Kim's "Non-western perspectives on human communication: implications for theory and practice"⁵, and the comprehensive collection of works "Emotion and culture: empirical studies of mutual influence"⁶); 2) in linguistics (works on metaphor and emotion by Kövecses⁷, semantic perspective on emotions in languages and cultures by Anna Wierzbicka⁸, research on universality of emotions by Nico Henri Frijda⁹, etc.); 3) in translation studies (Michael Clark pointed out to a concern that different conceptualizations of emotion result in different ways to

² Russel J.A. (1991) *Culture and the Categorization of Emotions*, in *Psychological Bulletin* vol.110, no.3 (pp.426-450)

³ Shields K., Clarke M. (ed.) (2011) *Translating Emotion: Studies in Transformation and Renewal between Languages*, Bern: Peter Lang

⁴ Matsumoto D. (1996). *Unmasking Japan : myths and realities about the emotions of the Japanese*. Stanford, Calif.: Stanford University Press

⁵ Min-Sun Kim (2002). *Non-western perspectives on human communication : implications for theory and practice*. Thousand Oaks, Calif.:Sage Publications

⁶ Kitayama Sh., Markus H.R. (eds.) (1994) *Emotion and culture : empirical studies of mutual influence*. Washington, DC : American Psychological Association

⁷ Kövecses Z. (2007) *Metaphor and Emotion: Language, Culture and Body in Human Feeling*. New York: Cambridge University Press

⁸ Wierzbicka A. (1999) *Emotions Across Languages and Cultures*. New York: Cambridge University Press

⁹ Frijda N.H. (1986) *The Emotions*. Cambridge: Cambridge University Press

translate them¹⁰; Kathleen Shields argues that the often ignored translation of auditory images mobilizes powerful individual and collective beliefs and values, and demonstrates ways to cope with translational difficulties in her analysis of a translation of Hopkins into French¹¹); 4) and in anthropology (e.g., James Russel's anthropological study on emotions¹²).

The vast body of literature that has emerged on the representation of emotions in language has addressed and debated a number of critical issues and these will be discussed below.

1.1 Universality and Cultural Specificity of Emotions

Many of the studies conducted in the fields of psychology, anthropology and linguistics have focused their inquiry on the question of whether emotions are universal or culturally diverse, and both have drawn on linguistic evidence to support their respective stances. From Harre's perspective, "Historians and anthropologists have established conclusively that there are historically and culturally diverse emotion vocabularies. I claim that it follows that there are culturally diverse emotions¹³." In contrast, Robert Plutchik argues that "The appearance in all languages of words like *angry*, *afraid*, and *happy*, suggests that these words represent universal experiences¹⁴."

There have been theories put forth asserting that the categories into which people divide emotions are universal. One tradition in these theories stems from Charles Darwin's argument that the communication of emotion, both in its expression and its recognition, is part of our biological heritage¹⁵. The theory that recognition is innate presupposes that the categories by which recognition proceeds are innate. A second tradition, proposed by Jerry Boucher¹⁶ and articulated by Johnson-Laird and Oatley,¹⁷ purports that words such as *fear* and *anger* are undefinable semantic primitives.

The universality of emotions tradition has typified the approach of ethnographers. Overwhelmingly, ethnographers have described an emotional life of peoples of the world in English terms (folk research by Hallowell, 1955; Potter, 1988; Swartz, 1988; Tumbull, 1961,1972)¹⁸. Most of their research has been conducted in English and thus English terms were

¹⁰ Clarke M. (2011) Translation and transformation: A case study from medieval Irish and English. In *Translating Emotion: Studies in Transformation and Renewal Between Languages* (eds. Shields K., Clarke M.) Bern: Peter Lang

¹¹ Shields K. (2011) Auditory images as sites of emotion: translating Gerard Manley Hopkins into French. In *Translating Emotion: Studies in Transformation and Renewal Between Languages* (eds. Shields K., Clarke M.) Bern: Peter Lang

¹² Russel J.A. (1991) *Culture and the Categorization of Emotions*, in *Psychological Bulletin* vol.110, no.3 (pp.426-450)

¹³ Harre, R. (1986) An outline of the social constructionist viewpoint. In R. Harre (Ed.), *The social construction of emotions*, Oxford, England: Basil Blackwell (p.10)

¹⁴ Plutchik, R. (1980) *Emotion: A psychoevolutionary synthesis*, New York: Harper & Row (p.102)

¹⁵ Darwin, C. (1965) *The expression of the emotions in man and animals*. Chicago: University of Chicago Press

¹⁶ Boucher, J. D. (1979) Culture and emotion. In A. J. Marsella, R. G. Tharp, & T. V. Ciorowski (eds), *Perspectives on cross-cultural psychology* (pp.159-178). San Diego, CA: Academic Press.

¹⁷ Johnson-Laird, P. N., & Oatley, K. (1989). The language of emotions: An analysis of a semantic field. In *Cognition and Emotion*, J (pp. 81-123)

¹⁸ Russel J.A. (1991) *Culture and the Categorization of Emotions*, in *Psychological Bulletin* vol.110, no.3 (p.428)

used to describe emotions in their work. This signifies the lack of diversity in such research approaches [office1]. Commonly - especially in the past, ethnographers have simply assumed the universality of emotion. For example, Marjorie Shostak (1983) wrote, "My hundreds of interviews with the IKung had shown me that much of human emotional life was universal"¹⁹. Differences have been observed regarding the frequency of, the causes of, the expression of, the importance of, attitudes toward, beliefs about, and the regulation of emotion. In other words, it is assumed that what varies within cultures are events that surround the emotion and that emotion itself is universal. Although some writers do not share this perspective, it has become so widely accepted that it can be said to be *the standard view*. Two points need to be made regarding this standard view. First, the universality of emotions cannot be stated in precise terms because it is often unclear as to what is assumed to be the invariant universal emotion once causes, consequences, expressions, and so on are removed. Second, the outsiders' interpretation of a people's emotional life does not necessarily imply that the insiders share this interpretation. Thus, ethnographers have dedicated a few works to the study of the emotional life of people, and most of their views have accorded with the stance of universality of emotions. They would name the emotions of African tribes with English words, assigning Pygmies with the same emotional life as an average Englishman.

On the other hand, there are those who emphasize the role of culture in shaping emotion and anticipate differences in the emotion lexicons of different cultures, such as Arlie Russel Hochschild²⁰ and Catherine Lutz²¹. Wierzbicka is also skeptical about the claim of universality of emotions, and consequently, of emotional terms, and insists that the term *emotion* itself should be subject to linguistic and cultural analysis. She states: "One of the most interesting and provocative ideas that have been put forward in the relevant literature is the possibility of identifying a set of fundamental human emotions, universal, discrete, and presumably innate; and that, in fact, a set of this kind has already been identified. According to Izard and Buechler (1980, p.168), the fundamental emotions are (1) interest, (2) joy, (3) surprise, (4) sadness, (5) anger, (6) disgust, (7) contempt, (8) fear, (9) shame/shyness, and (10) guilt. I experience a certain unease when reading claims of this kind. If lists such as the one above are supposed to enumerate universal human emotions, how is it that these emotions are all so neatly identified by means of English words? For example, Polish does not have a word corresponding exactly to the English word *disgust*. What if the psychologists working on the "fundamental human emotions" happened to be native speakers of Polish rather than English? Would it still have occurred to them to include "disgust" on their list? And Australian Aboriginal language Gidjingali does not seem to distinguish lexically "fear" from "shame," subsuming feelings kindred to those identified by the English words *fear* and *shame* under one lexical item (Hiatt, 1978, p. 185). If the researchers happened to be native speakers of Gidjingali rather than English, would it still have occurred to them to claim that fear and shame are both fundamental human emotions, discrete and clearly separated from each other?"²²

¹⁹ Russel J.A. (1991) *Culture and the Categorization of Emotions*, in Psychological Bulletin vol.110, no.3 (p.429)

²⁰ Hochschild, A. R. (1983) *The managed heart*. Berkeley: University of California Press.

²¹ Lutz, C. (1980). *Emotion words and emotional development on Ifaluk Atoll*. Unpublished doctoral dissertation, Harvard University

²² Wierzbicka A. in Russel J.A. (1991) *Culture and the Categorization of Emotions*, in Psychological Bulletin Vol.110, No.3 (p.428)

In this thesis I adhere to the view that there are basic emotions that are universal, but there are also several culture-specific emotions. The existence of culture-specific emotion words (that are also revealed in translation) attests to this fact. Also, the universality of emotions is a relative notion, because when we consider (1) the complex taxonomy of emotions, which is revealed in the taxonomy of EWs, and (2) the different semantic fields of EWs that seem to be direct equivalents, we find that what appear to be universal EWs, prove to label fairly different notions in two languages.

1.2 The Universality of the Term “Emotion”

In many works by linguists, ethnographers and psychologists, it has long been taken for granted that the term *emotion* itself is universal. The word *emotion* provides the English-speaking psychologist with a predefined field of inquiry. Yet the researcher studying an *emotion* would ask: What is an emotion, what causes emotion, and so on. One function of taking a cross-cultural perspective is to raise the question of whether other peoples speaking other languages draw the same boundary implied by the word *emotion*.

Some evidence suggests that the concept of *emotion* is widespread, if not universal. Russel relates an example of a cross-cultural research team assembled by Brandt and Boucher that included members of six non-English-speaking societies. The languages under examination were Indonesian, Japanese, Korean, Malay, Spanish, and Sinhalese. Collaborating researchers who were fluent in English as well as their native language assured the authors that each language to be studied contained a term conceptually equivalent to the English word *emotion*. Yet as Russel notes, “The criterion for conceptual equivalence was not stated and is unclear. For example, Japanese was one of the languages said to have a word for *emotion*, but there is reason to question this assertion. Matsuyama, Hama, Kawamura, and Mine (1978) presented an analysis of emotional words from the Japanese language. The word translated as “emotion”, (情動 – jodo), certainly included states that would be considered typical emotions— *angry*, *happy*, *sad*, and *ashamed*—but the word 情動 (jodo) also included states which may not be considered emotions—*considerate*, *motivated*, *lucky*, and *calculating*”²³.

The case study examined in this thesis also has implications for the conceptual equivalence of emotion. I analyze a set of words (in accordance with the taxonomy of Johnson-Laird and Oatley) that I categorize as “generic emotion words”. The examples I deal with and my inquiry into other linguistic facts illustrate that in the Russian and Japanese languages there are no EWs that directly match the English EW “emotion”.

²³ Russel J.A. (1991) *Culture and the Categorization of Emotions*, in *Psychological Bulletin* vol.110, no.3 (p.430)

1.3 Emotions, Emotion Categories and Concepts, and Emotion Words

Human beings divide the world into categories. Speakers of English divide the colors into red, green, blue, and so on; the plants into trees, shrubs, grasses, and so on; and kin into aunts, uncles, cousins, and so on. People of other cultures speaking other languages divide colors, plants, and kin into categories that are in some ways similar to and in some ways different from English. The issue is not what emotions exist, or what outsiders observe, but into what categories people of a certain culture and language divide emotions, and what words they use to name them.

There is evidence of unmistakable similarity in the categories of emotion across vastly different languages and cultures. Yet, there are also indications that different languages provide different categories for emotions. Milan Kundera, in his work *Book of Laughter and Forgetting*, gives the example of the Czech word *litost*. He claims that non-Czech people, who don't have an equivalent word for it, are most likely unaware that they feel *litost*. It is a feeling that "is the synthesis of many others: grief, sympathy, remorse, and an indefinable longing"; it is "a state of torment caused by a sudden insight into one's own miserable self. *Litost* works like a two-stroke motor: first comes a feeling of torment, then the desire for revenge."²⁴

In Japanese, examples of words that are difficult to match with words in other languages, are 愛しい (*itoshii*), which describes longing for a distant loved one; いじらしい (*ijirashii*), which describes something *innocent, loveable, pitiful* and *pathetic* all at once; and 恥心 (*haji*), which signifies a mixture of shame, guilt, a sense of inappropriateness and the formal social necessity to hide one's feelings.

The question of concepts and the language of emotions has been studied by anthropologists, ethnologists, and social psychologists alike, and has involved both familiar cultures (e.g., France, Germany, Japan, China), as well as some unfamiliar ones (Ifaluk of Micronesia, Chewong of Malay)²⁵. A review of these studies was conducted by Russel and is the basis for some of the materials reviewed here. Very few works, however, have dealt with the Japanese language.

Robert Levy introduced the terms *hypercognition* and *hypocognition* of emotions. He described *hypercognized* as an emotion for which a society possesses an elaborate cognitive structure. One index of hypercognition is a large number of lexical entries for that emotion. That anger (*triri*) is hypercognized in Tahitian is demonstrated by the fact that Tahitian has 46 separate terms for types of anger, just as English has *annoyance, rage, fury, irritation*, and so on. Levy described as *hypocognized* an emotion for which a society possesses little knowledge. One index of hypocognition is having few or no lexical entries. That *sadness* is hypocognized in Tahitian is indicated by the fact that there is no concept of sadness in Tahitian. People whom Levy would describe as *sad* would be described in Tahitian by means of more general terms such as *pea pea*, a generic word for feeling ill, troubled, or fatigued. Levy describes a man separated from his wife and child. Interpreting the man's reaction as the emotion of sadness,

²⁴ Kundera M. (1980) *The Book of Laughter and Forgetting*, New York: Knopf (pp.120-121)

²⁵ Russel J.A. (1991) *Culture and the Categorization of Emotions*, in *Psychological Bulletin* vol.110, no.3 (pp.428-433)

Levy saw the separation as its cause. Interpreting his own reaction as *pe'a pea*, the man did not²⁶.

Researchers have also attempted to enumerate categories of emotions. Russel reports that Wallace and Carson (1973) found over 2,000 words for categories of emotion in the English language, although fewer than one tenth of them are in most people's working vocabulary. Teun Hoekstra (1986) found 1,501 words in Dutch for categories of emotion. Boucher (1979) found 750 words in Taiwanese Chinese and 230 words in Malay for categories of emotion. Lutz (1980) found 58 words in Ifalukian that were temporary internal states, although some of these would not be prototypical emotion words in English. At the other extreme, Signe Howell (1981) could find only some 7 words in Chewong that could be translated as categories of emotion²⁷.

In this thesis it will be assumed that categories and concepts are closely related to people's words for emotions. Words like *anger* designate, categories of events, not singular events. Emotions are words of a social domain; they are not perceptual notions like colors which can be categorized and examined with visual tools. The categorization of emotions must be studied indirectly, and much of the evidence is based on words. Moreover, in this thesis I assume that the underlying basic concepts of emotions are universal. That is, they are shared by people of the world even though they may not all be equally verbalized in different languages. This supposition allows us to compare EWs in ST and TTs emotion words. At the same time, the possible universality of some emotion concepts does not eliminate translation problems. Lexical gaps, lacunas, and non-equivalent words do exist and pose great difficulty for translators.

1.4 Translation of Emotion Words

In cross-cultural research on emotion categories, the problem of translation has increasingly gained scholarly attention and many authors have become aware that translation equivalents might not express exactly the same concept (e.g. Hazel Rose Markus & Shinobu Kitayama, 1991; Robert Mauro, Kaori Sato & John Tucker, 1992; Brian Parkinson, Agneta Fischer & Antony Manstead, 2005). Another example is the previously mentioned work by Russel, which suggests that emotional experience is categorized in similar and different ways across cultures²⁸. A problem with these studies is that for the most part, they do not investigate the extent to which the equivalent translations express comparable concepts. Some of these works analyze the difficulties posed by translations, go deep into an analysis of the culture-specificity of emotion words and concepts behind them, but do not actually focus on translation problems or offer ways to deal with them. Such works tend to be anthropologically, culturally, or sociologically-oriented, rather than linguistic or translational research.

²⁶ Levy R.I. in Russel J.A. (1991) *Culture and the Categorization of Emotions*, in *Psychological Bulletin* vol.110, no.3(pp.431-432)

²⁷ Ibid. (pp.429-430)

²⁸ Ibid.(pp.426-450)

As mentioned previously, a volume of essays (Translating Emotion, 2011) that deals with various translation problems has recently been published, but its focus is mainly on the translators, who are viewed as agents in the translation process, rather than instruments. The essays are about translation strategies and modalities with regard to the semantic fields related to emotion; that is, the creation through translation of new texts whose purpose is primarily to excite in the receivers the same emotions experienced by the readers, and also to show the ways translators convey their emotions in their texts. Topics covered in the book are: the translator as an emotional cultural intermediary, the importance of emotion to cognitive meaning, the place of emotion in linguistic reception, and translation itself as a trope whereby emotion can be expressed.

The Japanese language and culture, with its particular emphasis on emotion concepts, has often been an object of scholarly inquiry. There have been many cases documented of unique emotional terms like 甘え (amae)²⁹ that do not have equivalent translations in many other languages. Other works, such as the study by Yu Niiya, Phoebe Ellsworth & Susumu Yamaguchi³⁰ focus on the differences in translation in relation to differences in the level of emotional experience, and suggest that just because there is no English word equivalent to 甘え (amae), this does not necessarily mean that there cannot be a similar emotional experience, or that a similar concept can exist without a word to express it. These works focus more on the cultural and psychological aspect than on the linguistic side of the issue.

Although there has been research carried out in the field of translation of EWs, there have not been any studies that focus directly on translation issues, or ways to deal with such issues. Also, Japanese language and its emotion words and concepts, has also been the object of a number of studies, but not in regard to the issue of translation. Moreover, there has been no research on the issue of translation of emotion words in the Russian-Japanese pair of languages.

1.5 Emotional discourse analysis

Discourse analysis (DA), or discourse studies, is a general term that describes a number of approaches to analyzing the use of written, vocal, or sign language or any other significant semiotic event.

The objects of discourse analysis are diverse: discourse, writing, conversation, communicative events. Contrary to the approaches of traditional linguistics, discourse analysts not only study language use beyond the sentence boundary, but also prefer to analyze language use as it occurs naturally, rather than through artificial examples. Text linguistics is closely related to DA; the essential difference between the two is that DA aims at revealing the socio-

²⁹ Doi, T. (1973). *The anatomy of dependence*. Tokyo: Kodansha

³⁰ Niiya, Y., Ellsworth, P. C., & Yamaguchi, S. (2006). Amai in Japan and the United States: an exploration of a “culturally unique” emotion. *Emotion*, 6(2), pp.279-295

psychological characteristics of a person/persons (creators and receptors of the text) rather than text structure.

Discourse analysis has been applied to a wide range of social science disciplines, including linguistics, sociology, anthropology, social work, cognitive psychology, social psychology, international relations, human geography, communication studies, and translation studies; each of these disciplines has applied its own assumptions, dimensions of analysis, and methodologies. Moreover, there have been various approaches to DA within each field of research, rendering it to be unsystematic and nonspecific theory as a theory.

The term DA first came into general use following the publication of a series of papers by Zellig Harris beginning in 1952, in which he reported on the work he had done on developing transformational grammar in the late 1930s. Harris examined the way language is organized as “connected discourse”, which refers to how patterns of FE (formal equivalence) can be discerned across sentences. Formal equivalence relations among the sentences of a coherent discourse are made explicit by using sentence transformations. Words and sentences with equivalent information then appear in the same column of an array. Thus, his approach to DA focuses on discovering patterns of formal equivalence across sentences in a text.

In the late 1960s and 1970s, and without reference to this prior work, a variety of other approaches to a new cross-discipline of DA began to develop across the humanities and social sciences, related to disciplines such as semiotics, psycholinguistics, sociolinguistics, and pragmatics. Many of these approaches, especially those influenced by the social sciences, favored a more dynamic study of oral talk-in-interaction.

Henry Widdowson produced a comprehensive critical survey of DA (focusing primarily on the critical discourse analysis - CDA) and related textual analyses, in which he critically examines different approaches to text analysis (including the DA), all of which have certain elements that others lack:

1. DA by Harris, who attempted to find patterns in text beyond those accounted for in sentence grammar; he called them patterns of morphological equivalence, that were formed by transformations of the structures that occurred in text;

2. the CDA by Norman Fairclough, which introduces three discourse functions (ideational, interpersonal/ relational, and identity), as well as headings for DA, namely: force of utterance, coherence of texts, and intertextuality of texts; but this lacks reference to context and to the choice of vocabulary;

3. corpus analysis that focuses on the co-text, which CDA fails to do;

4. literary criticism which seeks to contextualize and historicize the procedures that CDA lacks: insufficient attention was paid to “practices of production and consumption”³¹)

Widdowson considers these approaches to discourse analysis in detail, and arrives at a conclusion that they are “unsystematic, and essentially unprincipled.

³¹ Widdowson H.D. (2004) *Text, Context, Pretext. Critical Issues on Discourse Analysis*. Malden, Mass.: Blackwell (p.138)

Certain linguistic features are picked on and others ignored. Only a part of the lexicogrammar is taken as relevant in a particular case, but no criteria for relevance are provided. Furthermore, the very fixation on such features results in the disregard of how they might be co-textually modified, and since it is by virtue of such co-textual relations that a text is a text, (...) it can be reasonably argued that these are not really examples of text analysis at all”.³²

He is critical about the lack of a systematical approach in existing theories of DA, despite there being an elaborate theoretical basis that has been established to date. “CDA routinely asserts what authors were about when they produced the text without actually submitting it to detailed analysis³³”.

His suggestion is that corpus analysis, which takes co-textual relations into account, is an alternative. Corpus analysis focuses on collocation (as opposed to “association” in DA), takes the meanings of morphemes into consideration and thereby extends the scope of semantics. He then proceeds to note, however, that corpus analysis lacks reference to the interpretation of the author’s intention. “Corpus linguists cannot read process [that brought products about] from product (...): they cannot, as we have seen, directly infer contextual factors from co-textual ones, and use textual data as conclusive evidence of discourse³⁴.” Corpus text analysis does not yield direct evidence of the discourse process that gave rise to it.

His quest is for a kind of text-linguistic analysis that would provide a more substantial foundation for interpretation. The weakness of the existing literature is that it has not come up with explicit procedures for those engaged in DA to follow. Widdowson himself does not suggest any concrete procedures or any direct practical theory that can be applied to text analysis.

In light of these issues, this thesis will bring together the various theoretical bases of DA established in the social sciences, and will complement these with elements propounded by Widdowson: the analysis of pretext and co-text. This will provide a comprehensive analytical framework sufficient for fulfilling the aims of analyzing a particular discursive practice (emotional discourse) of a literary text.

³² Widdowson H.D. (2004) *Text, Context, Pretext. Critical Issues on Discourse Analysis*. Malden, Mass.: Blackwell (p.110)

³³ Ibid. (p.128)

³⁴ Ibid. (pp.125-126)

2. Method

The goal of this thesis is to compare the different ways to translate emotion words from Russian into Japanese, and to find the optimal and most efficient approach of rendering EWs. In terms of methodology, this thesis employs a combination of the descriptive method and contrastive analysis. It also introduces a category of “emotional discourse” and thus also engages in discourse analysis.

2.1 The Case Study Text : “White Nights” by F. Dostoevsky

In her exploration of links between language and culture, Wierzbicka argues that there are four fundamental semantic principles that shape the semantics of the Russian language. These include emotionality, irrationality, non-agentivity and moral passion. Emotionality is understood as “the tremendous stress on emotions and on their free expression, the high emotional temperature of Russian discourse, the wealth of linguistic devices for signaling emotions and shades of emotions”.³⁵ Wierzbicka claims that all these principles of Russian culture and the Russian national psyche are reflected in the Russian language.³⁶ She demonstrates the principle of emotionality by the wealth of active emotion verbs and of “dative plus predicative” constructions that refer to passive involuntary emotions.

Bearing in mind that this thesis focuses on the translation of emotion words, a novel was selected as the source language (SL) corpus for analysis, as literary works activate emotional words and constitute an important tool for describing characters, actions and events. EWs are one of the major instruments through which the reader’s understanding of the deeper interpersonal and intrapersonal relations within a novel take place. Moreover, literary texts provide the researcher with a context that is conducive to semantic analysis. A text by the author Dostoevsky was selected as the case study since his literary style is widely considered to be highly emotional and capable of penetrating into the sacred parts of the human soul. Affirming this in her essay *The Russian Point of View*, the famous English writer and publisher Virginia Woolf remarks: “The novels of Dostoevsky are seething whirlpools, gyrating sandstorms, waterspouts which hiss and boil and suck us in. They are composed purely and wholly of the stuff of the soul. Against our wills we are drawn in, whirled round, blinded, suffocated, and at the same time filled with a giddy rapture. Out of Shakespeare there is no more exciting reading.”³⁷

³⁵ Wierzbicka, A. (1992) *Semantics, culture, and cognition : universal human concepts in culture-specific configurations*, New York : Oxford University Press (p.395)

³⁶ *Ibid.* (p.398)

³⁷ Woolf, V. (1984) *The Common Reader: First Series*, London: The Hogarth Press (p.178)

Also, novels delve deeply into debates on morality, ethical issues, religion, which all involve the description of inner feelings and the emotions associated with such feelings. This is where EWs come into play and a translator faces the difficult and demanding task of communicating the idea of the SL in a TL.

In sum, written texts generally contain an abundance of EWs (at least the descriptive EWs), and literary texts in particular comprise an even larger set of EWs. Dostoevsky is known as a highly expressive writer, and the novel “White Nights” is called a “Sentimental Novel” by the author himself. Based on such premises, the novel “White Nights” was selected as the corpus for this research.

“White Nights” is told in first person by a nameless narrator who lives alone in a city and suffers from loneliness and the inability to stop thinking. This character is an archetype of a perpetual dreamer. He lives his life in his own mind, imagining that an old man he always passes by- but never talks to, or houses- are his friends.

The novel has been translated into a number of languages and there have been 5 Japanese translations. All of these Japanese translations belong to the contemporary period of Japanese literature, the so-called 現代文学 (gendai bungaku), which refers to the literary works of post-war Japan. There has also been a very recent translation of the novel into Japanese, which was published in 2010, demonstrating that there is presently an interest in the novel and that the issues raised by Dostoevsky require contemporary linguistic means to express them.

This thesis will deal with three of the five Japanese translations, specifically numbers 1,3, and 4 below:

1. **Igeta Sadayoshi (井桁貞義) 2010**
2. Kimura Hiroshi (木村浩) 1979
3. **Kitagaki Nobuyuki (北垣信行) 1974**
4. **Konuma Fumihiko (小沼文彦) 1958**
5. Yonekawa Masao (米川正夫) 1943

These three particular translations were selected as they contain the greatest degree of difference between them, in terms of TL EWs used to render the SL EWs; these three therefore provide a strong basis for contrastive analysis.

For the case study, the following editions of the ST and the TTs will be utilized:

Source text: Достоевский, Ф. М. (1976) *Бедные люди. Белые ночи. Кроткая*. М.: «Художественная литература»

Translation texts:

- ドストエフスキー F.M. (2010) やさしい女 ; 白夜; 井桁貞義訳; 東京 : 講談社
ドストエフスキー F.M. (1974) 白夜 ; 北垣信行訳 ; 東京 : 講談社
ドストエフスキー F.M. (1958) 白夜 ; 小沼文彦訳 ; 東京 : 筑摩書房

2.2 Taxonomy of emotion words

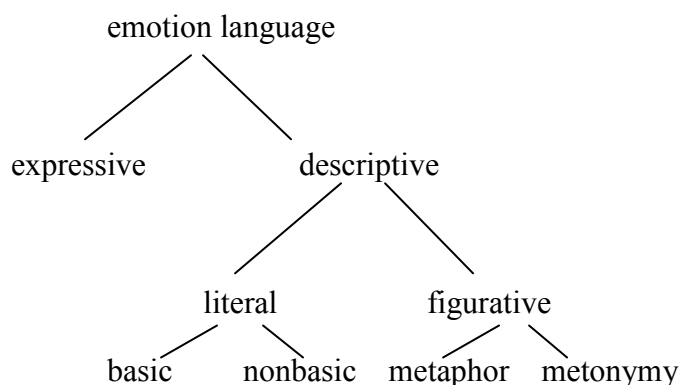
For the purposes of this study it is necessary to set up a taxonomy of EWs to allow the classification of EWs and for them to be dealt with in categories of EWs. To do so, I utilize two theories that provide a comprehensive approach to categorizing EWs. These are:

1. A taxonomy of emotion-related vocabulary by Kövecses
2. Semantic analysis of emotion words: a taxonomy by Johnson-Laird and Oatley

2.2.1 A taxonomy of emotion-related vocabulary by Kövecses

Kövecses is one of the many researchers who distinguish between two large groups of emotion-related vocabulary: expressive and descriptive emotion words³⁸. The same distinction is also made for example by a Polish researcher called Lewandowska-Tomaszczyk, who names the two groups as “emotional talk” and “language of emotions”³⁹. Kövecses also discerns a third large group of emotion words (which he actually places as the subgroup of descriptive emotion words, but notes that it is as large as the two other groups put together): metaphorical and metonymical words and expressions.

Kövecses represents the three types of emotion language in the following figure⁴⁰:



a) Expressive emotion words and expressions (or emotional talk, ET) are interjections and exclamations. Examples include the English *wow!*, which expresses surprises, *yuk!*, which expresses disgust, *hooray!*, excitement; the Japanese ああ ! (aah!), おお ! (oh!): and the

³⁸ Kövecses, Z. (1995) Introduction: language and emotion concepts. In *Everyday Conceptions of Emotion: An Introduction to the Psychology, Anthropology and Linguistics of Emotion* (eds. J.A. Russel et al.) (pp.3-5)

³⁹ Dziwirek K., Lewandowska-Tomaszczyk B. (2010) *Complex Emotions and Grammatical Mismatches. A Contrastive Corpus-Based Study*. Berlin ; New York : De Gruyter Mouton (pp.18-25)

⁴⁰ Kövecses Z. (2007) *Metaphor and Emotion: Language, Culture and Body in Human Feeling*. New York: Cambridge University Press (p.6)

Russian *Ура!* (oorah!), which expresses excitement, and *Ой!* (oy!), which expresses a wide range of emotions from happiness to fear, etc.

b) Descriptive emotion words and expressions (or language of emotions, LE) describe or name the emotions that they represent. This includes words like *anger* and *angry*, *joy* and *happy*, *disappointed* and *love*; うれしい (*ureshii*), 喜び (*yorokobi*), 愛 (*ai*); *радость* (*radost'*), *любовь* (*lyubov'*), *горе* (*gorye*), etc. Under certain circumstances, descriptive emotion terms can also “express” emotions (e.g. *I love you!*, where the descriptive emotion word *love* is used both to describe and express the emotion of love).

c) Metaphors and metonymies are tropes and a group of figurative expressions that can denote emotions; they constitute a subgroup within descriptive emotion terms. Figurative words and expressions denote various aspects of emotion concepts, such as intensity, cause, etc.

Metaphorical expressions are based on conceptual metaphors that connect two distant concepts together. Usually, a more abstract term is figuratively described by a more concrete one. For example, *boiling with anger* is an example of a conceptual metaphor- “anger is a hot fluid”; *burning with love* is an example of the conceptual metaphor “love is fire”. These indicate the degree of intensity of the emotions concerned.

There are a few conceptual metaphors that relate to most emotions, for example the “master metaphor” of emotion which Kövecses terms the “emotion is force” metaphor. This is a generic-level metaphor which is productive for many other basic and non-basic emotions.

Figurative expressions can also be metonymical. They, unlike metaphors, involve only one concept. Parts or components of a concept are used to describe the whole concept. Examples of metonymical expressions are physical displays that accompany emotions, such as *smile* for happiness (conceptual metonymy “smiling stands for happy mood”) and *tremble* for fear (“physical agitation stands for fear”). Shivering displays fear, tears stand for many emotions with the basic mode “sadness”, or sometimes for “happiness” (as in “tears of happiness”). These physical expressions are often universal, but there are cases of culture-specific mimicry, gestures and body language.

Emotion metonymies can also involve situations where an emotion concept B is part of another emotion concept A. In such case, B can metonymically stand for A (as with the word *girlfriend*, which stands for a partner in a love relationship, where friendship is an aspect of love and thus the word *friend* can be used to talk about an aspect of love⁴¹).

In the case study of this thesis, I analyze several metonymic expressions: *покраснеть* (*pokrasnet'* – to become red in the face, to blush), *потупиться* (*potupit'sya* – to cast one's eyes down), etc., and also a number of metaphorical expressions.

⁴¹ Kövecses Z. (2007) *Metaphor and Emotion: Language, Culture and Body in Human Feeling*. New York: Cambridge University Press (p.8)

2.2.2 Semantic analysis of emotion words by Johnson-Laird and Oatley

Johnson-Laird and Oatley are the developers of the communicative theory of emotions which assumes that “mental architecture consists of a hierarchy of separate processors, or modules, that carry out computations in parallel, and that an emotion can be set up by a cognitive evaluation occurring at any level in this hierarchy. The evaluation can set the processing modules into one of only a small number of emotion modes. Those modes constitute the fundamental elements out of which all subjective experiences of emotion are constructed, and (...) we take them to correspond to those experiences that have in English as their closest labels: *happiness, sadness, anger, fear, and disgust*.”⁴² Around each of these basic modes there are clusters of related emotional experiences, e.g. if the mode of happiness has an object, then it constitutes a feeling of attachment. Johnson-Laird and Oatley follow up the consequences of the theory for the semantics of emotion words. They classify emotional terminology into categories and prove that all terms denoting emotions ultimately depend on five basic families of emotion words (happiness, sadness, anger, fear, and disgust). Human beings can experience basic emotions for no apparent reason, but they can also experience emotions that have an object, a cause, or a goal, and complex emotions that depend on high-level cognitive evaluations.

The semantic field of emotions is based on the five basic emotion modes, and words that refer solely to these modes have no internal semantic structure; the modes are primitive and unanalysable states. There are other EWs that refer to emotions that combine basic modes with a knowledge of the object or cause of the emotion. Also, there are terms that denote complex emotions that depend on cognitive evaluation of the self.

The taxonomy of emotion-related words is organized as follows:

0. Generic emotion terms (e.g. *emotion, feeling, passion*, 感情, 情熱, 気持ち)
1. Basic emotional terms (e.g. *happiness, elation*, 喜び, 恐怖)
2. Emotional relations (e.g. *love, hate*, 愛, 恋)
3. Caused emotions (e.g. *gladness, horror*, 楽しみ)
4. Causatives (e.g. *irritate, reassure*, 悩まされる)
5. Emotional goals (e.g. *desire, need*, 熱望, 好奇心, 不満)
6. Complex emotions (e.g. *embarrassment, pity*, 恥, 後悔) .⁴³

Below, I describe each category in more detail.

Generic emotion terms are a small category of terms that can be used to denote emotions in general. Examples include the English words *emotion* and *passion*, the Japanese 感情 (kanjou), 情熱 (jounetsu), and 気持ち (kimochi), and the Russian Ч У В С Т В О (chuvstvo), О Ш У Щ Е Н И Е (oschuscheniye), С Т Р А С Т Ь (strast’).

⁴² Johnson-Laird, P. N, & Oatley, K. (1989). The language of emotions: An analysis of a semantic field. In *Cognition and Emotion*, 1 (p.85)

⁴³ Ibid. (p.96)

Basic emotional terms are terms denoting feelings that can be experienced without knowing their cause or their object (though in other cases, the experiencer can, of course, know the cause and the object). An emotion can be experienced in different ways with different degrees of intensity, and an emotion term can also denote such a modification, for example, *elation*, referring to an intense form of happiness, is a simple modification of basic emotion *happiness*.

Most researchers, including Johnson-Laird and Oatley, identify five basic emotion (modes): “*happiness*”, “*sadness*”, “*fear*”, “*disgust*”, and “*anger*”. Researchers, such as Paul Ekman, Izard, and Plutchik also add “*surprise*” to the list⁴⁴. Johnson-Laird and Oatley argue, however, that “surprise is not a distinct emotion, but a reaction to an unexpected event that can be the precursor to any of the five emotion modes”⁴⁵. Following the Johnson-Laird and Oatley theory, in this thesis I categorize the EWs related to surprise as causative EWs (see below).

To determine whether a term is semantically related to one of the five modes, one can use the so-called “but” test: if two words have nothing in common, they and their negations can be freely combined with the conjunction “but”, for example:

He was tired, but he was happy.
and
He was tired, but he was not happy.

Thus, there is no semantic component in common to both “tired” and “happy”. However, if two words are semantically related, then the results of one or both combinations will be odd. For example, while it is acceptable to assert:

He was afraid, but not horrified
it does not make much sense to assert:

He was horrified, but not afraid.

Both words denote fear, but of a different degree of intensity. The “but” test thus helps to explore close semantic relations, but, as Miller and Johnson-Laird advise, it should be used with caution, especially for more distant relations⁴⁶.

The “but” test also helps reveal different modifications of basic modes, such as 1) intensity of the mode (*joyful* for considerable happiness, *ecstatic* for intense happiness); 2) temporal duration of the mode (a currently experienced emotion, or a prolonged state or mood, or a personality disposition). Basic emotion terms, according to Johnson-Laird and Oatley, can be used to refer to moods or emotional types of personality since they do not have a discernible cause or a cognitive base (the same ability to describe personality and dispositions is only characteristic of complex emotions, e.g. *jealousy*, *shyness*, etc.).

⁴⁴ Plutchik, Robert and Henry Kellerman, *Emotion theory, research and, and experience. Vol. 1: Theories of emotion*, New York: Academic Press, 1980, p. 12

⁴⁵ Johnson-Laird, P. N, & Oatley, K. (1989). The language of emotions: An analysis of a semantic field. In *Cognition and Emotion*, J (p.102)

⁴⁶ Ibid. (p.97)

Johnson-Laird and Oatley use the five labels for basic emotion words, not because they are unique names of the five modes, but rather because they are everyday English words that seem most closely to refer to the modes in their unmodified terms. In this thesis too, I use the corresponding Japanese and Russian basic emotional terms and their subsets: 喜び、悲しみ、恐れ、嫌悪、怒り； *радость (довольство), печаль (грусть), страх, отвращение, гнев (злость)*.

Words denoting emotional relations are used for emotions with a known cause or object. In this case, the basic emotion mode is combined with a cognitive evaluation, the cognition identifying the person or entity towards whom or which the emotion is felt. For example, emotions such as *love, dislike, scorn* must have objects, thus they depend on a combination of a basic emotional mode (happiness, disgust, anger, respectively) with the cognition that identifies the object or source of emotion.

Words denoting caused emotions are emotions that must have a known cause, or a reason. Among the EWs that belong to this category are: *glad, sorrow, afraid, panic, furious*, etc.

To reveal such words, we can modify the “but” test and have as its second clause “but I don’t know why”, or “but I know why”. Words, referring to basic emotions do not necessarily contain a cognitive component, thus it is normal to assert, for example:

I am happy, but I don’t know why

or

I am happy, but I know why.

However, it would sound strange to claim:

I am glad but I don’t know why

because the EW *glad* is used to relate an emotion to a reason or cause. Thus, the language distinguishes between emotions that are experienced without a known reason (basic emotions), and emotions that are experienced for a known reason (caused emotions). Of course, all emotions have a cause, and these labels are merely meant to denote that the reason behind the emotion is known to the experiencer of the emotion.

Causative EWs are nouns or verbs used in the active or passive voice; adjectives; or, in the case of Russian language, participles, which provide another way to refer to caused emotions. An English example would be *I was saddened by his death*. Such EWs concern the cause of emotion, e.g. *to sadden someone* is to cause them to feel sad. Adjectives like *tragic, dreary, poignant*, and nouns, such as *insult*, also denote properties that cause emotions.

Sometimes causatives refer to causes that are not objects of the emotion. For example, in *Joan frightened James* Joan may not necessarily be the object of James’s fear, because he may have been frightened by something that she did.

Other causative EWs refer to both the cause and the object of an emotion. For example, if it is true that *Joan intimidated James* then something that she did, or something about her, caused him to fear her.

Among other English causative EWs, Johnson-Laird and Oatley name the following verbs that denote causes of each of the five main emotion modes⁴⁷:

<i>Basic modes</i>				
<i>Happiness</i>	<i>Sadness</i>	<i>Fear</i>	<i>Anger</i>	<i>Disgust</i>
content	disillusion	worry	irritate	repel
please	sadden	scare	annoy	sicken
enthrall	disappoint	terrify	infuriate	revolt

In addition, some causative EWs can denote causes of any emotion (e.g., *excite, provoke, overwhelm*), some denote generically the causes of negative emotions of sadness, fear, anger and disgust (e.g., *upset, disturb, bother, trouble, distress*), and some denote the causes of complex emotions (e.g., *humiliate, embarrass, encourage*). Still other causative EWs denote the restoration of emotional balance after sadness (e.g., *cheer up, console, solace*).

There is also a set of causative EWs that concern the state of surprise (which is not a distinct basic emotion). Among such EWs are *amaze, astonish, flabbergast*.

EWs denoting emotional goals refer to emotional states which are goal-oriented. For example, *inclination, desire, crave, keen*, 熱望 (netsubou - craving), 切望 (setsubou – anxiety, desire), жажда (zhazhda – literally, “thirst”; figuratively “want”), стремление (stremlyeniye - aspiration), вожделение (vozhdeleniye – desire, lust), etc.

Emotions in these cases function as motives that lead to characteristic behaviors designed to achieve goals. These EWs can name general states, such as having a goal (*inclination, desire, need*), or denote specific types of goals (*avarice* as a desire for money, *curiosity* as a desire to know, etc.).

Unfulfilled goals may lead to sadness or anger, and there is a set of words that denote these states: *discontent, disappointment, frustration*, and the corresponding Japanese 不満 (fuman), 失望 (shitsubou), 期待はずれ (kitai hazure), and Russian *разочарование* (razocharovanie), досада (dosada), поном (ropot).

There are still other EWs that express sadness that results from thwarted love or desire: e.g., *long for, lovesick*, 慕う (shitau), *изнывать* (iznivat’).

EWs denoting complex emotions refer to emotions that combine an emotional mode and a propositional evaluation that concerns some aspect of the self. These EWs can be identified by asking whether an emotion results from evaluating oneself in some situation. For

⁴⁷ Johnson-Laird, P. N. & Oatley, K. (1989). The language of emotions: An analysis of a semantic field. In *Cognition and Emotion*, 1 (p.101)

example, if you feel *regret*, then you feel *sad* as a result of evaluating a past action as harmful or wrong in relation to one's current standards.

Complex emotions devolve on basic emotion modes, however there is an asymmetry: a term referring explicitly to a complex emotion is restricted to it, and is not interpretable as referring solely to the underlying basic emotion. Thus, the word *embarrassment* stands for a complex emotion, and it cannot be used to denote the underlying basic emotion of fear. The reason for that is that terms that refer to complex emotions possess a complex semantic structure with a broad array of meanings.

There is another linguistic tool to identify complex emotion terms. Given that any complex emotion depends on a basic emotion mode, it follows that there will be an EW referring to a basic emotion that can be applied in the following statement:

If you feel complex emotion C, then you feel basic emotion B.

(as in, "If you feel *regret*, then you feel *sad*").

However, the converse statement is not necessarily true:

If you feel basic emotion B, then you feel complex emotion C.

("If you feel *sad*, then you feel *regret*").

As mentioned previously, complex emotions are experienced as a result of high-level self-evaluation. Such self-evaluation can be made either about one's own state or about how one stands in relation to others.

Those emotions that concern one's own state may concern one's past actions, current situation, or goals (e.g., retrospective feelings of *regret*, *remorse*; *pride*, *boredom*, which concern the current situation; *hope*, *despair* arise from the evaluation of the likelihood of achieving one's goals).

Emotions that refer to relating oneself to others may be feelings that one has about oneself (e.g., to feel a *sense of belonging* is to feel happy that one fits in with a group; to *feel lonely* is to feel sad because one has no company). *Embarrassment* and *shame* also depend on self-evaluation in relation to other people.

There are also feelings that evolve from comparison with others (e.g., forms of *sympathy*, *empathy*; *envy*, *jealousy*).

Other complex emotion terms reflect a cultural influence on their propositional content. This content can differ from culture to culture, and can include aesthetic, religious, sexual, and other feelings. Examples of such EWs include *piety* and *accidie* in English, 侘び (wabi – loneliness, quietness, simplicity) and 恥 (haji – a feeling of shame, arising from the loss of face, realization of social disapproval of one's actions) in Japanese, *хандра* (khandra – blues, grumps, melancholy) in Russian.

2.3 Method of translation analysis

In accordance with the aim of this thesis which is to conduct a contrastive analysis of three Japanese translations, a comprehensive method of analysis is required. The goal of the analysis is not to evaluate the translations, but rather, to explore the different means and strategies that can be employed to translate EWs. This thesis also aims to ascertain which emotion terms can be relatively easily translated from Russian into Japanese, and also which ones might pose problems in translation. In order to achieve these goals, an effective method of translation analysis is necessary.

There are many different strategies and techniques applied to the translation process. Most of these do not dictate how to translate an ST, or instruct a translator in how to translate (though some do suggest ways to translate certain cases), but rather, they tend to analyze the already existing translations and illuminate the strategies that translators use. An American researcher J.L. Malone makes this distinction in the purpose of translation techniques very clear when he explains that techniques and procedures will “serve either as tools for the study of completed translation (the ANALYTIC mode), or as helpmates in the act of translation (the OPERATIVE mode).”⁴⁸ In response to this, however, Delisle criticizes the existing taxonomies, saying that even though the taxonomies describe their categories as translation techniques or processes, they are actually nothing of the sort. They are rather ‘after-the-event’ categories for describing the end result of the translation process⁴⁹. For the purposes of the analysis in this thesis, taxonomies are considered very important. Describing translations systematically, no doubt, aids the science of translation immensely.

Among the existing taxonomies of translation techniques, there is the Canadian approach by Jean-Paul Vinay and Jean Darbelnet (techniques of borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation); the Russian approach by Yakov Retsker and Alexander Shveitser (they describe three types of relationship between a SL and a TL: equivalence, analogy, adequacy); an American model by Joseph Malone (he claims that most translations can be described by one of the generic terms of “matching”, “zigzagging”, “recrescence”, “repackaging”, “reordering” and “recoding”, each of which is subdivided into two specific terms)⁵⁰. In this thesis I apply a taxonomy of translation strategies by Newmark, as it is one of the most contemporary taxonomies and combines the findings and theories of previous researchers (such as Vinay and Darbelnet and John Catford).

Baker’s theory of translation is also a very comprehensive theory, especially when applied to culture-specific terms and notions. I therefore borrow a few statements and a taxonomy of non-equivalence from Baker as well.

The theory of equivalence by Nida will also be usefully applied in this thesis, as it provides instruments for analysing translation of cultural and context-dependent elements and

⁴⁸ Malone, J.L. (1988) *The science of linguistics in the art of translation : some tools from linguistics for the analysis and practice of translation*. Albany, N.Y. : State University of New York Press (p.2)

⁴⁹ Delisle, J. (1988) *Translation : an interpretive approach*. Ottawa, Canada : University of Ottawa Press (p.72)

⁵⁰ Fawcett, P. (1997) *Linguistic Theories Explained*. Manchester: St. Jerome (pp.27-50)

puts stress on the response of the translation receptor (TL reader). I employ Nida's theory in an "analytic" mode, not as an instruction to translators.

Among all of the existing taxonomies of translation strategies and techniques, there are no specific taxonomies for a semantic field of emotion words (yet there does exist studies and taxonomies for semantic fields such as ecology, social culture, political organizations, religious terms, etc.). Also, while there has been much study in the field of translation between Indo-European languages, there has been little research on translation techniques for the Russian-Japanese pair of languages. Based on the existing translation theories and governed by the needs of our research, I complement the taxonomies of translation strategies with a few more techniques.

Below I discuss in more detail the approaches and taxonomies that will be applied in this thesis.

2.3.1 Theory of Equivalence by Nida

The concept of "equivalence" has long been discussed and debated by linguists and translators. This is to be expected when one considers that on the one hand, there are all the components that constitute the meaning of word and text and the requirements to match them all in ST and TT (in the terminology used by Baker these are: propositional meaning, expressive meaning, presupposed meaning, and evoked meaning⁵¹; or in the terminology of Werner Koller: denotational meaning, connotational meaning, textual norms, pragmatic meaning, and linguistic form⁵²), and the possible cultural differences between languages, on the other hand.

However, I consider the concept of equivalence to be a useful tool in analyzing translations, and, as Louis Kelly states it offers "some objective justification of the translator's intuitions"⁵³.

There have been several definitions and theories of equivalence. The most well-known are those by Catford (distinction between formal correspondence and textual equivalence), Nida (formal and dynamic equivalence) and Vilen Komissarov (sharp and fuzzy equivalence).

In this thesis I apply the theory of Nida, which is one of the most highly appraised (and also criticized) theories.

Nida rejects the notion of "identical equivalents" in translating, stating that "no communication, even within a single language, is ever absolute (for no two people ever understand words in exactly the same manner), and we certainly cannot expect a perfect match

⁵¹ Baker, M. (1992) *In Other Words. A Coursebook on Translation*. London: Routledge (pp.13-17)

⁵² Cit. from Fawcett, P. (1997) *Linguistic Theories Explained*. Manchester: St. Jerome (p.53)

⁵³ Kelly, L.G. (1979) *The true interpreter : a history of translation theory and practice in the West*. Oxford : Basil Blackwell (p.24)

between languages”⁵⁴. But, he insists, what one must seek to find is the closest natural equivalent. He identifies two basic strategies in translating, based on two types of equivalence: formal equivalence (FE) and dynamic equivalence (DE).

FE (similar to what is otherwise termed word-for-word translation) focuses on the message itself in terms of both its form and content. Translations that apply FE are usually concerned with such correspondence as poetry to poetry, sentence to sentence, and concept to concept. The translator aims at reproducing as literally and meaningfully as possible the form and the content of the SL.

FE translation is governed by the following principles: reproduction of grammatical units, consistency in word usage and meanings in terms of the source context. FE has predominantly been applied in the classic Bible translations – King James Version of 1611, New King James Version of 1982, etc. – and that is the source of Biblical expressions and idioms. The idiom “wear sackcloth and ashes” in English or *посыпать голову пеплом* (*posipat' golovu peplum* - sprinkle ashes upon one's head) is now a figurative way to say that one is sorry for something that they have done, while in Hebrew it used to be a literary description of an ancient Hebrew custom of indicating humility before God by wearing a coarse cloth, normally used to make sacks, and dusting oneself with ashes. In English it first appeared in William Tyndale's 1526 Biblical translations (Matthew 11:21), "They [the cities Tyre and Sidon] had repented long ago in sackcloth and ashes."

Formal equivalence is often more of a goal than a reality, because one language may contain a word for a concept that has no direct equivalent in another language- the so-called culture-specific words. The more the source language differs from the target language, the more difficult it may be to understand a literal translation. In such cases a more dynamic translation may be used or a neologism may be created in the target language to represent the concept (sometimes by borrowing a word from the source language and providing notes and additional information). But it is not always a justified technique to translate such culture-specific words or expressions with calques or loan words (as was done in classic Bible translations).

On the other hand, formal equivalence can sometimes allow readers that are familiar with the source language to see how meaning was expressed in the original text, preserving untranslated idioms (as in the example above) and rhetorical devices. Chiasmic structures in the Hebrew Bible and their translation are another example of how a rhetorical device of the ST can make a TT carry a trace of culture-specificity of the SL. Chiasmus is the figure of speech in which two or more clauses are related to each other through a reversal repetition of structures; that is, the clauses display inverted parallelism. The ancient Hebrew and Greek texts of the Old and New Testaments are rich in chiasmus. Many of these have become lost in translation, but hundreds of others remain. The following Biblical examples show the parallel structure of the text:

Ex. 1
A "But many that are first

⁵⁴ Nida, E., Taber, C. (1969) *The Theory and Practice of Translation*. Leiden: E. J. Brill (p.4-5)

B shall be last;
B1 and the last
A1 shall be first." (Bible:Matthew 19:30.)

Ex.2

A "Do not give what is holy to dogs,
B and do not throw your pearls before swine,
B1 lest they (the pigs) trample them under their feet,
A1 and (the dogs) turn and tear you to pieces." (Bible: Matthew 7:6.)

DE, on the other hand, aims at producing expressions in the TL that are as natural as possible. In Nida's words, "translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style"⁵⁵. The main goal of a translation is to achieve the TL reader response that is equivalent to that of the SL reader's. The equivalent response is prioritized to the form. The relationship between the target language receptor and message should be substantially the same as that which existed between the original (source language) receptors and the message. DE is governed by the following principles: conformance of a translation to the receptor language and culture as a whole; and the translation must be in accordance with the context of the message which involves the stylistic selection and arrangement of message constituents. As Nida wrote in *The Theory and Practice of Translation*, dynamic equivalence is the "quality of a translation in which the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptors"⁵⁶.

One of the most notorious examples of DE is Nida's brief mention in *Towards a Science of Translation* of the rendering of the Biblical *greet one another with a holy kiss* as *give one another a hearty handshake all around*, of which Nida says the latter "quite naturally translates" the former⁵⁷. Nida was a researcher in Bible translation and a translator himself, and he wanted to translate the Bible in a way that would have immediate meaning to the TL reader, rather than as a text in which every word was God-given and sacral, available only to priests.

In later years Nida preferred the term "functional equivalence" to the former term of "dynamic equivalence". The term "functional equivalence" suggests not only that equivalence exists between the function of the source text in the source culture and the function of the target text (translation) in the target culture, but that "function" can be thought of as a property of the text. It is also possible to think of functional equivalence in a broader (intercultural) context, in which case, it is more than correspondence (equivalence) of text structures or text functions, but more the correspondence of the ways people interact and express themselves in their cultures and across cultures (e.g., functional equivalence is employed when terms of etiquette are

⁵⁵ Nida, E., Taber, C. (1969). *The Theory and Practice of Translation*, Leiden: E. J. Brill (p.12)

⁵⁶ Ibid. (p.20)

⁵⁷ Fawcett, P. (1997) *Linguistic Theories Explained*. Manchester: St. Jerome (p.58)

translated: we rarely translate them literally, but rather pick situationally corresponding cultural equivalents).

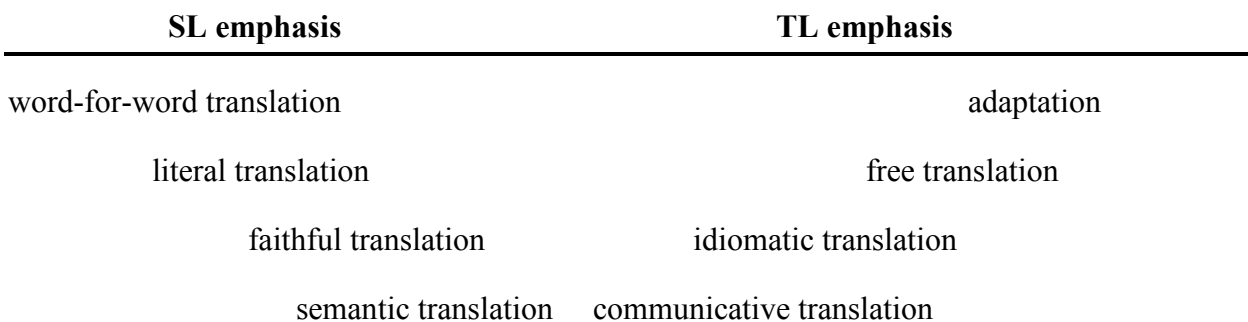
As dynamic equivalence avoids strict adherence to the grammatical structure of the ST in favor of a more natural rendering in the TL, it is sometimes employed when the readability of the translation is more important than the preservation of the original grammatical structure. Thus, a novel might be translated with greater use of dynamic equivalence so that it may read well, while in diplomacy it is customary to insist on formal equivalence because it is believed that fidelity to the grammatical structure of the language results in greater accuracy.

Dynamic equivalents are a good solution to cases whereby objects and events exist in both source and target cultures, but have a different function. An example is the location of the center of emotions. In English, emotions are usually located in the “heart” but in Japanese it is not always be the 心 (kokoro) that contains that same emotion. In Japanese, some emotions are centered in the 腹 (hara, “abdomen”), or in the 胸 (mune, “chest”), or in the 気 (ki, a culture-specific word, that stands for “energy”, “sentiment”, “emotion”, etc.). In Russian, emotions rarely lie only in the heart (*сердце* – serdtse); they also exist in *душа* (dusha, “soul”, which is also a very culture-specific term, closely related to the orthodox religion).

2.3.2 Taxonomy of translation strategies by Newmark and theory of non-equivalence by Baker

In the analysis of the translations in this thesis, I will employ the taxonomy of translation strategies (or procedures) by Newmark. Newmark distinguishes between translation methods and translation procedures stating that “while translations methods relate to whole texts, translation procedures are used for sentences and smaller units of language”⁵⁸.

Newmark refers to the following methods of translation, organizing them into a V-shaped diagram:



⁵⁸ Newmark P. (1988) *A Textbook of Translation*, New York; Tokyo: Prentice Hall (p.81)

Word-for-word translation is the method by which the SL word order is preserved and the words are translated singly by their most common meanings, out of context.

Literal translation occurs when the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical units are translated singly, out of context.

Faithful translation aims to produce a precise contextual meaning of the original text within the constraints of the TL grammatical structures.

Semantic translation differs from 'faithful translation' in that it places more emphasis on the aesthetic value of the SL text.

Adaptation is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved and the SL culture is converted to the TL culture and the text is rewritten.

Free translation produces the TL text without the style, form, or content of the original.

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by incorporating colloquialisms and idioms where these do not exist in the original.

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.⁵⁹

Newmark writes of a continuum existing between "semantic" and "communicative" translation. Any translation can be "more, or less semantic—more, or less, communicative—even a particular section or sentence can be treated more communicatively or less semantically." Both seek an "equivalent effect"⁶⁰.

Literal translation.

Newmark sees literal translation as the most efficient translation method and one that should be applied by translators, whenever possible. To prove the efficiency of literal translation, he examines several cases of translations from English into French among which 90% of the texts have been translated literally and demonstrates that the TT does not need any improvements. His thesis is that "literal translation is correct and must not be avoided if it secures referential and pragmatic equivalence to the original"⁶¹.

Newmark argues that literal translation is the basic translation procedure both in communicative and semantic translation, but above the word level, literal translation becomes

⁵⁹ Newmark P. (1988) *A Textbook of Translation*. New York; Tokyo: Prentice Hall (p.45-47)

⁶⁰ Newmark P. (1991) *About Translation*. Clevedon: Multilingual Matters (p.10)

⁶¹ Newmark P. (1988) *A Textbook of Translation*. New York; Tokyo: Prentice Hall (p. 69)

increasingly difficult. Whenever any kind of translation problem arises, literal translation is usually (not always) out of the question.

However, Newmark notes that while literal translation is usually most desirable on the word level, it can be applied above the word level in the case that the SL and TL meanings correspond, or correspond more closely than any other alternative. Such correspondence means that the referent and the pragmatic effect (or propositional meaning and expressive meaning, in M. Baker's terms) are equivalent, and also that the meaning of the SL unit is not affected by its context in such a way that the meaning of the TL unit does not correspond to it.

Usually, the more specific or technical a word is, the less likely it is to be affected by context and the more likely it is to be translated literally. On the other hand, abstract terms are less likely to have one-to-one literal translations. The translation of objects and movements is also usually more literal than that of qualities and ways of moving. Words, relating to feelings, however, have peculiar semantic structures and often cannot be translated based on one-to-one correspondence. (That is what this thesis also proves).

Many theorists, however, criticize literal translation arguing that translation is more a process of explanation, interpretation and reformulation of ideas than a transformation of words; they also claim that the role of language is secondary, and merely a vector or carrier of thoughts. Yet Newmark believes that "the re-creative aspect of translation is often exaggerated and the literal aspect is underestimated, particularly in literary translation, but also in other types of texts which have nothing linguistically wrong with them and are competently written"⁶².

Cases of impossible literal translation, or non-equivalence.

Newmark asserts that literal translation is the first step in translation but that there are also cases when a literal translation is unacceptable. According to Newmark, this occurs when:

- 1) a perfectly natural SL unit produces a clumsy literal translation;
- 2) the translation becomes inaccurate;
- 3) the TL unit sounds unnatural. It is also sometimes advisable to avoid literal translation when faced with SL general words for which there are no "satisfactory" one-to-one TL equivalents, even though it means one has to over-translate. One such example is the Japanese word 兄弟 (kyoudai) which is a general term for one's brothers and sisters.
- 4) Literal translation can often be impossible because of the context of a cultural tradition. Culture-specific words, relating to religious beliefs, social customs, geographical notions, etc. often call for a non-literal approach to translation. Such words express concepts that are totally unknown in the target culture. These concepts may be abstract or concrete: e.g., the English concept of *privacy*, the Japanese concept of 思いやり (omoiyari – roughly, "consideration"), the Russian concept of *dyua* (dusha – "soul"), or even terms for types of food (Japanese *sushi*, Russian *borsch*, English *scones*, etc.).

⁶² Newmark P. (1988) *A Textbook of Translation*. New York; Tokyo: Prentice Hall (p.75)

Baker adds to the list of cases in which literal translation is normally not possible and provides a detailed and refined taxonomy of such cases. She terms these “types of non-equivalence” and such cases occur when:

1) the SL concept is not lexicalized in the TL: the SL expresses a word which is familiar to the TL culture but is simply not lexicalized, e.g. the English word *savoury* often has no equivalents in other languages, although the concept is easy to understand.

2) the SL word is semantically complex. As mentioned previously, there is a set of aspects to the meaning of any word (propositional, expressive, pragmatic, etc.) that all need to be expressed in a TL, and moreover, the word itself can possess a complex semantic structure. Baker provides an example of this with the Brazilian word *arruação* which means “clearing the ground under coffee trees of rubbish and piling it in the middle of the row in order to aid in the recovery of beans dropped during harvesting.”⁶³

3) the SL and TL make different distinctions in meaning. An example of this is the Japanese distinction between an older and a younger sister and an older and a younger brother (姉 - *ane* Vs. 妹 - *imouto*, and 兄 - *ani* Vs. 弟 - *otouto*), which does not exist in Russian nor English language.

4) differences in physical or interpersonal perspective. Physical perspective indicates where things are in relation to one another or to a place. For example, Japanese contains six equivalents for the verb *give*, which accord with the direction of action, or who gives to whom: *yaru*, *ageru*, *morau*, *kureru*, *itadaku*, *kudasaru*.

5) differences in expressive meaning. These occur when the propositional meanings of SL and TL words match, but one word is more (or less) emotionally colored than the other.

6) differences in form. Languages may possess different morphological forms, such as prefixes and suffixes that do not exist in the TL language. Such morphological units may be used for additional meaning or to create humor.

7) differences in frequency and purpose of using specific forms.

8) the use of loan words in the source text. Loan words can be used in a language not only and purely in their propositional (denotational) meaning, but also to add “an air of sophistication”⁶⁴ to the text. Because loan words often differ, especially in unrelated languages, this rhetorical device is often lost in translation. In English such words include *a la carte*, *chic*, *fiancé*, and even a linguistic term *faux amis* (i.e., “false friends” of a translator).

For all of the above outlined instances of non-equivalence and cases when literal translation is not possible, both Newmark and Baker have prescribed a number of techniques, procedures and strategies that can be used as options to literal translation (in Newmark’s terminology) and in case of non-equivalence (in Baker’s theory).

⁶³ Baker, M. (1992) *In Other Words. A Coursebook on Translation*. London: Routledge (p.22)

⁶⁴ Ibid. (p.25)

Translation procedures and strategies

In addition to literal translation, Newmark identifies the following translation procedures and these will all be utilized in the analysis of the case study TTs in this thesis.

- a. Literal translation
- b. Transference
- c. Naturalization
- d. Cultural equivalent
- e. Functional equivalent
- f. Descriptive equivalent
- g. Synonymy
- h. Componential analysis
- i. Through-translation (loan translation)
- j. Shifts or transpositions
- k. Modulation
- l. Recognized translation
- m. Translation label
- n. Compensation
- o. Reduction and expansion
- p. Paraphrase
- q. Adaptation
- r. Couplets
- s. Notes
- t. Additional information

Transference (loan word, transcription) is the process of transferring a SL word to a TL text. It usually includes transcription or transliteration, and, as a result, the word becomes a “loan word”. Some examples in English are: *decor, ambiance, Schadenfreude*; diplomatic words deriving from French: *coup d'etat, detente, attentat, demarche*; words of Russian origin that denote culturally-specific material items: *samovar, dacha*, etc. This procedure is often complemented by another translation procedure, such as a descriptive or a functional equivalent. The two procedures combined then form a “couplet”.

Cultural words are often transferred in novels to give local color to the text and to give a sense of intimacy between the text and the reader. Transference is favored by some translators and criticized by others. The argument in favor of transference is that it shows respect for the SL country's culture and provides a taste of the SL and its culture. The argument against it is that it is the translator's job to translate, to explain.

Naturalization is a procedure that follows transference and adapts the SL word first to the TL pronunciation, and then to the TL morphology. An example in French is *thatcherisme*, and in Japanese, *gairaigo* words (loan words) that have been transferred morphologically (e.g. *saboru*, *demoru*, and verbs formed from *gairaigo* and the Japanese verb *suru* “to do”).

Cultural equivalent involves replacing a cultural word of the SL with a TL one. However, this constitutes “an approximate translation” and the TL words “are not accurate”⁶⁵. Examples of this include: *Palais Bourbon* as “(the French) Westminster” and *Montecitorio* as “(the Italian) Westminster”⁶⁶. These TL words have a greater pragmatic impact than culturally neutral terms and are especially important in drama, since they produce an immediate effect without making the TL reader search for an unknown notion or a note. An example from the case study of this thesis is the use of the Japanese word 侘しい (*wabishii*) as a translation of the Russian words *грустно* (*grustno* – “sad”) and *тоска* (*toska* – “grief”), spelled by a character in its irregular use (侘びしい). *Wabishii* is an adjective formed from the culture-specific word 侘 (wabi), which carries more cultural information and has a more complex meaning than an SL word.

This procedure is often used to supplement other procedures to form a couplet.

Functional equivalent is applied to cultural words and requires the use of a culture-free word in TL, sometimes with a new specific term; thus, it neutralizes or generalizes the SL word (e.g., *Sejm* – “Polish parliament”; *borsch* – “Russian beet soup”, etc.). This procedure is basically a cultural componential analysis, and is the most accurate way of translating, i.e. deculturalizing a cultural word of the SL, as it tries to render every component of meaning of the SL term.

This procedure occupies the middle, sometimes the universal, area between the SL language or culture and the TL language or culture. In the case of cultural terms, it is often combined with transference in a couplet: e.g., “*borsch*, a traditional Russian soup made of beet.”

Descriptive equivalent explains the meaning of the culture-specific term in several words, both describing the term and stating its function. Thus, *samurai* is described as ‘the Japanese aristocracy from the eleventh to the nineteenth century’ whose function was “to provide officers and administrators”. Description and function are treated as essential elements in explanation and therefore in translation.

Synonymy involves “using a near TL equivalent to a SL word in a context where a precise equivalent may or may not exist”⁶⁷. This procedure is used for a SL word where there is no clear one-to-one equivalent. It is particularly useful for translating adjectives or adverbs of quality (which are usually less important than the other components of a sentence). A synonym is only appropriate where literal translation is not possible and because the word is not

⁶⁵ Newmark P. (1988) *A Textbook of Translation*. New York; Tokyo: Prentice Hall (p.83)

⁶⁶ Ibid. (p.83)

⁶⁷ Ibid. (p.84)

important enough for componential analysis. This is the case when “economy precedes accuracy”⁶⁸.

Componential analysis involves comparing a SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components. The use of this strategy might not be evident when we analyze the existing translations.

Through-translation (also often called calque or loan translation) is literal translation of common collocations, names of organizations, components of compound words, and phrases (e.g. German *Übermensch* for “superman”; English “compliments of the season” for the French *compliments de fa saison*). The most obvious examples of through-translations in Indo-European languages are names of international organizations which often consist of universal words which may be transparent for English and Romance languages, and semantically motivated for Germanic and Slavonic: e.g., the English EEC translates in French as *Communaute'Economique Europeenne*, in German as *Europdische Wirtschaftsgemeirtschaft*, etc.

Shifts or transpositions involve a change in the grammar from SL to TL. The term “shift” is Catford's term, while “transposition” was coined by Vinay and Darbelnet.

There can be different types of shifts and transpositions, such as (i) change from singular to plural (e.g. 'furniture'; *des meubles*), (ii) the change required when a specific SL structure does not exist in the TL or does not sound natural, (iii) the change of a SL noun group to a TL noun, and (iv) the change in the position of the adjective (*la maison blanche* as “the white house”).

Transposition is the only translation procedure concerned with grammar and most translators make transpositions intuitively.

Modulation is also a term coined by Vinay and Darbelnet, which defines a variation in the TL through a change of viewpoint, or perspective. Vinay and Darbelnet, and also Newmark divide modulation into categories, such as “negated contrary” (“positive for double negative” or “double negative for positive”), abstract for concrete (“sleep in the open” - *dormir a la belle etotle*), cause for effect (“You're quite a stranger” - *On ne vous voit plus*), etc.⁶⁹

Recognized translation occurs when the translator uses the official or the generally accepted translation of an institutional term.

Translation label is a provisional translation, usually of a new institutional term, which is made in inverted commas.

⁶⁸ Ibid. (p.84)

⁶⁹ Newmark P. (1988) *A Textbook of Translation*. New York; Tokyo: Prentice Hall (p.88)

Compensation occurs when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated for in another part of the same sentence, or in the following part of the text.

Reduction and expansion are, in Newmark's terms, "rather imprecise translation procedures, which you practice intuitively in some cases, *ad hoc* in others"⁷⁰. In the analysis in this thesis I use these terms to denote the strategy of reducing or expanding the meaning of the SL word. In other terms, these are the strategies of translation by a hyponym or a hyperonym respectively.

Paraphrase explains the meaning of a culturally-specific term of the SL. Here the explanation is much more detailed than that of descriptive equivalent; it is an amplification or explanation of the meaning of a segment of the text. It is most often applied to an anonymous text when it is poorly written or has important implications and omissions.

Adaptation is a term introduced by Vinay and Darbelnet that refers to the use of a recognized equivalent between two situations. It aims at cultural equivalence and includes for example, the translation of "Dear Sir" as *Monsieur* and "Yours ever" as *Amities*.

Couplets are combinations of two different procedures for dealing with a single problem. They are particularly useful for cultural words when transference is combined with a functional or a cultural equivalent, etc.

Notes contain additional information that is normally cultural (accounting for differences between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirements of the TL readers.

Additional information in the translation may constitute various forms:

(1) Within the text (following a transferred word, in brackets, as a clause, in parenthesis): when inserted within the text, additional information does not interrupt the flow of the text, but it does blur the distinction between the original text and the translator's contribution to it.

(2) Notes at the bottom of page.

(3) Notes at the end of chapter.

(4) Notes or glossary at the end of the book.

2.3.3 Baker's taxonomy of translation strategies

Newmark's taxonomy, although very detailed, offers few strategies that can be readily utilized in translations. This is because Newmark's taxonomy is more instructional in nature

⁷⁰ Newmark P. (1988) *A Textbook of Translation*. New York; Tokyo: Prentice Hall (p.90)

(operative), while Baker's taxonomy is more descriptive. In this thesis I apply some elements from Baker's taxonomy to supplement the taxonomy by Newmark.

- 1) Translation by a more general word (superordinate) related to propositional meaning.
- 2) Translation by a more neutral/less expressive word.
- 3) Translation by paraphrase using a related word. This strategy is used when the concept expressed by the source item is lexicalized in the target language, but in a different form, and when the frequency of its use in the source language is higher than in the target language.
- 4) Translation by paraphrase using unrelated words. If the concept expressed by the source item is not lexicalized at all in the TL, then instead of a related word, the paraphrase may be based on modifying the superordinate or on unpacking the meaning of the SL term, especially if the SL term is semantically complex.
- 5) Translation by omission. Omission of words which are not vital to the development of the text.
- 6) Translation by illustration. Use of illustrations when the source word lacks an equivalent in the target language⁷¹.

Based on Baker's theory of non-equivalence and the cases that it comprises, I also add a few strategies that would deal with such cases. These include:

- 7) Translation by a hyperonym (in the case of EWs this usually concerns a translation using an EW that denotes a basic emotion mode).
- 8) Translation by a hyponym.
- 9) Translation on the basis of contextual meaning.

The case study analyzed in this thesis shows that translators often choose equivalents based on the contextual meaning of the original word. In such cases, the word in the TT often does not match the core meanings of the ST word, or matches only the peripheral meanings. This sort of translation may be appropriate in certain contexts, for example, when there are no direct, formal literal equivalents, or synonyms. I term this strategy "translation on the basis of a contextual meaning" in relation to the case study in this thesis. It can also be applied in cases when there are formal literal equivalents to the SL EW but the translator uses a TL EW that does not fully match the semantic structure, or core meanings of the SL EW, driven by contextual restrictions (of semantic, collocational or cultural nature). However, this strategy is, not advisable for translators (which may explain why Newmark and Baker do not mention it in their works); I name it for descriptive purposes only.

- 10) Translation using an EW that depends on a different basic mode.

This again is not the operative-mode instructional strategy, but a descriptive strategy that has been used by the translators in my case study. Thus, I include this in my taxonomy for descriptive purposes. This strategy often appears when the translator chooses to use a contextual equivalent in favor of the literal one, or uses a culture-specific TL EW. The result is that the SL

⁷¹ Baker, M. (1992): *In Other Words*, London, Routledge (pp.26-42)

and the TL EWs are based on different emotion modes and thus denote different underlying feelings.

2.4 Emotional discourse analysis

As has been mentioned earlier, in this work I apply Widdowson's critical analysis of DA studies and take a combination of approaches to DA that brings together a framework by Jorge Ruiz, and three elements proposed by Widdowson: the analysis of pretext, context, and co-text. This approach constitutes a comprehensive analytical framework sufficient for the main goal advanced in this thesis of analyzing a particular discursive practice (emotional discourse) in a literary text.

In describing the concept of discourse, Widdowson introduces the notions of context, co-text and pretext. In contrast to the text, discourse is referred to as "acting of context on code", "indexical conversion of the symbol", and "the pragmatic process of meaning negotiation"⁷². Text, on the other hand, is its product.

Widdowson likens the distinction of text and discourse to the distinction between analysis and interpretation. DA is described as "a process of identifying what semantic features are manifested in a text", whereas interpretation "involves recognizing how a text functions as discourse by discriminating which, and how, features are pragmatically activated"⁷³. Interpretation, in Widdowson's terms, is the process of deriving a discourse from a text. It is always a function of the relationship between text, context and pretext.

The realization of text as discourse is a matter of establishing a certain relationship between code and **context**. Context is a "rather undefined mass of factors that play a role in the production and consumption of utterances," it is "the prehistory of a particular utterance, (...) including the prehistory of the people who utter sentences"⁷⁴. Dan Sperber and Deirdre Wilson define context as a psychological construct: it is a "subset of the hearer's assumptions about the world", and it is these assumptions that affect the interpretation of utterances. "The context is not limited to information about immediate physical environment: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speaker, may all play a role in interpretation"⁷⁵.

Meanings of utterances are always contextually dependent, and vice versa. As Dell Hymes put it, "the use of linguistic form identifies a range of meanings. (...) the context eliminates from consideration the range of meanings possible to the form other than those the

⁷² Widdowson H.D. (2004) *Text, Context, Pretext. Critical Issues on Discourse Analysis*. Malden, Mass.: Blackwell (p.8)

⁷³ Ibid. (p.20)

⁷⁴ Mey J. (1993) *Pragmatics: An Introduction*. Oxford: Blackwell (p. 8) Cit. from Widdowson H.D. (2004) *Text, Context, Pretext. Critical Issues on Discourse Analysis*. Malden, Mass.: Blackwell (p.41)

⁷⁵ Sperber, D. and D. Wilson (1995) *Relevance: Communication and Cognition*. 2nd edn. Oxford: Blackwell (pp.15-16), Cit. from Widdowson H.D. (2004) *Text, Context, Pretext. Critical Issues on Discourse Analysis*. Malden, Mass.: Blackwell (p.42)

context can support”⁷⁶. Discourse is only realized when linguistic features of the text are related to contextual factors.

In this study of EWs, discourse, viewed through the prism of context analysis, plays a great role, as it determines the meaning of the often ambiguous EWs. Translation also depends greatly on the context, i.e. the author’s intentions in relation to the text and the utterance, and the TT readers’ cultural context.

Another factor that is important in discourse analysis (and, consequently, in translation) is **co-text**. It stands for the internal relations which can be semantically traced within a text. These relations make a text a cohesive linguistic unit. Co-textual relations are distinct from contextual relations in that the former stand for internal textual relations, while the latter stand for external relations which have to be accounted for in realizing their pragmatic meaning. Analysing co-text is the process of establishing how co-occurring expressions in a text are relevant to each other. Co-text analysis is, in other terms (e.g., as suggested by Ruiz), a “textual analysis”⁷⁷, which studies the behavior of linguistic units within a discourse, their categorization and structure.

Discourse is realized in such a way that some semantic features of a text are given more attention than others, while others are disregarded completely. Meanings that parties of communication find relevant are determined not only by context and co-text, but also by **pretext**. What is relevant in a text is what the users choose to make relevant⁷⁸. The term pretext is usually used to refer to an ulterior motive, a hidden intention. Texts are always produced under textual and pretextual conditions, and our understanding is, thus, always conditional and partial. Our understanding (realization of a text as a discourse) depends on 1) linguistic and contextual knowledge that the author presumes we share; and on 2) the pretextual purpose, which regulates our focus of attention. When the pretext, with which the author designed the text, does not correspond to the pretext that readers use to interpret it, misunderstandings arise. Thus, the pretext is twofold: it involves the intentions, assumptions and expectations of the reader and the author’s design for how the text is to be read. Understanding of the text depends on what a person is reading the text for, and what the person takes to be the purpose of the text, as well as on how the text is designed to be read. Here is where the concept of pretext resonates with Nida’s equivalence theory. Pretext may regulate the reader’s focus on meaning: in one text literal truth might be relevant, while in another text literary effects would be more important. In this respect, Anthony Burgess speaks of the text’s referential ability and evocative effect, either of which can be primary to the understanding under certain circumstances⁷⁹. He provides an example of the Biblical text, in which evocative effect is primary, not its referential ability (thus, the many metaphors and calques in Bible translations). This correlates with Nida’s formal and dynamic equivalence concepts: depending on the type of text, formal or dynamic equivalence would provide more or less literal or more or less evocative translations. The choice of one of

⁷⁶ Hymes, D.H. (1968) *The Ethnography of Speaking*. In J.J. Fishman (ed.), *Readings in the Sociology of Language*. The Hague: Mouton (p.105). Cit. from Widdowson H.D. (2004) *Text, Context, Pretext. Critical Issues on Discourse Analysis*. Malden, Mass.: Blackwell (p. 38)

⁷⁷ Ruiz J.R. (2009) Sociological Discourse analysis: Methods and Logic, in *Forum: Qualitative Social Research*, Vol.10, No.2, Art.26

⁷⁸ Widdowson H.D. (2004) *Text, Context, Pretext. Critical Issues on Discourse Analysis*. Malden, Mass.: Blackwell (p. 76)

⁷⁹ *Ibid.* (pp.81-83)

the types of equivalence by a translator would depend on the translator's pre-textual assumptions (about the ST, the SL, and the target reader). In translated texts, thus, the pre-text is threefold, and is constituted of three elements: the pre-text of the author, the pre-text of the translator, and the pre-text of the possible readers.

In sum, it can be said that a comprehensive text analysis that encompasses discourse realization of the text, involves, besides the basic grammatical, morphological, syntactical analyses, also the contextual, co-textual and pre-textual analyses.

Considering the practically applicable procedures of discourse analysis, we should now turn to sociological studies, as much has been done in this field to interpret the various kinds of discourse and to devise a comprehensive approach to DA. As we shall see, the above-described elements of the DA (except for the pre-textual analysis) are encompassed in the approach by Ruiz, which is outlined below.

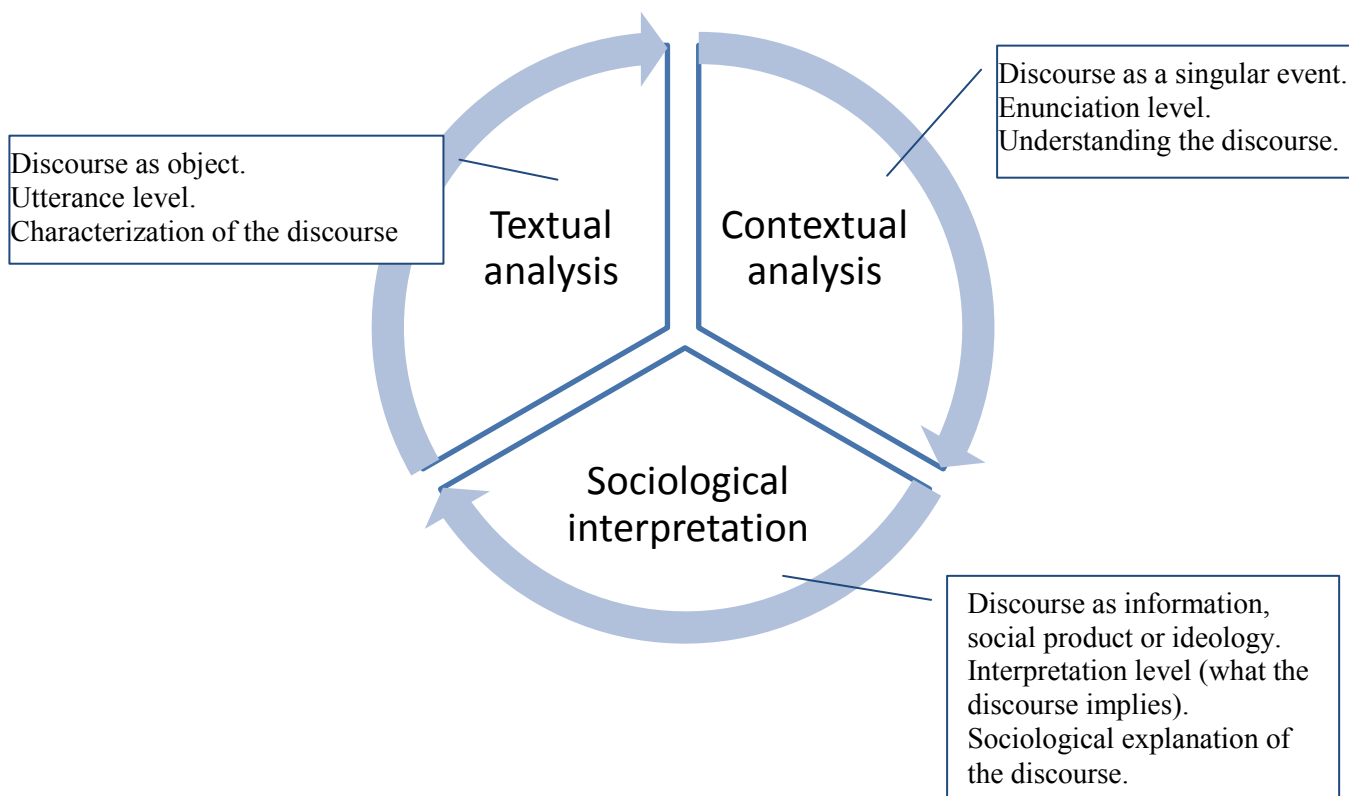
Levels and procedures of discourse analysis

The work by Ruiz⁸⁰ brings together the previous findings of sociological sciences in the field of DA, and concludes that there are three different levels of discourse analysis: a textual level, a contextual level and a sociological interpretive level. Textual analysis allows us to characterize discourse as it focuses on the utterance and considers the discourse as an object of study. Contextual analysis allows us to understand discourse as it centers on the enunciation, and considers the discourse as a singular act or event. Interpretation provides an explanation of the discourse as it addresses sociological aspects and considers discourse as information, ideology or a social product.

In practice these three levels do not always constitute three separate stages or moments of analysis. Textual analyses and contextual analyses give rise to sociological interpretations, which are, in turn, present in a more or less implicit manner at both levels since it is these interpretations that are of interest or value to the sociological analysis. Textual analysis involves contextual analysis in that it requires contextualization, while contextual analyses orient new textual analyses. This is a process of mutual influence, as the following diagram⁸¹ represents:

⁸⁰ Ruiz J.R. (2009) Sociological Discourse analysis: Methods and Logic, in *Forum: Qualitative Social Research*, Vol.10, No.2, Art.26

⁸¹ Ibidum



Textual analysis involves characterizing or determining the composition and structure of the discourse. There are two techniques that can achieve this: content analysis and semiotic analysis. In this thesis I apply content analysis to the corpus of EWs.

Content analysis mainly consists of breaking down or fragmenting the text into units of information for their subsequent coding and categorization. The entire procedure is governed by theoretically established categories: the interest or value of the text, how to break it down and classification of fragments depends on the theoretical aims of the researcher (in this study, it will involve categorizing EWs for their contrastive analysis in translation texts). This basically corresponds to Widdowson's co-text analysis.

Contextual analysis is the second level of discourse analysis. As has been pointed out earlier (with reference to Widdowson), context is the inevitable determinant of the meanings of utterances and the necessary condition for the realization of discourse. Context is understood as the space in which the discourse has emerged and in which it acquires meaning. On this level, discourse is understood as a singular event produced by subjects who belong to a specific time and place within a given symbolic universe and who have their own discursive intentions. Two types of contexts are discerned: situational contexts and intertextual contexts. Accordingly, there are two types of contextual analysis: situational analysis and intertextual analysis.

Situational discourse analysis requires a detailed description of the circumstances in which the discourse has been produced and the characteristics of the subjects that produce it. The basic assumption is that discourse has an intentional dimension and the analyst must inquire

as to why the discourse has been produced and for what aim. Situational analysis thus goes beyond a mere description of discourse to provide an initial explanation at a micro-sociological level. Situational analysis requires having sufficient information and an adequate understanding of the circumstances in which the discourse is produced, but also, and more importantly, it focuses on the interactions and dialogical processes involved in its production. In the case of this study, I apply situational discourse analysis in certain instances- when the meanings of EWs are critically context-dependent, and the situational characteristics of the producers of the discourse (in the case of the novel – the main characters) determine the meanings implied. Besides the immediate, local surroundings that play a role in the production of discourse, social processes can be relevant. These include the author's intentions, characteristics of the language and language use in the time when the text was created, etc. In the case of translated texts, the stance of the translator, their characteristic word usage (if any), etc. are relevant elements of situational analysis.

The context of discourse is not only situational, but also intertextual. All discourse is embedded in a symbolic and cultural universe in which it acquires meaning. Thus, **intertextual context analysis** provides us with the tools to understand discourse by referring to all of the discourses that circulate in the social space. The meaning of discourse emerges in reference to other discourses with which it engages in dialogue, be it in an explicit or implicit manner. In a literary text such references to other discourses are common (in the form of metaphors, citations, or indirect mentionings of other literary works, characters, etc.). Also, the analysis of a literary text involves its comparison to other literary works of the period and to other works by the same author.

Sociological analysis (interpretation) is present in various forms in the textual and contextual analyses. This type of interpretation makes connections between the discourse analyzed and the social and cultural conditions in which the discourse emerged. There are three types of sociological interpretations of discourse:

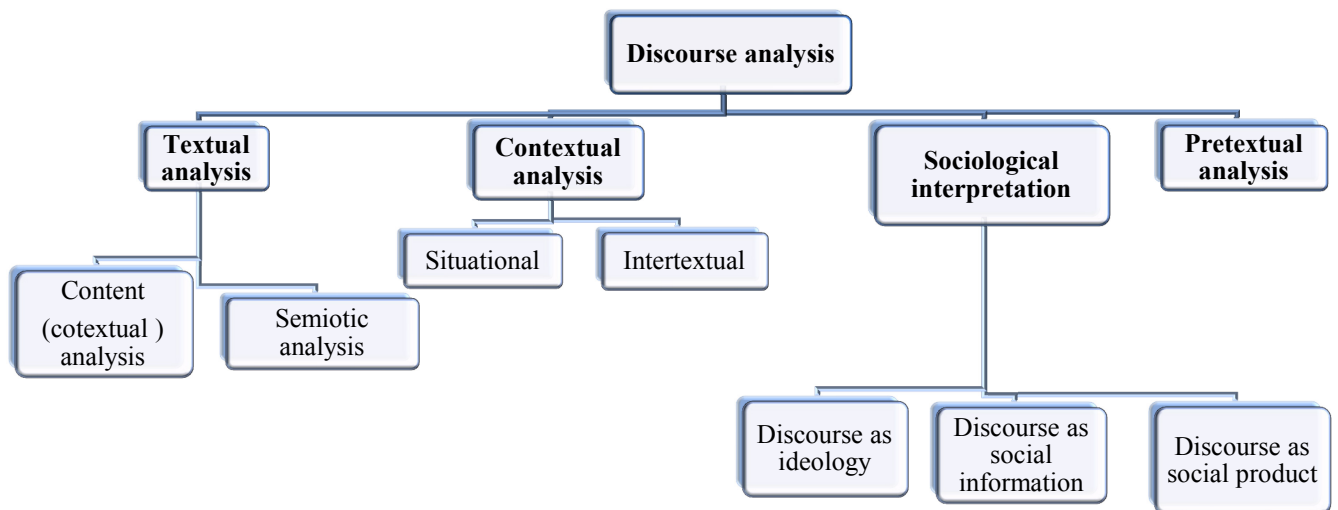
1) interpretations that consider discourse to be social information (this form of interpretation attempts to explain discourse in terms of the social competence of subjects as informants, namely their knowledge of the reality, their expository capacity, etc.; it interprets discourse as information and is most often used in applied research, which uses grounded theory);

2) interpretations that consider discourse to be a reflection of ideologies of subjects who engage in it (this interpretation sees discourse as ideologically partial and discourse is considered to be an indication of ideological constructs; this form of interpretation is most often used in critical discourse analysis, which aims to demonstrate how social discourses are influenced by dominant discourses belonging to social powers);

3) interpretations that consider discourse as a social product (a product which reflects the social conditions under which it has been produced; the analysis of the product indirectly reveals aspects of life, social and cultural structure).

The case study text analyzed in this thesis will be subject to the third type of interpretation, which considers discourse as a social product (the first two are not applicable, as this novel lacks ideological or informational goals).

In considering all of the above-described forms of discourse analysis, DA structure (levels and procedures) can be represented in the following scheme:



Literary text as an object of DA.

There has been much scholarly debate as to whether literature and literary texts are any different from other types of texts when analyzed.

According to Terry Eagleton, literary texts, as an object of DA, are no different from any other texts:

My own view is that it is most useful to see ‘literature’ as a name which people give from time to time for different reasons to certain kinds of writing within a whole field of what Michel Foucault has called ‘discursive practices’, and that if anything is to be an object of study it is this whole field of practices rather than just those sometimes obscurely labeled ‘literature’.⁸²

⁸² Eagleton, T. (1983) *Literary theory: An introduction*. Oxford: Blackwell (p.205). Cit. from Widdowson H.D. (2004) *Text, Context, Pretext. Critical Issues on Discourse Analysis*. Malden, Mass.: Blackwell (p.130)

In this way, Eagleton suggests that literary criticism and critical linguistics (to which critical discourse analysis belong) relate to one area of inquiry. Fowler supports this view and labels this area “linguistic criticism” which is “an introduction to critical study of discourse⁸³”.

However, Widdowson argues against these points. He questions why is it that people differentiate literary texts by labelling them this way and proceeds to offer an answer to this: “if people identify, name, or hail a particular text as literary, they are pretextually conditioned to read it in a particular way⁸⁴”. He argues that literary discourse should be differentiated from other types of discourse: “if you are going to study discourse or discursive practices, the reasons why people call some texts literary are central to your inquiry⁸⁵”.

All texts can be interpreted in different ways, depending on contextual and pretextual conditions. Literary texts do not directly refer to social and institutionalized reality, but represent an alternative order that can only be individually apprehended⁸⁶. This representation of reality is of course not detached from the existing social reality, but corresponds to it (rather than being directly connected to it). It is created through a prism of the author’s personality and represents the reality as aesthetically conceived.

Literary texts are also characterized by diversity in interpretation. The very nature of literary texts (their indirect reference to reality) gives rise to diverse interpretation.

Russian and Japanese emotional discourses in translation

The concept of discourse acquires additional meaning when dealt with in the field of translation studies.

The different cultural contexts of Russian and Japanese speakers produce different emotional discourses. The two emotional discourses do not differ in every respect but there are a number of variations (for example, the way people verbalize and communicate about the emotion of "love" or "shame" is different in Russian and Japanese, while the discourses of the emotion "happiness" show great similarities). Translators face the task of transferring one discourse to another, each of which are influenced by different cultural contexts, different readers’ pretexts, and different linguistic means of expression. Translators’ choices are guided by co-textual factors (correlation, etc.), by pretextual assumptions and the intentions of the author, readers, and translators themselves, and by contextual factors, such as cultural specificity of emotion words, religious beliefs, traditions, etc. Depending on whether literal referential meaning or evoked effect is more relevant in a given case translators choose formal or dynamic equivalents.

⁸³ Widdowson H.D. (2004) *Text, Context, Pretext. Critical Issues on Discourse Analysis*. Malden, Mass.: Blackwell (p.130)

⁸⁴ Ibid.(p.130)

⁸⁵ Ibid. (p.130)

⁸⁶ Ibid. (p.135)

Taking all of the above into account, in this study, I utilize a combination of DA strategies, drawing on the theories of Widdowson, Ruiz, Hymes, Sperber and Wilson. A section in this thesis (within the “Case Study” chapter) will be dedicated to dealing exclusively with emotional discourse analysis, however, textual discourse analysis will be applied to the case study as a whole and will be the main focus of the analysis. Throughout the process of textual analysis there will be also references to contextual analysis, sociological interpretation and pretextual analysis. Finally, in the “Conclusion” chapter I will sum up and analyze several of the contextual factors that have influenced the translators’ choices, and also the sociological factors that help to explain the usage and categorization of EWs in the Russian and Japanese languages.

3. Case study: contrastive analysis of emotion words

3.1 Expressive Emotion Words (emotional talk)

3.1.1 Interjections

Many Russian interjections are highly polysemous and thus in translating them, analysis of context and sub-text are important. Depending on the context, an interjection may convey markedly different meanings. Of course, interjections are not the most important elements in the text, but they set the general emotional tone and emotional portraits of characters in a literary text. Thus, their translation, while not playing a vital role in the understanding of the text or in rendering propositional (denotational) information, is still very important for rendering the expressive and pragmatic meaning.

Japanese interjections are also mostly polysemous and therefore compatibility of meaning is at issue. The semantic structures of Russian and Japanese interjections do not always match so most of the translations are dynamic and use the procedure of synonymy. Inevitably, the TL EW contains meaning components that the SL term does not possess.

***Ax!* (Ah!)**

This Russian interjection is used to express surprise, happiness, excitement, hope, fear, sadness or despair. It is an interjection common to all Slavic languages and etymologically derives from reflex sounds⁸⁷. As with most other one- and two-letter interjections, it is highly polysemous and possesses a complex semantic structure. It can be used to express any of the 4 basic emotions (except for disgust). Another peculiarity of interjections in the Russian language is that they are very productive as a means for word-building. “Ah” is no exception to this: if inflectional endings are added to the root “ah”, verbs *ахать* (ahat), *ахнуть* (ahnut), *ахивать* (ahivat) can be formed, meaning to be surprised, to be excited, to be sad, to mourn, etc. When 2 suffixes are added, a word *ахальщик* (ahal'schik) is formed, denoting a person who gets excited easily, who is often jealous, or too emotional, etc.

The following are the ways translators dealt with the interjection:

⁸⁷Шанский Н.М. (2004) *Школьный этимологический словарь русского языка. Происхождение слов*. М.: Дрофа

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Никакого знакомства! и только мечтаю каждый день, что наконец-то когда-нибудь я встречу кого-нибудь. Ах, если бы вы знали, сколько раз я был влюблен таким образом!.. (p.138)	信じられますか、一人の女性とも、一度も、一度だって!ぜんぜんつきあったことがないんです!そして毎日、ただ夢想しているのです、いつかついに誰かに出会うには違いない、って。ああ、あなたが知っていたら、僕が何度こういう恋をしたことか!..... (p.117)	ああ、あなたはご存知ないでしょうが、ぼくはそれこそ何度今までにそんなふう恋をしたか知りやしません!..... (p.421)	いやまったく、あなたのご存じないでしょうけど、僕は何度そんなふうにして恋をしたか知れないですよ!(p.378)
2	Ах, Настенька, -- отвечал я, -- я хоть и никогда не был советником, и тем более умным советником, но теперь вижу, что если мы всегда будем так жить, то это будет как-то очень умно	「ああ、ナースチェンカ」僕は答えた。「僕は人に助言する立場になったことはないし、それも賢いだなんて。(p.153)	「ああ、ナースチェンカ」と私は答えた。「ぼくはまだ一度も人に忠告なんかしたことはないし、気のきいた忠告なぞできっこありませんけど、しかしこれだけはわかりますね。(p.433)	「いやはや、ナースチェンカー」と、僕は答えた。(p.398)
3	"Ну, и приятной наружности?" -- спрашивает бабушка. Я опять лгать не хочу. "Да, приятной, говорю, наружности, бабушка!" А бабушка говорит: "Ах! наказание, наказание! Я это, внучка, тебе для того говорю, чтоб ты на него не засматривалась. (p.156)	『やれやれ、なんていうことだろう! (...)(p.158)	『ああ!なんてことだ、なんてことだ!わたしがこんなことをいうのはね、ナースチェンカ、お前がその人の顔をじろじろ見ないようにと思ってなんだよ。(..)(p.435)	ああ、罰が当たったんだよ、罰が!(p.401)
4	Ах, Настенька, это так! Вверьтесь мне, вверьтесь! Я вам не дам дурного совета. (p.162)	「ああ、ナースチェンカ、こうです!僕を信じてください、信じて! (...)(p.171)	ああ、ナースチェンカ、そうなんですよ!まあぼくにまかせてください、ぼくを信頼してください! (p.439)	「ああ、ナースチェンカ、そうなんですよ!僕を信頼してください、信頼して! (...)(p.408)
5	Ах, добренькая моя Настенька! -- перебил я, не скрывая улыбки, -- нет же, нет; вы, наконец, вправе, потому что он вам обещал. (p.162)	「ああ、可愛い僕のナースチェンカ!」僕は微笑みを浮かべてさえぎった。(p.172)	「ああ、ぼくの優しいナースチェンカ!」と私は思わず微笑をもらして、相手の言葉をさえぎった。(p.439)	「ね、やさしいナースチェンカ!」僕は思わずにっこりして、相手の言葉をさえぎった。(p.408)
6	Ах, Настенька! мне хотелось как-нибудь передать вам это странное впечатление... -- начал я жалобным голосом, в котором скрывалась еще надежда, хотя весьма отдаленная. (p.167)	「ああ、ナースチェンカ!僕はなんとかしてその奇妙な印象をあなたに伝えたいと思って.....」僕はあわれっぽい声で話し出した。そこにはまだ希望が隠されていた。とてもありそうもないものだったが。(p.183)	ああ、ナースチェンカ!ぼくはなんとかしてその奇妙な印象をあなたにお伝えしようと思ったんですがねえ.....」と私は哀れっぽい声で言いました。その声にはきわめて遠まわしなものではあったが、まだ一片の希望がかくされていたのである。(p.443)	「ああ、ナースチェンカ!僕はなんとかしてその奇妙な感じをあなたに伝えたいと思ってんですが.....」とこう僕はあわれっぽい声いいました。その声には、もうすっかり遠のいてしまっただけでも、まだある期待が隠されていた。(p.415)
7	Ну, можно ли, можно ли? Ах, какое вы дитя! Какое ребячество!.. Полноте!	「おやおや、どうしたんです?ああ、なんて子供なんでしょう!なんて子	「おやおや、こいつは驚きましたね!ああ、なんてあなたは子供なんだし	「ね、そんなことじゃいけない、そんなことじゃ!やれやれ、なんてあ

	(p.169)	供っぼいんでしょう！大丈夫ですよ！」 (p.186)	よう！まったく子供じみ ています！……もういい 加減になさい！」 (p.444)	なたは子供なんだろう！ なんて赤ん坊なんだろ う！……いい加減になさ いよ！」 (p.416)
8	Конечно, нужно взять бабушку... Только вот Матрена... Ах, да и у нас тоже Фекла! (p.177)	ああ、そういえばわたし のところにもフォークラ がいるわ！ (p.208)	「あっ、そうそう、うち にもやっぱりフォークラ がいましたわ！」 (p.452)	あら、それにうちにもフ ォークラがいますわ！ (p.428)
9	Ах, Настенька!.. (p.178)	「ああ、ナースチェンカ ったら！」わたしたちは 笑い崩れた。(p.209)	「ああ、ナースチェン カ！……」 (p.452)	いやはや、ナースチェン カったら！…… (p.429)

As demonstrated by the examples above, two of the translators – Igeta and Konuma – tend to use formal equivalence: in the Igeta translation a Japanese “aa” (ああ) is used seven out of nine times while in the Konuma translation the same “aa” is used eight out of 9 cases. These choices reflect both the auditory image of the Russian interjection and partially, the semantic structure: the Japanese interjection ああ (aa) has a rather vague meaning and a complex semantic structure, elements of which also range from surprise, excitement, happiness to despair. Thus the procedure used by the two translators in the majority of cases is literal translation.

In example 3, Igeta uses the Japanese interjection やれやれ (yare-yare). It is used in the Japanese to express (a) the feeling of relief; (b) fatigue, weariness and distress; (c) surprise, shock, amazement; (d) disappointment, despair, regret. In the given context, the Russian interjection expresses a shade of sadness, distress and confusion: that is, more of the negative feeling. It corresponds to one of the meanings in the semantic structure of the Japanese *yare-yare*. Thus, the procedure used here is synonymy, with the Japanese EW being an imprecise equivalent of the Russian term, but matching in some components of meaning.

In example 7, both Igeta and Konuma use the Japanese interjection おやおや (oya-oya). In Japanese this denotes (a) disappointment, despair, regret, frustration, dismay; (b) surprise, shock, amazement, disgust. By using repetition, it amplifies the meaning of the interjection おや (oya), which, like the Japanese “aa”, has a broad range of semantic components (surprise, excitement, sadness, etc.). Here, again, the procedure used is synonymy (as the semantic structures of the Russian and Japanese words are not equivalent to be called literal translation), and the two EWs are dynamic equivalents.

The Kitagaki translation is one of the three translations that applies dynamic equivalence in the majority of cases (6 out of 9). The Russian interjection is translated literally and with formal equivalents only in 3 cases out of 9 (the Japanese ああ “aa” is used). Kitagaki tends to use different Japanese EWs for different contexts, depending on the shades of meaning of the original word. For instance, in example 2 the word いやはや (iyahaya) is used. In Russian ST the context does not convey any specific meaning; the interjection is simply a part of informal language and points at the general expressivity of the character’s speech. The translator uses the

Japanese polysemous EW with more specific meanings (surprise, to be taken aback, dazzled, distressed, etc.). Thus, the TL EW conveys more meaning than the SL EW, resulting in the procedure of expansion.

In examples 5 and 7 in the Kitagaki translation an interjection ね (“ne”) is used. In Japanese, it is an EW used in the beginning of a phrase or a sentence with a general meaning of (a) friendly calling for one’s attention; (b) expressing intimacy or a friendly, informal disposition. In both the case of ex.5 and ex.7, it matches the meaning of the SL unit, where the Russian “ah” does not convey any specific meaning but simply adds to the general emotional tone of the conversation. In that case it is a literal translation and dynamic equivalence.

In ex.8, Kitagaki uses the EW あら (ara), which is usually used in female speech, when surprised, when in doubt, confused, or anxious. This matches the meaning behind the SL term and specifies it. The translator uses a less general term, the one closer to the contextual meaning. The procedure employed here then is a reduction or a translation by a hyponym.

Hy (nu) (well, oh)

In Russian, “nu” is used to express imperative mood (roughly, “come on”), an order, an instruction, a call for action or a response, etc. It is also used to express feelings (usually positive) about the beginning of something, and to express disappointment. Lastly, it can be used as a general interjection, a gap-filler in a conversation, to accompany the thinking process, and to amplify the meaning of the neighbor words.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Ну, радость какая! Спать я легла такая гордая, такая веселая, так сердце билось, что сделалась маленькая лихорадка, и я всю ночь бредила о "Севильском цирюльнике". (p.159)	ああ、なんて嬉しいんでしょう！わたしは自然の行いに誇りを感じて、浮き浮きしてベッドに横になって、心臓が激しく打っていたので、まるで熱にうなされたようになって (p.165)	それにしても、なんという嬉しさ！あたしはとても誇らかな、浮き浮きした気分でベッドに入りました。胸ははげしく鼓動して、ちょっとした熱病にでもかかったようなありさまでした。 (p.437)	いやもうそのうれしかったことと言ったら！床に入るときもそれこそ誇らしいような、それこそ浮き浮きした気分で、胸も激しく動悸を打って、軽い熱病のような状態で、ひと晩じゅう《セヴィリヤの理髪師》をうわ言に言いとおしていたくらいでしたわ。 (p.405)
2	Ну, можно ли, можно ли? Ах, какое вы дитя! Какое ребячество!.. Полноте! (p.169)	「おやおや、どうしたんです？ああ、なんて子供なんでしょう！なんて子供っぽいんでしょう！大丈夫ですよ！」 (p.186)	「おやおや、こいつは驚きましたね！ああ、なんてあなたは子供なんでしょう！まったく子供じみています！……もういい加減になさい！」 (p.444)	「ね、そんなことじゃいけない、そんなことじゃ！やれやれ、なんてあなたは子供なんだろう！なんて赤ん坊なんだろう！……いい加減になさいよ！」 (p.416)

3	<p>Когда вы сидели и плакали, я про себя думал (ох, дайте мне сказать, что я думал!), я думал, что (ну, уж конечно, этого не может быть, Настенька), я думал, что вы... я думал, что вы как-нибудь там... ну, совершенно посторонним каким-нибудь образом, уж больше его не любите. (p.175)</p>	<p>あなたがここに座って泣いていたとき、僕は心の中で思ったのです(ああ、どんなことを思ったかを話させてください!)、こう思ったのです (まあ、もちろんそんなことはありえないですけどね、ナースチェンカ) (p.202)</p>	<p>あなたがここにすわって泣いていらしたとき、ぼくは心のなかで考えました (ああ、ぼくの考えたことを、とにかく言わしてください!)、ぼくはこんなことを考えました (つまりその、もちろん、そんなことはありうべきことじゃないんですがね、ナースチェンカ)つまり、ぼくはあなたは.....あなたはなにかの拍子で、もうあの人を愛さなくなったのではないかと考えたんです。(p.449)</p>	<p>(いやもう、もちろん、そんなことはありうるはずがないんですけどね、ナースチェンカ) (p.424)</p>
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The examples above show that in all cases when the Russian interjection “nu” is used, translators used a different TL word every time. It is possible to surmise then that there is no one-to-one correspondence between the SL and the TL words and so literal translation is not possible. Translators have to make their choice depending on the contextual meaning of the SL term.

In example 1 the SL term is used to convey an emotion of happiness, which is expressed by a basic EW afterwards. “nu” is more likely to be a gap-filler here, without carrying any propositional meaning. Igeta uses a TL word ああ (aa), which is very polysemous and can refer to almost any emotion, except for disgust. This is formal equivalence and translation by a more general word, or a synonym. Konuma uses a phrase それにしても (sore ni shitemo), which is often translated into English as “even so”, and is often used to contrast two notions or ideas. In relation to my ST, this can be considered to be an expansion of meaning as the TL word has a meaning component that is not present in the TL term and dynamic equivalence. Kitagaki uses the word いや (iya) which has a complex semantic structure and expresses at the same time admiration, surprise, distress, ridicule, etc. It matches the SL word in that it also has a complex structure, and, with the vague sub-text, it is difficult to fully capture the meaning of the SL term. Thus, the translator is using a partial synonym and at the same time expanding the meaning of the source term.

In example 2, if we analyze the sub-text, the SL EW is used to express a call for action or response, a general address. The male character is trying to console Nastenka and calls on her to stop crying, addressing her first with a question (“come on, how could you, how could you?”) and then asks her to stop crying. The three translators use formal equivalents without changing the formal meaning of the EW and the phrase. Both Igeta and Konuma use the word おやおや (oya-oya), which is an expression of surprise, amazement, shock, frustration; and Kitagaki uses the EW ね (ne), which is a gap-filler and a very mild expression of emotions. Thus, we could say

that in all three cases, the interjection was under-translated (though, the issue of sub-text is disputed, and not all translators and researchers agree on the necessity of taking it into account when translating⁸⁸), and translators utilized the reduction strategy.

In example 3, the SL term is used to amplify the meaning of the following word “of course”, and to express consent and a high degree of probability. Igeta uses the EW まあ (maa), which has a more specific meaning compared to the SL term. まあ (maa) is both an interjection and an adverb. As an interjection, it expresses surprise, excitement and a general positive feeling towards the subject; as an adverb, it is used to express a relatively high degree of something - though not a full degree - or a general foreword to get the other party’s attention, or to politely interrupt the other party. In the given context, the meaning of the TL term partially matches the contextual meaning of the SL word, with the translator using the procedures of grammatical shift (an adverb instead of the interjection) and synonymy, and dynamic equivalence. In the Konuma translation the EW つまり (tsumari) is used, which means (1) finally, eventually, at last, after all, (2) in other words, (3) in short, in brief, etc. It is an adverb, and constitutes a grammatical shift and a synonymous term. Kitagaki uses the EW いや (iya), which has a complex semantic structure and expresses at the same time admiration, surprise, distress, ridicule, etc. It is a synonymous term to the SL word as it has as broad a meaning with slightly differing components, and provides for the same degree of ambiguity as the SL EW.

***O!* (o!) (oh)**

The Russian interjection *O!* (o!) (pronounced as the “au” in “caught”) is probably the most polysemous of the Russian interjections. Depending on the tone of voice and the length of the sound and the intonation, it can express any of the 5 basic emotion modes.

It can be used (1) to express surprise, fear, sadness, grief; (2) emphasize a phrase or a part of a phrase; (3) to express an intense call for attention (when used together with a form of address, the vocative case); (4) to express amazement, discontent, displeasure, especially with something overconfident that the other has done (when used in its long form “*O-o*”).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
I	O , вы меня не знаете! (p.138)	あなたは僕がどんな人間か 知らないでしょう! (p.117)	ああ、あなたはぼくという 人間ご存じないんだ! (p.421)	ああ、あなたは僕のことが わかっていないんですね え! (p.378)

⁸⁸ Newmark P. (1988) *A Textbook of Translation*. New York; Tokyo: Prentice Hall (p.76)

2	О нет, видеть-то вижу, -- а все-таки я один. (p.143)	「ああ、違いますよ。会うことは会いました。それでも僕は一人ぼっちなんです。」(p.127)	「いや、そうじゃありませんよ、会うことは会いましたがね、とにかくぼくは一人ぼっちなんです」(p.424)	いやいや、会うことは会いましたよ、一だけどやっぱ僕はひとりぼっちなんです」(p.384)
3	О, сколько кокетства от счастья! (p.165)	ああ、幸福感からはどれほどの媚態が生まれるものだろうか！(p.178)	ああ、幸福感が生み出す媚態のかずかず！(p.441)	ああ、幸福感による、どれほどの媚態が見られたことか！(p.412)
5	О, благодарю вас, -- закричал я, -- вы не знаете, что вы для меня теперь сделали! (p.139)	「おお、ありがとう！」(p.119)	「ああ、ありがとう」と私は叫んだ。(p.421)	いや、ほんとにありがとう(p.379)
6	О, да я вам завтра же всё расскажу про себя! (p.141)	ああ、そうですね。明日あなたに僕の何を何もかもお話します！(p.124)	ああ、しかしぼくは明日にも早速、自分のことをすっかり話してしまうでしょうよ！(p.423)	「ああ、僕のほうはあしたにも自分のことをすっかり話してしまいますよ！」(p.382)
7	О, будьте благословенны, вы, милая девушка, за то, что не отвергли меня с первого раза, за то, что уже я могу сказать, что я жил хоть два вечера в моей жизни! (p.151)	ああ、なんて親切な娘さんでしょう。どうかあなたが祝福されますように。(p.148)	おお、どうかあなたに天の恵みがありますように、あなたは本当にやさしい娘さんです！(p.431)	ああ、あなたはかわいい娘さんだ、そのあなたに神の祝福がありますように(...) (p.396)
8	О, Настенька! ведь грустно будет оставаться одному, одному совершенно, и даже не иметь чего пожалеть -- ничего, ровно ничего... потому что всё, что потерял-то, всё это, всё было ничто, глупый, круглый нуль, было одно лишь мечтанье! (p.153)	おお、ナースチェンカ！だって一人であること、完全に一人であることは憂鬱なことじゃありませんか。惜しむものさえ持たない—何一つ、まったく何一つ.....(p.152)	ああ、ナースチェンカ！一人つきりになる、それこそ完全に一人ぼっちになって、いとおしむものさえもたない—なにひとつ、全くなにひとつもたないということは悲しいことじゃありませんか..... (p.433)	ああ、ナースチェンカ！ひとりきり、まったくのひとりきりになって、哀惜すべきものすらない...(p.398)
9	О! вы разрешили мои сомнения, вас мне сам бог послал! Благодарю, благодарю вас! (p.163)	本当に！あなたはわたしの疑いを解決してくれました。神様があなたをわたしに送ってくださったのだわ！(p.174)	ああ！あなたはあたしの疑いを解いてくださいましたわ。(p.440)	「ああ！あなたはわたしの疑いを解いてくださいましたわ、神さまがあなたをわたしにお遣わし下さったんですわ！ありがとうございます、ありがとうございます！」(p.410)
10	"О Настенька, Настенька!-- подумал я, --как этим словом ты много сказала! От этакой любви, Настенька, в иной час холодеет на сердце и становится тяжело на душе. (p.166)	『おお、ナースチェンカ、ナースチェンカ！』僕は思った。『その言葉できみはどれほど多くのことを言っただろう！そうした愛は、ナースチェンカ、 <u>時には</u> 、相手の心を冷やし、その魂を重く、沈んだものにしてしまうのだよ。(p.181)	『ああ、ナースチェンカ、ナースチェンカ！』と私は胸のなかで考えた。『君のその一言にどんなに多くの意味が含まれていることか！そういう愛はね、ナースチェンカ、 <u>時と場合</u> によって、相手のハートをヒヤリとさせ、心苦しくさせるものなんですよ。(p.443)	『ああ、ナースチェンカ、ナースチェンカ！』と僕は思った。『君はそのひとでどんなにいろんなことを言ったことになるか！いなんだぜ！そういう愛のために、ナースチェンカ、時には胸がひやりとし、心が苦しくなることもあるんだよ。(…)](p.414)
11	О! как несносен счастливый человек в иную минуту! Но я не мог на тебя рассердиться! (p.166-167)	おお！幸福な人は、えてしてなんと耐え難いものか！でも僕はきみに腹を立てることはできなかった！.....(p.182)	ああ、幸福な人間というものは、時によるとなんてやりきれないものなんだろう！しかしぼくは君に腹を立てるわけにはいかなかったよ！.....(p.443)	『(...)ああ、仕合せな人間で、時にはまったくやりきれないことがあるもんだ！けれど、僕は君には腹を立てるわけにはいかなかったぜ！.....』(p.414)

12	О! Настенька, Настенька! Если б ты знала, в каком я теперь одиночестве! (p.170)	おお! ナースチェンカ、ナ ースチェンカ! 僕がどんな 孤独の中に今いると知った ら! (p.191)	おお、ナースチェンカ、ナ ースチェンカ! 私がいまど んな孤独を味わっている か、それが君にわかったな らば! (p.445)	ああ! ナースチェンカ、ナ ースチェンカ! 僕がいまど んな孤独な状態にあるか、 君にそれがわかってもらえ たら! (p.418)
13	О, сколько я вытерпела в эти три дня! Боже мой! Боже мой! (p.172)	ああ、この三日間、わたし はどんなに辛く、苦しい思 いをしたでしょう! 神様! 神様! (p.194)	ああ、この三日のあいだ、 あたしはどんなに辛い思 いをしたことでしょう! あ あ、まったくなんてこと でしょう! (p.446)	ああ、この三日間にわたし はどれほど辛い思いをした か! しょうがないわ! ああ! ほん とに情けない! (p.420)

As demonstrated in the examples above, the majority of TL cases use the EW ああ (aa), which is a highly polysemous EW in Japanese that can express various emotions from happiness to disgust, and increases the general emotional tone of the phrase. It is a literal translation of the Russian EW and the translators have used formal equivalence in most cases.

The interjection おお (oo) which is seemingly phonetically the same, is not used as often, as its meanings are limited to surprise, expressing agreement, consent, and the sudden remembering of something. Kitagaki refrains from using this EW but Igeta and Konuma use it to render general emotionality of speech (Igeta, ex.5), to emphasize the form of address (ex.7, ex.12 Konuma, ex.8, ex. 10, ex.12 Igeta) and to express distress and sadness (ex. 11 Igeta). These can be said to be formal equivalents, as they render the phonetical image of the SL word and the strategy used is synonymy, as the semantic structures only partially match.

In ex. 2, both Konuma and Kitagaki use the Japanese interjection いや (iya) and its amplified form いやいや (iya-iya), which are usually used to express negation or denial of something. In the ST it is used to emphasize the negation particle *нет* (net – no). Thus, this is a dynamic translation; both translators use omission (combining the meanings of the interjection and the particle) and a grammatical shift (no particle is used, just the interjection instead).

In ex. 9, Igeta uses the adverb 本当に (hontouni – really, honestly, actually; truly, indeed, genuinely, etc.) to express emotional arousal and to emphasize the succeeding statement. This constitutes a dynamic equivalent, since the procedure used is a grammatical shift in parts of speech.

Ox (okh) (oh)

This interjection is used in Russian to accompany a sigh, expressing sadness, distress, surprise (usually an unpleasant one), amazement, fear, pain, disappointment and regret. It is an onomatopoeic interjection with an etymology common to Slavic languages⁸⁹.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Когда вы сидели и плакали, я про себя думал (ох , дайте мне сказать, что я думал!), я думал, что (ну, уж конечно, этого не может быть, Настенька), я думал, что вы... я думал, что вы как-нибудь там... ну, совершенно посторонним каким-нибудь образом, уж больше его не любите. (p.175)	あなたがここに座って泣いていたとき、僕は心の中で思ったのです (ああ 、どんなことを思ったかを話させてください!)、こう思ったのです (まあ、もちろんそんなことはありえないのですけどね、ナースチェンカ) (p.202)	あなたがここにすわって泣いていらしたとき、ぼくは心のなかで考えました (ああ 、ぼくの考えたことを、とにかく言わしてください!)、ぼくはこんなことを考えました (つまりその、もちろん、そんなことはありうべきことじゃないんですがね、ナースチェンカ)つまり、ぼくはあなたは.....あなたはなにかの拍子で、もうあの人を愛さなくなったんじゃないかと考えたんです。 (p.449)	(ああ 、僕が考えていたことを言わせてください!) (p.424)
2	Ох , Настенька, Настенька! что вы со мной сделали!.. (p.175)	ああ 、ナースチェンカ、ナースチェンカ! あなたは僕になんということをしたんでしょう! (p.203)	ああ 、ナースチェンカ、ナースチェンカ! あなたはぼくにいったいなんてことをしてくれたんですか!..... (p.449)	ああ 、ナースチェンカ、ナースチェンカ! それなのにあなたは僕になんということをしてくれたんです! (p.425)
3	(...) уж коли теперь он оставил меня, коль он позабыл меня, хотя я еще и люблю его (не хочу вас обманывать) ... но, послушайте, отвечайте мне. Если б я, например, вас полюбила, то есть если б я только... Ох , друг мой, друг мой! (p.175)	もしもわたしがあなたを好きになってとして、つまりもしも、わたしが..... ああ 、あなた、わたしのお友達! (p.203)	あたしはまだあの人を愛していますけど、(...)もしもあたしがあなたを愛するようになったら、つまりもしもあたしが..... ああ 、ほんとにあたしたら! (p.449)	(...)わたしが、例えば、あなたを好きになったら、つまり仮にわたしがただ..... ああ 、わたしの親友のあなた! (p.425)

All three translators used the Japanese interjection **ああ** (aa) which is a formal equivalent. While the meaning of the SL EW is constrained to negative emotions (of varying degrees), the TL term is more polysemous, with some of its semantic components expressing a pleasant surprise, a sigh of relief, or happiness. Thus, the procedure used is synonymy.

⁸⁹ Шанский Н.М. (2004) *Школьный этимологический словарь русского языка. Происхождение слов*. М.: Дрофа

Увы (uvi) (sadly, alas) (culture-specific)

This is a Russian culture-specific interjection (that originated in the Old Russian language⁹⁰), which is used to express regret or pity over something, lament, sadness, sorrow, disappointment, and distress. There is no direct one-to-one literal equivalent in English, nor in Japanese.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Вот эта-то жизнь и есть смесь чего-то чисто фантастического, горячо-идеального и вместе с тем (увы, Настенька!) тускло-прозаичного и обыкновенного, чтоб не сказать: до невероятности пошлого. (p.144)	この人生というのは、純粹に幻想的で、熱烈に理想的なものと、それと同時に(悲しいことにね、ナースチェンカ!)陰鬱で散文的で、あたりまえのものとの混合物なのだ。(p.131)	「しかもその生活たるやです、なにかまるっきり幻想的な、ものすごく理想主義的なものと、見る影もない散文的な月並みなものとの(悲しいかな、その通りなんですよ、ナースチェンカ!)混合物なんですからね。あえて信じられぬほど俗悪なものとは言いませんがね」(p.426)	しかもその生活たるや、なにやままったく幻想的なもの、熱狂的なくらい理想主義的なものと、(悲しいことに、ナースチェンカ!)冴えない散文的で平凡なものとの、ありそうもないくらい俗悪なものとは言えないまでも、ま、そういったものとの混合物なんですよ(p.386)

All three translators used dynamic equivalents, translating the SL term with an adjectival phrase with the meaning of regret and expressing pity: 悲しいことにね (kanashii koto ni ne), 悲しいかな (kanashii kana), 悲しいことに (kanashii koto ni). In this way, the strategy of grammatical shift was applied together with reduction (the main semantic component was rendered by referring to the basic emotional mode, while the minor meanings were reduced).

Фу (fu) (yuck)

This interjection is used in Russian to express disgust.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)

⁹⁰ Фасмер, М. (1986) *Этимологический словарь русского языка*. М.: «Прогресс»

1	<p>Фу! Господи боже мой! Какое предисловие! Что же это я такое услышу? (p.144)</p>	<p>ふう!神様!なんていう前置きでしょう!この先、どんな展開になるのかしら? (p.131)</p>	<p>「しかもその生活たるやです、なにかまるっきり幻想的な、ものすごく理想主義的なものと、見る影もない散文的な月並みなものとの (悲しいかな、その通りなんですよ、ナースチェンカ!)混合物なんですからね。あえて信じられぬほど俗悪なものとは言いませんがね」 「まあ、いやらしい!ほんとになんてことですよ!いったいなんていう前置きですよ!」 (p.426)</p>	<p>あら、いやだ!まあまあ!なんという前置きでしょう!いったいどういう話をわたしは聞かされるのかしら? (p.386)</p>
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Igeta uses formal equivalent ふう (fuu), aiming at rendering both the form and the content of the SL term. However, the Japanese means of expressing disgust lacks an EW that is equivalent to the SL term in form. Thus, Igeta applies transference strategy, when the SL word is transliterated in the TL.

Konuma and Kitagaki, on the other hand, utilize dynamic equivalents いや (iya) and いやらしい (iyarashii) and apply the synonymy strategy and the expansion strategy by adding the second interjection: まあ (maa) and あら (ara) respectively. These interjections do not possess any specific meanings, and are used to render the general emotionality of the phrase.

3.1.2 Use of divine names to express emotion

Russian, as with many of the Indo-European languages, uses divine names and forms of address to God to express emotions.

Боже! / Боже мой! / Господи Боже мой! / О Боже!
(bozhe/ bozhe moy/ gospodi bozhe moy/ oh bozhe)
(God!/ My Lord!/ Oh my God!)

In Russian, this means of expression is used often and expresses a wide range of emotions, most commonly surprise (both pleasant and unpleasant, but the negative connotation is more common), excitement, fear, distress, frustration, and it functions generally to increase the emotionality of speech. Grammatically, the phrases are constructed using the form of address to

God, the archaic, no longer existing in the modern language, the so-called “addressing mood” (a noun is inflected and turns into a form of address; nowadays this form remains only in idioms, fixed phrases, in prayers). It should be noted that even though this exclamation is widely used, Christianity does not approve of the talking of the name of God “in vain”. From this, we can conclude that it originated as a folk, colloquial expression that gradually entered the literary language.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Боже мой! У меня сердце сжалось. (p.136)	そう！間違えようもない。(p.112)	これはなんとしたことだ！私は胸がギュッと締めつけられるような気がした。(p.419)	ああ！僕は胸がぎゅっと締めつけられる思いがした。(p.376)
2	Боже, как всё это кончилось! Чем всё это кончилось! (p.171)	神よ！なんということか！いっさいがこうした形で終わるなんて！(p.192)	ああ、すべてがこんな結果に終わろうとは！(p.446)	ああ、あの一件はなんたる結末をとげたことか！なんという結末におわつたものだろう！(p.419)
3	Боже, какой крик! как она вздрогнула! как она вырвалась из рук моих и порхнула к нему навстречу!.. (p.180)	神よ、なんという叫び声だったろう！(p.213)	ああ、なんという叫び声！ギクリとふるえた彼女のからだ！(p.453)	ああ、なんという絶叫！なんという身震いだったろう！(p.430)
4	Ну, простите меня, если я напомию: мне показалось, что вы плакали, и я... я не мог слышать это... у меня стеснилось сердце... О, боже мой! (P.139)	あなたは泣いているように見えました。そして僕は.....それを聞いていられなかった.....胸が苦しくなって.....ああ、神様！(p.120)	ああ!しかしぼくはあなたを気の毒だと思っはいけなかったのでしょうか？(p.422)	胸がぎゅっと締めつけられるようですね.....ああ！(p.380)
5	Но что это? точно чудо со мной совершается... Где я, боже мой? (P.141)	おお、神様、僕はどこにいるのだろう？(p.124)	いったい、ぼくはどこにいるんだ？(p.423)	ああ、僕はどこにいるのかわからないくらいだ！(p.382)
6	Ах, боже мой, какое несчастье! Да нет же, у меня нет такой бабушки. (p.144)	「ああ、神様、なんていう不幸だろう!ああ、いえ、僕にはそういうおばあさんはいませんよ」(p.128)	「ああ、なんてことだ、とんでもない目にあつたんですね!いや、ありません、ぼくにはそんなお祖母さんはありません」(p.424)	「いやはや、それはまた大変な災難ですねえ!いや、いませんよ、僕にはそんなおばあさんなんかいませんよ」(p.385)
7	Ах боже мой! Да мне и на ум не пришло, мне было и так хорошо... (p.143)	「ああ、神様！ちっとも頭がまわらなかった、あんまりいい気持ちだったので.....」(p.130)	ほんとに、なんてことだ！てんでそんなことには気もつかなかった、それでなくてもあんまりいい気持ちだったもんで.....(p.425)	いやあ、これはまた！頭にも浮かばなかったんですものね、このままでもいい気分だったもんでから.....」(p.386)

8	<p>Фу! Господи боже мой! Какое предисловие! Что же это я такое услышу? (p.144)</p>	<p>ふう!神様!なんていう前置きでしょう!この先、どんな展開になるのかしら?(p.131)</p>	<p>「しかもその生活たるやですね、なにかまるっきり幻想的な、ものすごく理想主義的なものと、見る影もない散文的な月並みなものとの(悲しいかな、その通りなんですよ、ナースチェンカ!)混合物なんですからね。あえて信じられぬほど俗悪なものとは言いませんがね」 「まあ、いやらしい!ほんとになんてことでしょう!いったいなんていう前置きですの!」(p.426)</p>	<p>あら、いやだ!まあまあ!なんという前置きでしょう!いったいどういいう話をわたしは聞かされるのかしら?(p.386)</p>
9	<p>Боже мой, какая радость! Тотчас же мы собрались, снарядились и поехали. (p.159)</p>	<p>ああ、神様、なんて嬉しいこと!(p.165)</p>	<p>ああ、なんて嬉しいことだったでしょう!(p.437)</p>	<p>「ああ、そのうれしかったこと、うれしかったこと!(...)」(p.404)</p>
10	<p>Боже мой! Да разве никак нельзя помочь горю? -- закричал я, вскочив со скамейки в совершенном отчаянии. (p.162)</p>	<p>「神様! こんな悲しみをなんとか救ってあげることができないものでしょうか?」こう叫んで、僕は絶望のあまりベンチから跳び上がった。(p.171)</p>	<p>「ああ!それにしてもなんとかしてあなたの悲しみをやわらげるわけにはいかないものかなあ?」と私はすっかり途方に暮れてベンチから跳びあがって叫んだ。(p.439)</p>	<p>「困ったなあ! なんとかあなたの悲しみを軽くしてあげるわけにはいかないものだろうか?」僕はすっかり絶望的状态でベンチからぱっと立ちあがるなり、こう叫んだ。(p.408)</p>
11	<p>Я принимал всё за чистую монету; я думал, что она... Но, боже мой, как же мог я это думать? (p.165)</p>	<p>しかし、神よ、僕はなぜあんなことを考えられたのか?(p.178)</p>	<p>しかし、ああそれにしても、どうして私はそんなことをかんがえることができたのだろうか?(p.441)</p>	<p>それにしても、ああ、僕にはどうしてそんなことが考えられたのだろうか?(p.412)</p>
12	<p>Ах, боже мой, боже мой! -- перебила Настенька, -- как же это всё так? Я не понимаю ни слова. (p.167)</p>	<p>「ああ、神様、神様!」ナースチェンカはさえぎった。「いったいそれはどういうことでしょうか?わたしはひと言も分からないんです」(p.183)</p>	<p>「まあ、いやだわ、いやですわ!」とナースチェンカはさえぎった。「いったいなんのことでこの?あたしにはさっぱりわかりませんわ」(p.443)</p>	<p>「あら、まあ、いやだ!」とナースチェンカはさえぎって言った。「それはまたどういうことなんですか?わたしはひと言もわかりませんわ」(p.414)</p>
13	<p>О, сколько я вытерпела в эти три дня! Боже мой! Боже мой! (p.172)</p>	<p>ああ、この三日間、わたしはどんなに辛く、苦しい思いをしたでしょう!神様! 神様! (p.194)</p>	<p>ああ、この三日のあいだ、あたしはどんなに辛い思いをしたことでしょうか!ああ、まったくなんでもってしょう! (p.446)</p>	<p>ああ、この三日間にわたしはどれほど辛い思いをしたかしのれないわ!ああ!ほんとに情けない! (p.420)</p>

14	что ж из этого? Ну, я давно знала, что вы меня любите, но только мне всё казалось, что вы меня так, просто, как-нибудь любите... Ах, боже мой, боже мой! (p.173)	それがどうだというのでしょうか? ええ、あなたがわたしを愛していることはずっと前から知っていました。ただ、いつも思っていました。それは、ただ単純に、こう、普通に、愛しておられるのだ、と.....あぁ、 神様、神様! (p.199)	あたしは前からちゃんと知っていましたわ、あなたがあたしを愛しているということは。ただね、あなたの愛情は単純な、漠然としたものだとはっきり思っていましたわ.....あぁ、 どうしましょう、どうしましょう! (p.448)	わたし、もう前から知ってましたわよ、でもただわたしにはいつも、あなたはわたしをただなんとなく、普通に、いい加減に愛してくださってるんだと、そういう気がしていたんですよ..... まぁ、どうしよう、どうしよう! (p.422)
15	Да сядьте же, сядьте, -- сказала она, сажая меня на скамейку. -- ох, боже мой! (p.174)	「まぁ、お掛けになって、お願い」彼女はそう言って、僕をベンチに座らせた。 「おお、神様、どうしたらいいんでしょう!」 (p.200)	「まぁ、とにかくお掛けになって、お掛けになることよ」と私をベンチに掛けさせながら、彼女は言った。 「あぁ、ほんとはどうしましょう!」 (p.448)	(...)僕をベンチに掛けさせようとした。 「あぁ、困ったわ!」 (p.423)
16	Боже! какой вы друг! -- начала она через минуту очень серьезно. (p.166)	「神様! ほんとうにあなたはなんてすばらしいお友達でしょう!」 (p.180)	あぁ! ほんとうにあなたはすばらしいお友達ですわ! (p.442)	「あぁ! あなたってほんとうにすばらしいお友だちですわ!」 (p.413)
17	Я, наконец, вас совсем не понимаю. Но послушайте, зачем же это, то есть не зачем, а почему же это вы так, и так вдруг... Боже! я говорю глупости! Но вы... (p.173)	神様! わたしは馬鹿なことを言っているわ! (p.199)	あぁ! あたしったら馬鹿なことをいってるわ! (p.448)	(...) あらまぁ! わたし馬鹿みたいなことを言うわ! (p.422)
18	как я подумаю, как подумаю, что я вас оскорбляла тогда, что смеялась над вашей любовью, когда вас хвалила за то, что вы не влюбились!.. О Боже! (p.175)	あなたがわたしに 恋をしなかった と言って褒めたりして、あなたの 恋 を笑ったりして、わたしはあなたをなんて侮辱したことでしょう、それを思うと、わたし!.....あぁ、 神様! (p.203)	あなたの愛情を笑ったり、あなたがあたしに恋をしなかったといってあなたを褒めたりして、あなたを侮辱したんですわ。 それを思うと、それを思うと! おお、どうしましょう! (p.449)	わたしはあのときあなたを侮辱したんですね、あなたはわたしに恋をしなかったというのでそれを褒めたとき、わたしはあなたの恋をからかっていたわけなんだわ、それを思うとそれを思うと!.....あぁ、 いやだ! (p.425)

As the examples above show, there are two evident trends in translating interjections formed with divine names. Igeta uses formal equivalence and renders both the form and, partially, the content. In Japanese, however, due to cultural and religious differences there are no such expressions. The translator chooses to keep the culturally-specific element, to let the TT reader understand the manner of thoughts and expression of the SL. This is an example of a formal equivalence because the translator (1) reproduces the grammatical elements (the word “God” by itself or together with another interjection), (2) is consistent in word usage (keeping to the formal equivalency all the way through the text), (3) reproduces meanings in terms of source context (translates the fixed expressions literally). In the words of P. Newmark and M. Baker, the

strategy applied here is translation by paraphrase using a related word (Baker), or through-translation (Newmark), which is also known as calque or loan translation.

Konuma and Kitagaki use similar strategies and follow the principles of dynamic equivalence. In half of the cases (Konuma ex. 2,3,4,9,10,16,17; Kitagaki ex.1,2,3,4,5,9,11,16), they use the interjection ああ (aa) to render the emotional meaning of the ST. As this TL interjection is very polysemous- even more so than the SL unit- it covers the meanings of the SL units and also expands them. In other cases, the equivalents are even more dynamic, and the translators tend to paraphrase using unrelated terms.

Konuma uses the exclamation *なんてことだ、なんてことでしょう* (nante kotoda, nantekoto deshō) (Konuma ex.1,6,7,13), in which *なんて*(nante) is a particle used to express surprise and unexpectedness. It matches the contextual meaning of the SL term, and the two terms can be said to be synonyms as their meanings match, but only partially.

In Examples 6,7 of Kitagaki, 12 of both both Konuma and Kitagaki, and 18 of Kitagaki, different forms of EWs involving the element *いや* (iya) are utilized, which is usually used to express disgust, displeasure, sadness, disappointment, surprise (most often an unpleasant one), amazement, etc. These TL EWs are synonyms of the ST EWS, and match their contextual meanings.

In Example 10 of Kitagaki, 14, and 15 of both Kitagaki and Konuma and 18 of Konuma, the ST EWs are rendered dynamically. The initial EWs are used to convey the meanings of distress, perplexity or confusion. The TL phrase *困った* (komatta; also a culture-specific expression, that would have been difficult to back-translate) fully renders the contextual meaning of the SL expression. Here a grammatical shift and synonymy are applied. The phrase *どうしよう* (dou shiyō – “what shall we/I do”) also reflects the contextual meaning through grammatical shift and dynamic equivalent.

In Example 5 of Konuma, a grammatical shift is used. The TL adverb *いったい* (ittai) is used to emphasize the interrogative particle “where.” In ex.11 the SL EW is omitted and instead, the meaning of the particle “but” is amplified by repetition.

***Бог с вами!* (bog s vami) (literally, “God be with you”)**

As in the above cases, this is also a culture-specific expression used to (1) interrupt or object lightly; (2) express conscious ignorance towards something or somebody, “be what may”. In its second meaning, this EW is often accompanied by the gesture “of waving one’s hand on somebody” (*махнуть рукой на что-то/кого-то*). The element “God” in this phrase has lost its semantic meaning, and the phrase is a fixed expression. Etymologically, the expression could

have meant “let God judge the person; it is not my business, it is God’s business to judge that person”.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Бог с вами! -- отвечала она, -- если б я была меньше счастлива, я бы, кажется, заплакала от вашего неверия, от ваших упреков. (p.166)	「怯えているんですね、彼は来ない、と思って」 「 神様、なんてことを! 」彼女は答えた。(p.180)	「まあなんてことを！」と彼女は答えた。「もしもあたしがこんなに幸福でなかったら、あなたに信じてもらえないで、非難されたりしたらきっと泣きだしたかも知れませんか。(p.442)	「まあ、馬鹿なことを！」と彼女は答えた。「もしもこれほど幸福でなかったら、あなたに信じてもらえない、あなたに非難されているというんでわたし泣きだしたかも知れませんか。(p.413)
2	Ну, бог с ним! -- проговорила она наконец прерывающимся голосом, -- бог с ним, -- если он так оставляет меня. (p.171)	「もう、あの人のことなんか、どうだっていいわ！」とうとう途切れ途切れに彼女は言った。(p.193)	「もうあんな人はどうでもいいわ！」と彼女はやつのことで、跡切れがちな声で言いだした。(p.446)	「もうあんな人どうだってもいいわ！」彼女はやがての果てに、途切れ勝ちな声でこう口走った。「あんな人どうだってもいいわ、—こうやってわたしを捨てるんだったら」(p.419)

In ex. 1 Igeta holds true to his principle of dynamic equivalence and uses the address to God to express emotionality and convey the cultural element in TT. He then uses the phrase *なんてことを* (*nante koto wo*), literally translated as “what are you saying”, which is a couplet of paraphrase and componential analysis. Thus, both the form and the content are reproduced in the TT. Konuma and Kitagaki use the interjection *まあ* (*maa*) to render the emotionality of the phrase, and then add the grammatically shifted phrases *なんてことを* (*nante koto wo*) and *馬鹿なことを* (*bakana koto wo*), with the latter translated as “what a silly thing to say” (dynamic equivalents).

In ex.2 the SL expression is used to express disappointment or neglect. After waiting for three days, Nastenka expresses her sadness about the person she was waiting for but who didn’t come to meet her. She means that she doesn’t care about him any longer and that she doesn’t want to know him or hear about him. All three translators use dynamic equivalents to render this fixed expression with a phrase *どうだっていい* (*dou date ii*) (literally, “whatever”). This matches the meaning of the SL term and uses grammatical shift and synonymy.

***Radi Boza* (radi boga – For God’s sake)**

This expression is used in Russian to emphasize a request and to ask for something in an emotionally laden way. In Christianity, it is believed, that one should not ignore a request, when something is asked in the name of God.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Настенька! -- начал я робким и вкрадчивым голосом, -- Настенька! ради бога , не плачьте! Почему вы знаете? может быть, его еще нет... (p.161)	「ナースチェンカ！」僕はおずおずと、猫撫で声で話し出した。「ナースチェンカ!どうか 神様の ために、泣かないでください! (...)」 (p.170)	「ナースチェンカ！」と私はおずおずとした、猫なで声で口をひらいた。「ナースチェンカ! お願い ですから、泣かないでください! どうしてあなたは知っているんですか?もしかすると、その人はまだ.....」 (p.439)	「ナースチェンカ！」僕はおろおろした、機嫌をとるような声でこんなことを言いだした。「ナースチェンカ! お願い だから、泣かないでください! (...)」 (p.407)

Igeta applies the principles of formal equivalence, reproducing the form: 神様のために (kamisama no tameni), literally, “for God”, which is a literal translation. Konuma and Kitagaki aim at making the TT sound natural and use dynamic equivalence to reproduce the message in favor of the form: お願いですから/ お願いだから (onegai desu kara/ onegai da kara), literally, “because I ask”. This is a case of paraphrase using unrelated terms and grammatical shift, since a noun phrase is used instead of an interjection.

3.2 Descriptive Emotion Words (language of emotions)

3.2.0 Generic Emotion Words.

Generic emotion words are used to denote emotions in general. They are not a big class of words in any language. In the source text I came across five such terms: *чувство* (chuvstvo - feeling), *волнение* (volneniye – arousal), *страсть* (strast’ – passion), *поразить* (porazit’ – to affect, to make somebody experience an emotion).

It should be noted, that the Russian language does not have an original direct equivalent to the English generic word *emotion*. There is a word *эмоция*, which is a naturalized word that has become part of the Russian language, obeys the rules of inflection, and has its derivatives (e.g., *эмоциональный*, *эмоциональность*, etc.). However, it is not an indigenously Russian word and its use is limited more to the literary style and scientific texts.

Чувство (chuvstvo) (feeling)

This is a generic EW that is used to denote any emotional feeling, inner states, as well as the 5 physical senses and the physical feelings of pain, cold, warmth, etc.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	неужели ж давать отчет в каждом чувстве (p.141)	いったいどんな 感情 も理解できるものでしょうか、たとえ兄弟のような同情であっても！ (p.124)	たとえ同胞としての同情でも、いちいち他人の 感情 に合槌は打てませんものね！ (p.423)	ひとつひとつの 感情 を、親身な同情でさえ、なかなかはっきりとは説明できるものじゃありませんものね！ (p.382)
2	Послушайте, знаете ли, что это вовсе нехорошо так жить? -- Знаю, Настенька, знаю! -- вскричал я, не удерживая более своего чувства . -- И теперь знаю больше, чем когда-нибудь, что я даром потерял все свои лучшие годы! (p.151)	「知っていますよ、ナー スチェンカ、知っていますよ！」もう自分の 感情 を抑えきれずに僕は叫んだ。 (p.147)	自分の 感情 を抑えることができずに(p.431)	「わかっていますよ、ナー スチェンカ、わかっています！」僕はもう自分の 気持ち がおさえられなくなって、こう叫んだ。 (p.395)
3	Так, когда мы несчастны, мы сильнее чувствуем несчастье других; чувство не разбивается, а сосредоточивается... (p.165)	そう、僕たちは自分が不幸なときに、他の人々の不幸をそれまでよりも強く感じるのだ。 感情 が分散しないで、逆に集中するからだ。 (p.179)	そうだ、われわれは自分が不幸なときには、他人の不幸をより強く感じるものなのだ。 感情 が割れずに、かえって集中するのである.....(p.442)	われわれは自分が不幸なときにはふだんよりも強く他人の不幸を 感じる ものなのだ。 感情 は離れ離れにならずに集中するものなのである。 (p.412)

4	<p>「Да! я как-то сама не своя; я как-то вся в ожидании и чувствую всё как-то слишком легко. Да полноте, оставим про чувства!.. (p.166)</p>	<p>「そうなの! なんだから自分が自分じゃないみたい。心が期待でいっぱい、なにもかもあんまり気楽に感じてしまっています。でもたくさん、この感じについてはふれないうでおきましょう!」(p.181)</p>	<p>そうだわ! 確かにあたしはなんだか上の空みたい。あたし、あたし待ちこがれて気もそぞろなもんだから、なんでもひどくピンと感じちゃうみたい。でもいいわ、感情の話はやめにしましょう!(p.442)</p>	<p>そう! 確かにわたしはなんだかうわの空なのね。わたし、なんだか一生懸命待ちこがれてるもんだから、なににでも妙に感じやすくなってるんですね。でももうたくさん、感情の話はよみましょう!(p.413)</p>
5	<p>「Я шел, чтоб вам это всё рассказать, как будто время для меня остановилось, как будто одно ощущение, одно чувство должно было остаться с этого времени во мне навечно, как будто одна минута должна была продолжаться целую вечность и словно вся жизнь остановилась для меня... (p.167)</p>	<p>僕はあなたにみんなお伝えするためにここへ来ましたが、そのあいだずっと、僕にとっては時間が止まったようで、この瞬間から僕の中では一つの感覚、一つの感情だけが永遠に止まるべきである、一瞬がいつまでも永遠に続くべきである、と思われ、あたかも一生が僕にとっては止まってしまったような気がしました.....(p.183)</p>	<p>あなたにこうしたことをなにもかも話しようと思って、ここへ歩いてくる途中も、なんだかぼくに關する限りの歩みがつぜん止まってしまつて、ただ一つの感覚、ただ一つの感情だけが、そのとき以来ぼくの胸の中に永遠にとどまるべきである.....(p.443)</p>	<p>(...)なんだかそのとき以来いつまでもあるひとつの感じか、あるひとつの感情しか僕の心に残るべきではない.....(p.414)</p>
6	<p>「Зачем прямо, сейчас, не сказать что есть на сердце, коли знаешь, что не на ветер свое слово скажешь? А то всякий так смотрит, как будто он суровее, чем он есть на самом деле, как будто все боится оскорбить свои чувства, коли очень скоро выкажут их... (p.169)</p>	<p>これではみんなが、実際の姿よりも厳しい人のように見えてしまいます。どの人も、自分の感情をすぐに表面に出してしまつたら、辱めることになるのを恐れているみたい.....(p.188)</p>	<p>相手に向かってちゃんと喋っているんだと知っていたら、なぜすぐに、ざつぱらんに言つてしまわぬのでしょうか? これじゃまるで誰でも実際の自分よりもすこしでも固苦しく見せかけようとしてみたいじゃありませんの、すぐになんでも思つてることを言つてしまつたら、自分の感情をはずかしめることになりはしまいかと、みんなでびくびくしてるみたいじゃありませんの.....(p.445)</p>	<p>(...)みんな、自分の感情をあんまり早く口に出したら自分の感情の値打ちをなくしてしまひやしないかと恐れているみたいに見えるんですもの.....(p.417)</p>
7	<p>「Ах, Настенька! правду вы говорите; да ведь это происходит от многих причин, -- перебил я, сам более чем когда-нибудь в эту минуту стеснявший свои чувства (p.169)</p>	<p>「ああ、ナースチェンカ! それはみんなそのとおりです。ただそこには多くの理由があるので」僕はさえぎつて言つた。もっともこの瞬間、他のいかなる時にも増やして、僕自身は自分の感情を押し殺していた。(p.188)</p>	<p>さあ、ナースチェンカ! 確かにあなたのおっしゃるとおりです。しかしそれはいろいろな理由があつてそうなるもんでしてね」と私はさえぎつた。そのくせその瞬間の私は、ほかのいかなる瞬間にもまして自分の感情を押し殺していたのである。(p.445)</p>	<p>(...)その僕はこのときいつも以上に自分の感情をおし殺していたのである。(p.417)</p>
8	<p>「Нет, нет! -- отвечала она с глубоким чувством. (p.169)</p>	<p>「いいえ、いいえ」彼女は声には深い感情がこもつていた。(p.189)</p>	<p>「ちがいます、ちがいます!」と彼女は深い感情をこめて答えた。(p.445)</p>	<p>「いえ、ちがいますわ!」と彼女は深い感情をこめて答えた。(p.417)</p>

9	я ведь мало еще видела на свете и, право, не умею иногда говорить, -- прибавила она голосом, дрожащим от какого-то затаенного чувства , и стараясь между тем улыбнуться (p.170)	「(...)世間のことをまだあまりよく知らなくて、それに、時々うまく話せなくて」何か秘めた 感情 に震える声で、それでも微笑みを浮かべようと努めながら、彼女は言った。(p.189)	「こんな言い方をしてごめんなさいね。だってあたしは教育のない娘なんですもの、まだ世間というものをよく知らないの、ほんとに、どうかすると話の仕方もわからないときがあるんですもの」と彼女はなにか 胸に秘めた感情 のためにふるえる声で付け足したが、それでも無理にニッコリと笑おうとした。(p.445)	「こんな言い方をして、ごめんなさいね。(...)ほんとうのところ、どうかすると口のきき方も知らないことがあるんですの」彼女はなにか 心に秘めた感情 に震える声でこう言い足した...(p.418)
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In all of the above cases the SL word is used to denote inner feelings and emotions. The examples show that all three translations use a literal formal equivalent to the SL word. The Japanese word 感情 (kanjou) completely matches the meanings expressed in the ST.

In Russian, the word *чувство* (chuvstvo) is the most common generic word and is used to denote inner states (at least in literary texts - the more scientific theoretical texts, are likely to use the term *эмоция* (emotsiya)). This is attested to by its frequency of use in the case study. However, it not only denotes inner feelings and emotions, but also tactile and physical feelings. In contrast, the Japanese 感情 (kanjou) exclusively denotes inner feelings and emotions (this is the same for English language in which the term *emotion* only denotes inner feelings). Synonyms of the Russian word *чувство* (chuvstvo) include *ощущение* (oschuscheniye), which again means “feelings”, including both inner states and also physical feelings; *впечатление* (vpechatleniye) is used to denote a strong impression; *волнение* (volneniye), which means both a general state of emotional arousal connected to any basic emotion, and also more specific states of excitement, agitation and unrest (see below). There is also a synonym *страсть* (strast’), meaning “passion”, which can be a rough synonym to the word *чувство* (chuvstvo) but it denotes an emotion stronger than average or an amorous feeling (see below). Thus, there is no Russian generic term for *emotion* that exclusively refers to inner feelings and is expressively neutral, as is the English term *emotion* and the Japanese term 感情 (kanjou). From this, we can assume, that Russian culture and conscience are not as introspective as Japanese, since the language has not developed a specific word to exclusively denote inner feelings.

Волнение (volneniye) (unrest)

This EW can be used both as (1) a generic EW, denoting emotional arousal that is brought on by any of the basic emotional states, and (2) as an EW denoting caused and causative emotion of being worried or anxious. Below, I list all the cases that the word *волнение* (volneniye) was used in the ST. Not all cases use this EW as a generic term but only the

examples 2,3,6,8. In other cases, the ST term is used as a caused emotion term, denoting unrest and anxiety.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Она молча подала мне свою руку, еще дрожавшую от волнения и испуга (p.137)	彼女は黙って、まだ興奮やめやらず、恐れに震えている手を差し伸べた。(p.114)	彼女は無限のまま、興奮と恐怖にまだふるえのとまらない手を私にさしだした。(p.420)	彼女は黙った僕に自分の手をさし出したが、その手はまだ興奮とおどろきに震えていた。(p.377)
2	я робок с женщинами, я в волнении (p.137)	僕は女性に対して臆病で、今は興奮していて、それは否定しません。(p.115)	確かに、女性に対してひどく臆病です。僕は興奮しています(p.420)	僕は女性にたいして臆病なんです、僕はいまわくわくしているんですよ (...)(p.377)
3	тоже не мог ничего говорить от волнения. (p.170)	僕も興奮から何も言えなかった。(p.190)	私もやはり興奮のあまりになにも言うことができなかった。(p.445)	僕は興奮しているためになにひとつ言えなかった。(p.418)
4	- Настенька! -- окликнул я ее, через силу подавляя свое волнение. (p.171)	「ナースチェンカ！」興奮をようやくのことで抑えて、僕は叫びかけて。(p.192)	「ナースチェンカ！」と私はやっとのことで興奮を抑えながら、彼女に声をかけた。(p.446)	「ナースチェンカ！」僕はやっとのことで自分の興奮をおさえつけながら、彼女にこう声をかけた。(p.419)
5	Она опустила глаза, потом хотела взглянуть на меня, но не могла. Еще несколько минут она пересиливала свое волнение, но вдруг отворотилась, облокотясь на балюстраду набережной, и залилась слезами. (p.171)	彼女はいったん目を伏せ、それからなんとか僕を見ようとしたが、それもできなかった。それから数分間、懸命に興奮を抑えようとしていたが、突然後ろ向きになると、運河の欄干に肘をつけて、涙にくれた。(p.193)	彼女は眼を伏せた。それからまた私の顔を見ようとしたが、できなかった。それからさらに何分か彼女は興奮をしずめようと努めていたが、いきなりくると向きを変えると、運河のらんかんに肘をつけて、声をあげて泣きだした。(p.446)	彼女は目を伏せたあと、僕に目をくれようとしたが、だめだった。そしてさらに何分間か興奮を押し静めようとしていたが、くるとむこうへ向きを変えるなり、河岸通りの手摺に肘を突いたまま、わっとばかりに泣きだしてしまった。(p.419)
6	Настенька! -- закричал я наконец, не будучи в силах преодолеть свое волнение, -- Настенька! вы терзаете меня! (p.173)	「ナースチェンカ！」僕は興奮を抑えられずに、ついに叫び声を上げた。「ナースチェンカ、あなたは僕の心を引き裂いています！あばたは僕の心を傷つけ、僕を殺してしまいます、ナースチェンカ！(p.197)	「ナースチェンカ！」と、とうとう興奮を抑えきれずに私は叫んだ。「ナースチェンカ！それはぼくをさいなむというもんです！ぼくのハートを傷つける、ぼくを殺すというもんですよ、ナースチェンカ！ぼくは黙ってはいられません！(p.447)	「ナースチェンカ！」僕はついに、自分の興奮をおさえきれなくなって、こう叫んだ。「ナースチェンカ！それは僕をさいなむというですよ！ (...)(p.421)
7	Волнение бедняжки было так сильно, что она не dokonчила, положила свою голову мне на плечо, потом на грудь и горько заплакала. (p.176)	かわいそうに、この娘はあまりに興奮していたので、最後まで言い終えることができず(p.205)	可哀そうに、あまりにもはげしい興奮のために、彼女はしまいまで言葉をつづけることができずに、頭をはじめ私の肩に、それから胸に押しあてて、切れない声で泣きだした。(p.450)	かわいそうに彼女は興奮があまりにも激しいため、しまいまで言いきれずに、頭を僕の肩におき、それから胸において、さめざめと泣きだした。(p.426)

8	Ну, оставим, оставим это, -- перебила Настенька, задыхаясь от волнения (p.176)	ナースチェンカは 興奮 して息を切らし、言葉途切れた。(p.206)	「(...)でも、もうよしまし しょう、よしまし うね こんな話は」と 興奮 に息 をあえがせながら、ナ ースチェンカは自分で自分 をさえぎった。(p.451)	「(...)ま、よしまし う、こんな話はよしまし よう」ナースチェンカは 興奮 に息をはずませなが ら、自分で自分をさえぎ った。(p.427)
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Of the above examples, only ex. 2,3,6,8 use the SL term as a generic EW. However, as we can see, the three translators used a single formal literal equivalent to the SL term in each of the cases (興奮 – koufun – “agitation/ excitement/ fever/flush”). The examples 2,3,6,8 are cases of formal translation, using the strategy of hyponym and reduction of meaning (as the SL context implies a broader meaning than the one reproduced in the TT).

The above case shows the necessity and importance of applying a taxonomy of EWs in the process of translation to distinguish between the different types of EWs and their meaning. Literary context alone is often enough to capture the meanings of EWs, but then the issue of sub-text arises, which can often be misleading. In these cases, the existing taxonomies can be a good translational tool.

***Страсть (strast’)* (passion)**

This EW can be used in several ways: (1) as a generic EW denoting a strong emotion; (2) as an EW expressing an emotional goal, extreme desire and want; (3) to denote a strong feeling of love, attraction; (4) an expressive way to denote something scary or frightening; (5) an expressive way to speak of a large quantity or a high degree of something; (6) to denote physical suffering or agony (both physical and emotional).

Thus, it is an EW with a complex semantic structure that can be used in different ways depending on the context.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	что облило страстью эти нежные черты лица? (p.135)	何があので優しい顔つきを 情熱 で満たしたのか?(p.111)	あのでいまでもこわれそう なデリケートな顔に、な にが 情熱 をそそぎこなだ のだろうか?(p.418)	なにがあのでよわよわしい 顔立ちに 情熱 をそそぎこ んだのだろうか?(p.375)
2	заговорить, конечно, робко, почтительно, страстно (p.138)	もちろん控え目に、恭しく、そして 情熱的 に。(p.118)	おずおずと、礼儀正しく、 情熱的 に話しかけることはいまでもありません。(p.421)	もちろん、おずおずと、礼儀正しく、 情熱 をこめて話しかけるわけです。(p.379)

3	невольно вчуже поверишь, что страсть настоящая, истинная волнует душу его (p.150)	ついうっかりと信じてしまいかもしれませんね、本物の真実の 情熱 が彼の魂を波立たせ (p.144)	知らない人なら彼の心を掻き乱しているのは現実、真の 情熱 であると信ぜざるを得なくなります。(p.430)	(...)自分の心を騒がしているのは本物の、真実の 情熱 なのだ(p.393)
4	только лишь снилась ему эта страсть (p.150)	(...)彼女への 情熱 もただ夢の中で現われただけなんて? (p.144)	その 情熱 も単なる夢の中の出来ごとに過ぎないのでしょうか?(p.430)	彼はただ単にその 恋 を夢に見ていたにすぎないんだ(p.394)
5	забыли и горе, и разлуку, и все мучения, и угрюмый дом, и старика, и мрачный сад в далекой родине, и скамейку, на которой, с последним страстным поцелуем , она вырвалась из занемевших в отчаянной муке объятий его... (p.139)	彼らは喜びの声を上げ、互いを抱きしめ、遠い祖国での悲しみも別離も、すべての苦しみも、陽気な物も、老人も、暗い庭も、一瞬にして忘れ去ってしまうのです。最後の 熱いキス を交わして、彼女は絶望的な苦しみに暮れながら彼の抱擁から身を振りほどいていったあのベンチも.....(p.146)	(...)『あたしはもう自由の身なのよ』と囁くが早いか、全身をふるわせて、いきなり彼の抱擁の中に身を投げる。そして喜びの声をあげ、お互いにひしと抱き合うと、二人はたちまち悲しみも、別離も、すべての苦しみも、遠い故国のあの陰気な家のことも、老人のことも、淋しい庭のことも、その上で 熱い最後の接吻 をかわし、絶望的な苦しみに麻痺した彼の抱擁から身をもぎはなしたあのベンチのことも、すっかり忘れてしまいます.....(p.431)	ふたりは歓喜の叫び声もろとも、たがいにひしと体を寄せ合って、たちまち悲しみも、別離も、苦しみも、陰気くさい屋敷のことも、老夫のことも、(...)彼女が最後の 情熱あふれる接吻 をかわすと同時に、絶望的な苦悶に麻痺した彼の抱擁から抜け出していったあのベンチのことも忘れてしまう.....(p.394)

All three of the translators used the literal formal equivalent 情熱 (jounetsu) in the majority of cases, which means “strong emotion” (generic emotion word). However, it is only in cases 1 and 2 of the ST that this EW is used as a generic EW, while in cases 3, 4 and 5 it is used to express an emotional goal, meaning strong attraction, desire or love. I shall discuss these examples in the section dealing with EWs that express emotional goals. Here I shall only state, that translators tend to use generic terms instead of the more specific ones.

Thus, as in the case with the EW *волнение* (volneniye), words that have a complex semantic structure that can be used both as a generic EW and to express more specific emotions (emotional goal, or cause, etc.), require careful componential analysis and consideration from the point of view of EW taxonomy. It is a feature peculiar to many Indo-European languages (of which Russian is a part) that a word can have a complex semantic structure with one element denoting a broader meaning, and another component standing for a more specific, narrower meaning. This poses difficulties in the translation process but can be dealt with effectively if a translator is aware of the taxonomy of EWs.

Поразить (porazit') (to affect somebody or make somebody experience a strong emotion)

This generic EW denotes the process of amazing somebody, causing the other person to experience a strong emotion, surprising somebody, or bringing about a highly emotional state in the other person (it is usually followed by an object that indicates what produced the effect; in this way, the type of emotion produced depends on this object; often, the type of emotion experienced can be detected from the context and the sub-text).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Точно я вдруг очутился в Италии, - так сильно поразила природа меня, полубольного горожанина, чуть не задохнувшегося в городских стенах (p.134)	あたかも突然にイタリアに来たみたい。それほど自然は僕の心を揺り動かした。(p.110)	まるで不意にイタリアにでも行ったような気持ちだった—市街の壁にかこまれてあやうく窒息しそうだった半病人同然の部会人の私に、自然はそれほど強いショックをあたえたのである。(p.418)	僕も、またこれまでにないくらいうれしい気分です、まるでふいにイタリアにでも行ったみたいなき感じなのだ (...)、それほど強く自然の美に影響されたのである。(p.374)
2	он едва замечает ту дорогу, на которой прежде самая мелкая мелочь могла поразить его (p.147)	以前はほんの小さな出来事でも彼の心を動かした道路に、今では彼はほとんど気づかない。(p.138)	前にはどんなつまらないことでも彼に強い印象をあたえることのできた道にすら、今の彼はほとんど注意をはらわないくらいです。(p.428)	(...)前にはどんなつまぬことから強い印象を受けたその道などにほとんど心をとめていません。(p.390)

As the examples show, the three translators used different TL units to translate the SL EW. Igeta uses two synonymous expressions: 心を揺り動かした (kokoro wo yuriugokasita) and 心を動かした (kokoro wo ugokasita), literally translated as “to move/ sway one’s heart”. This Japanese term also has a generic meaning: to cause strong feelings or emotions. Thus, because the TL unit uses a fixed idiomatic expression to render the SL verb, it is a dynamic equivalent and the strategy used is grammatical shift (transposition).

Konuma also uses dynamic equivalence, rendering the SL verb with the phrases 強いショックを与えた (tsuyoi shokku wo ataeta – cause a strong shock) and 強い印象をあたえる (tsuyoi inshou wo ataeru – cause a strong impression). This is a case of descriptive translation strategy.

Kitagaki uses two different EWs: the verb 影響される (eikyou sareru) which is a passive form of the verb “to affect”, and a dynamic equivalent with a modulation strategy (while in the ST “nature” is the subject and the performer of the action, and in the TT “I” is the experiencer and the center of the action); in the second case, the phrase 強い印象をあたえる (tsuyoi inshou

wo ataeru – cause a strong impression) is used which, as in the Konuma translation, is a dynamic equivalent and descriptive strategy.

Evidently, this generic EW has generic EW equivalents in the Japanese language, but dynamic equivalence has to be applied to render the meaning to the TT receptor.

3.2.1 Basic Emotion Words

Basic EWs are terms denoting feelings that can be experienced without knowing their cause or their object (though in other cases, the experiencer can, of course, know the cause and the object).

In line with the theory of Johnson-Laird and Oatley, I identify five basic emotions (modes): “*happiness*”, “*sadness*”, “*fear*”, “*disgust*”, and “*anger*”. In this study I will be using the corresponding Japanese and Russian basic emotional terms and their subsets: 喜び、悲しみ、恐れ、嫌悪、怒り; *радость* (*довольство*), *печаль* (*грусть*), *страх*, *отвращение*, *гнев* (*злость*).

However, basic EWs are not limited to those listed above. There are different modifications of basic modes, such as 1) the intensity of the mode (*joyful* for considerable happiness, *ecstatic* for intense happiness); 2) the temporal duration of the mode (a currently experienced emotion, or a prolonged state or mood, or a personality disposition).

In this case study, 107 cases of basic EWs from the ST were found. These 107 cases include 16 different EWs which appear in different contexts. Notably, the majority of cases (52 cases) denote the basic emotion mode “happy”, and only 3 different EWs are used in all of these cases. There are 8 synonymous EWs, all of which relate to the basic emotion mode “sadness”. This constitutes the biggest set of synonyms in the category of basic EWs. The basic emotion mode “disgust” does not appear in the ST in the form of basic EWs at all.

3.2.1.1 Basic Emotion Mode: Happiness

In my ST, the basic emotion mode “happy” is expressed by the following EWs and is characterized by different degrees of intensity: *хорошо* (*horosho* – (feel) good), *счастье* (*schastye* – happiness), *радость* (*radost’* – happiness/ joy), *весёлый* (*vesyoliy* – cheerful).

In terms of intensity, these EWs can be grouped in the following way (from least to most intensive): *хорошо* (horosho – (feel) good), *весёлый* (vesyoliy – cheerful), *радость* (radost’ – happiness/ joy), *счастье* (schastye – extreme happiness).

The overall tone of the novel “White Nights” is extremely emotional; the two main characters are very impulsive and thus the EW *счастье* (schastye), which denotes the most prolonged and intense form of happiness, is used most often to talk about emotions and feelings.

In the analysis in this thesis, each case will be examined separately, though most of the SL EWs are translated literally and formal equivalence is often used. I will focus on cases that use dynamic equivalence and translation strategies, rather than literal translation.

***Хорошо* (horosho) ((to feel) good)**

This Russian EW is highly polysemous, as are its equivalents in other languages (良い, *good, bouno, gut, etc.*). In Russian it is also used to denote the inner state of a person, i.e. a good feeling that is a variation of the basic mode “happy.”

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	мне было и так хорошо (p.143)	「ああ、神様！ちっとも頭がまわらなかった、 あんまりいい気持ち だったので……」 (p.130)	ほんとに、なんてことだ！てんでそんなことには気もつかなかった、それだけでなく あんまりいい気持ち だったもんで……(p.425)	いやあ、これはまた！頭にも浮かばなかったんですものね、このままだも いい気分 だったもんでから……」 (p.386)

The examples above demonstrate that in Japanese language the direct equivalent of the SL word (いい気持ち、いい気分) is also polysemous and can be used in the same way to denote the emotional mode “happy”. The translators had to expand the original expression due to grammatical differences between the 2 languages and added the word “feeling”; this represents a dynamic equivalent and the strategy used is a couplet of expansion and grammatical shift.

***Счастье* (schastye) (happiness)**

This EW denotes a state of extreme happiness, a feeling of happiness on a very intense scale.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Я шел и пел, потому что, когда я счастлив , я непременно мурлыкаю	実は僕は 幸福な 時には、いつも一人で何か小声で歌っている。(p.112)	私は歩きながら歌を口はずさんでいた。というのは、 自分が幸福な気分 の	(...)僕は 幸福な気分 のときには、かならずなにか鼻歌を歌う癖があるか

	что-нибудь про себя, (p.135)		ときには (...) 小さな声 で歌をうたっていた。 (p.419)	らである。(p.375)
2	как и всякий счастливый человек, у которого нет ни друзей, ни добрых знакомых (p.135)	実は僕は幸福な時には、 いつも一人で何か小声で 歌っている。それは、どん な 幸福な人 でもすること だ。もしも彼に親友も いないし親切的な知り合い もない、嬉しい時にその 嬉しさを分け合うこと のできる人もいない場合 には。(p.112)	私は歩きながら歌を口に ずさんでいた。というの は、自分が 幸福な気分 の ときには、親しい友もな ければ親切的な知人もな く、嬉しいときにもその 喜びを分かち相手のいな い 幸福な人間 が誰しもす るように、小さな声で歌 をうたっていた。(p.419)	こういうことは、親友も なければ人のいい知人も なく、うれしいときに自 分の喜びをともに喜んで くれる相手もいない 仕合 せ者 ならだれでもやるこ とだ。(p.375)
3	Знаете ли, я сегодня был счастлив ; я шел, пел; я был за городом; со мной еще никогда не бывало таких счастливых минут (p.139)	今日はね、僕は 幸福 でし た。歩き回って、歌を歌 って。郊外に出かけたん ですよ。これまで一度も なかったような 幸福な時 間 だった。(p.119)	実はですね、ぼくは今日 とても 幸福 だったんで す。それで歩きながら、 歌をうたっていました。 郊外へ行ってきたんです がね、こんな 幸福な気分 を味わったことはいつべ んもありませんでした。 (p.422)	実はですね、僕はきょう 幸福な気分 だったもので すから、歌を歌いながら 歩いていたんです。郊外 へ行ってきたんですが、 あんな 幸福感 をおぼえた ことはついぞありません でした。(p.380)
4	буду счастлив , припоминая вчерашнее (p.140)	昨日の晩のことを思い出 して 幸福 になるんです。 (p.121)	そして前の晩のことを思 いだして 幸福な気分 にひ たることでしょう。 (p.422)	(...) きのうのことを思 いおこして、 仕合せ に感 じるものと思います。 (p.381)
5	вы, может быть, когда- нибудь были здесь особенно счастливы . (p.140)	あるいは、あなたには、 かつてここで特別に 幸福 な ことがあったのかもし れませんか.....(p.121)	あなたは(...) いつかこ こで、特別な 幸福感 を味 わったことがおありなの かも知れません(p.422)	(...)いつかそこで特別 幸 福 に感じたことがあるの かも知れませんか(p.381)
6	вы сделали меня навсегда счастливым . Да! счастливым; почему знать, может быть, вы меня с собой помирили, разрешили мои сомнения... (p.141)	ほんのわずかな時間で、 あなたは僕を生涯 幸福 に してくれました。(p.124)	あなたはぼくを永遠に 幸 福な 男にしてしまわれた んです。そうですとも！ 幸福な男に。まったく、 ひよとすると、あなたは ぼくをぼく自身と和解さ せて、ぼくの疑問を解決 してくださったのかも知 れませんか.....(p.423)	あなたは僕を永久に 仕合 せ者 にしてしまったわけ ですよ。ええ！仕合せ者 にね。(p.383)
7	Я был так счастлив ... до завтра! (p.141)	僕はそれほどに 幸福 だっ た.....また明日!(p.125)	私は非常に 幸福 だったなにごとも明日まで の辛抱だ！(p.423)	それほど 幸福 だったので ある.....あすまた会える わけだ！(p.383)
8	радостное чувство уже счастливо подействовало на его слабые нервы и болезненно раздраженную фантазию (p.147)	喜ばしい感情がもう彼の 弱い神経や病的に苛立っ た幻想の上に 幸福 に動い ているのにたちまち気づ くことでしょう。(p.138)	その喜びの感情が彼の弱 い神経や、病的にいらだ っている想像力に、早く も 幸福な 作用をあたえて いる(p.428)	その喜ばしい気持ちが彼 の弱い神経と病的にいら 立っている空想癖に早く も 好影響 を与えたのがす ぐにわかりますから。 (p.390)
9	Новый сон -- новое счастье ! (p.149)	新しい夢、そして新しい 幸福 !(p.141)	新しい夢—新しい 幸福 ！ (p.429)	あたらしい夢—あたらし い 仕合せ の出現です！ (p.391)
10	бессонные ночи проходят как один миг, в неистощимом веселии и	どうして、眠らない幾夜 かがまるで一瞬のよう に、尽きることのない 陽	眠られぬ夜なが、限りな い 喜び と 幸福 のうちに一 瞬のごとくに過ぎ去り	毎晩ぶっとおしの不眠の 夜が汲みつくせぬ愉快と 幸福感 をおぼえる間に一

	счастью (p.150)	気さと幸福のうちに過ぎ去り...(p.143)	(...)(p.430)	瞬のうちに過ぎて、朝焼けがばら色の光線を窓のなかに投げ入れ...(p.393)
11	старый граф умер, настает неизреченное счастье (p.151)	おお、神よ！年取った伯爵は死んで、言い尽くせないほどの幸福が訪れたというのに。なんだってわざわざパーヴロフスクからやってくるんでしょうね！(p.146)	老伯爵が死んで、やっとのことで筆紙につくしがたい幸福がめぐってきたというのに—パーヴロフスクからなにもわざわざやってくることはないじゃありませんか！(p.431)	いやはや！老伯爵が死んで、いよいよ筆舌につくせぬ幸福がやっと来ようという矢先に、—わざわざパーヴロフスクから乗りこんで来るなんて！(p.395)
12	я уже наяву подле вас был так счастлив (p.152)	あなたの横に現実こんなに幸せなんですからね...(p.148)	それにこうしてあなたのそばにいと現実こんなに幸福なんですから、なにもいまさら空想することなんかありませんよ！(p.431)	それに、僕はもうこうして現実あなたのそばにいてこんなに幸福なんですから...(p.396)
13	люблю теперь припомнить и посетить в известный срок те места, где был счастлив когда-то по-своему, (p.153)	僕は一定の時期に、かつて自分流に幸せだった場所を巡り歩いて思い出にふけるのが好きなんです。(p.151)	それでいまのぼくはです、自分なりにぼくがかつて幸福であったと思う場所を思い出して、一定の時期にそこを訪れるのが好きなんです。(p.432)	(...)自分がかつて自分なりに仕合せだった場所を、きまった時期に思い出しておいてそこを訪ねるのが好きなんですよ...(p.397)
14	; я теперь так весел, счастлив, смел и умен, что за словом не поспею в карман. (p.155)	僕は今、ひどく陰気で、幸せで、大胆かつ賢い。だから言葉に詰まったりしないでしょ。(p.153)	いまのぼくはじつに明るい気持ちで、幸福で、大胆で、頭がよく動いていきますからね、言葉につまるようなことはありませんよ！(p.433)	僕はいまでもほがらかで、幸福で、大胆で、頭の動きもいいです...(p.399)
15	если когда-нибудь я буду в состоянии жениться, то непременно вы составите мое счастье (p.161)	いつか僕が結婚できる状態になったら、あなたはきっと僕の幸福を作ってくれます。(p.169)	もしいつの日にかぼくが結婚できる身分になれば、ぼくに幸福をさずけてくれるのはあなたをおいてほかにはありません。(p.438)	誓って言うけど、もしもいつか僕が結婚できる状態になったら、きっとあなたは僕の仕合せのもとになってくれるにちがいない。(p.407)
16	Когда ворочусь, и если вы меня не разлюбите, клянусь вам, мы будем счастливы. (p.161)	戻ってきて、もしもまだあなたが僕を愛していたら、誓って言いますが、僕たちは幸せになるでしょう。(p.169)	それでここへ戻ってきて、もしもあなたの愛が冷めていなかったら、誓って言いますが、二人はきっと幸福になれるでしょう。(p.438)	僕がもどって来たとき、もしもあなたの僕にたいする愛情がさめてなかったら、誓ってあなたに言っておくけど、僕たちふたりは仕合せになれるはずですよ。(p.407)
17	Простите мне мое нетерпение; но я целый год была счастлива надеждой; виновата ли я, что не могу теперь вынести и дня сомнения? (p.163)	わたしの気が短いことをお許しください。でもわたしは一年の間、希望を抱いて幸せに暮らしてきました。(p.173)	どうぞわたくしの短気をお許しください。わたくしはこの一年間、希望にみちた幸福な日を送ってまいりました。(p.440)	わたくしのこらえ性のなさをお許しくださいまし。でも、わたくしは丸一年も幸福な希望の日々を送ってきたのですもの...(p.409)
18	для нее этот день и светел и ясен, и ни одна тучка не застелет ее счастья. (p.164-165)	彼女にとってはその日はどこまでも明るく晴れ渡り、彼女の幸福をさえぎるものは雲の一片もないはずなのだ。(p.177)	彼女にとってはこの一日は明るく晴れわたり、彼女の幸福をさえぎる一片の雲さえもないのだ。(p.441)	彼女にとってその日は明るく晴れわたって、一片の雲も彼女の幸福感をさえぎることはなかったのだ。(p.411)
19	Однако, как радость и счастье делают человека	それにしても、喜びや幸	それにしても喜びと幸福	それにしても、喜びや幸

	прекрасным! как кипит сердце любовью! (p.165)	福は人をなんとすばらしいものにするか! 愛によって人の心はなんと燃え立つものだろう! (p.177)	は、なんと人間を美しくするものだろう! 愛にハートを沸きたたせるものだろう! (p.441)	福というものは人間をなんとすばらしいものにするものだろう! なんと心が愛に湧き立つものだろう! (p.411)
20	О, сколько кокетства от счастья! (p.165)	ああ、幸福感からはどれほどの媚態が生まれるものだろうか! (p.178)	ああ、幸福感が生み出す媚態のかずかず! (p.441)	ああ、幸福感による、どれほどの媚態が見られたことか! (p.412)
21	когда, наконец, даже эта самая нежность ее, ее забота, ее любовь... да, любовь ко мне, -- была не что иное, как радость о скором свидании с другим, желание навязать и мне свое счастье?... (p.165)	結局のところ、彼女のこの優しさ、気遣い、愛さえも.....そうだ、僕への愛にしても、すぐに別の人と会えるという喜びからきたもので、自分の幸福を僕に分け与えたいという願望以外のなものでもなかったのではないか.....(p.178)	(...) あのやさしさも、あの心遣いも、その愛情さえも.....そう、彼女の私に対する愛情すらも一ほかの男との間近に迫った再会の喜び、自分の幸福を私にも分けあたえたいという希望以外の何物でもないというのに!(p.441)	またさらに、彼女のやさしさにしてからが、彼女の心使い、彼女の愛情にしてからが.....そうだ、僕にたいする愛情にしてからが一ほかの男と間もなく会える喜び、自分の幸福感を僕にもむりに押しつきたいという気持ち以外のなものでもなかったというのに! (p.412)
22	Бог с вами! -- отвечала она, -- если б я была меньше счастлива, я бы, кажется, заплакала от вашего неверия, от ваших упреков. (p.166)	「怯えているんですね、彼は来ない、と思って」 「神様、なんてことを!」彼女は答えた。 「もしもわたしがこんなに幸福でなかったら、こうしてあなたに信じてもらえなくて、非難されたとしたら、きっと泣き出してしまったでしょうね。(p.181)	「まあなんてことを!」と彼女は答えた。「もしもあたしがこんなに幸福でなかったら、あなたに信じてもらえないで、非難されたりしたらきっと泣きだしたかも知れませんわ。(p.442)	「まあ、馬鹿なことを!」と彼女は答えた。「もしもこれほど幸福でなかったら、あなたに信じてもらえない、あなたに非難されているというんでわたし泣きだしたかも知れませんわよ。(p.413)
23	О! как несносен счастливый человек в иную минуту! Но я не мог на тебя рассердиться! (p.166-167)	おお! 幸福な人は、えてしてなんと耐え難いものか! でも僕はきみに腹を立てることはできなかった!(p.182)	ああ、幸福な人間というものは、時によるとなんてやりきれないものなんだろう! しかしぼくは君に腹を立てるわけにはいかなかったよ!(p.443)	『(...)ああ、仕合せな人間で、時にはまったくやりきれないことがあるもんだ! だけど、僕は君には腹を立てるわけにはいかなかったぜ!』(p.414)
24	О, дай вам бог за это счастья! (p.170)	このことに対して神様があなたに幸福を授けてくださいますように! (p.189)	ああ、どうぞそのことに対して神様があなたに幸福をお授けくださるようにな! (p.445)	ああ、あなたもその報いに神さまから幸福が授けられますように! (p.418)
25	Если вы когда-нибудь полюбите, то дай вам бог счастья с нею! (p.170)	いつか誰かを愛するときが来たら、神様があなたの方に幸福を授けられますように! (p.189)	もしもあなたがいくか愛する人をお見つけになったら、どうぞお二人で幸福にお暮らしになりますように! (p.445)	もしいつか恋をなさるようなことがあったら、どうか相手の方と幸福にお暮らしになりますように! (p.418)
26	А ей я ничего не желаю, потому что она будет счастлива с вами. (p.170)	彼女には何も望みませんわ。彼女はあなたと一緒にいれば、幸せになるでしょうから。(p.190)	そんな女の方のためにはあたしはなにもお祈りしません、だってあなたとご一緒になら幸福になるに決まっていますもの。(p.445)	(...)あなたと一緒にだったらその人は幸福になるにきまっていますもの。(p.418)
27	Ну, и вы счастливы, и я счастлива; ни слова же	あなたも幸せだし、わたしも幸せだわ。(p.207)	あなたも幸福なら、あたしも幸福よ。(p.451)	ね、あなたも幸福でしょう、わたしも幸福です

об этом больше; подождите; пощадите меня... (p.177)			わ。 (p.427)
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The majority of the translations use the TL words 幸福 (koufuku) and 幸せ (shiwase), which are formal literal equivalents of the SL EW. The only exception is ex. 8 of the Kitagaki translation where he translates dynamically the SL expression. The SL context implies that the happy feeling that the main character experienced had a very positive, healing (in the SL “happy”) effect on his nerves and psyche. Literal translation of this expression is not possible because of the co-occurrence restrictions (a term by Baker⁹¹) of the TL EWs 幸福 (koufuku) and 幸せ (shiwase): semantically they cannot be used in such collocation. The translator chooses to use a dynamic equivalent 好影響を与えた (kou eikyou wo ataeta – have a positive effect). This is a strategy of synonymy and a grammatical shift.

Радость (radost') (happiness, joy)

This is another EW that expresses the basic emotion of happiness but it represents a milder degree and shorter-lasting happiness than the EW *счастье* (schastye). This EW is used in 4 forms within the text: as a noun *радость* (radost'), as an adjective *радостный* (radostniy), as a predicate *рад* (rad), and as an adverb *радостно* (radostno).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	любовь сошла в его грудь со всею неистощимою радостью , со всеми томительными мучениями... (p.150)	たとえば、尽きることのない 喜び 、悩ましい苦しみで満ちた恋心が彼の胸に生まれたとしましよ。 (p.144)	つきない 喜び と悩ましい悲しみをともなった愛の火が彼の胸にとまった (p.430)	いま彼の胸に尽きせぬ 喜び と悩ましい懊悩を伴う恋心が兆したとしますよ.....(p.393)
2	И я был рад , как еще никогда со мной не случалось. (p.134)	僕もこれまで一度もないほど 嬉 しくなりました。 (p.110)	私もいままで一度も覚えがないほど、ひどく 嬉 しかった。 (p.418)	僕も、またこれまでにないくらい うれ しい 気分 で、まるでふいにイタリアにでも行ったみたいなき感じなのだ (...) (p.374)
3	как и всякий счастливый человек, у которого нет ни друзей, ни добрых знакомых и которому в радостную минуту не с кем разделить свою радость . (p.135)	実は僕は幸福な時には、いつも一人で何か小声で歌っている。それは、どんな幸福な人でもすることだ。もしも彼に親友もないし親切な知り合いもない、 嬉しい 時にその 嬉 しさを分け合うことのできる人もいない場合には。 (p.112)	私は歩きながら歌を口にずさんでいた。というのは、自分が幸福な気分ときには、親しい友もなければ親切な知人もなく、 嬉しい ときにもその 喜 びをわかつ相手のいない幸福な人間が誰しもするように、小さな声で歌をうたっていた。 (p.419)	こういうことは、親友もなければ人のいい知人もなく、 うれしい ときに自分の 喜 びをともに 喜 んでくれる相手もない仕合せ者ならだれでもやることだ。 (p.375)
4	но я рада , что не ошиблась в вас... (p.139)	でも 嬉 しいわ、あなたを誤解していたのではなく	でもあたしは 嬉 しい、あなたを誤解しなくて	わたし うれ しいわ、あなたを見る目に狂いがなか

⁹¹ Baker, M. (1992) *In Other Words. A Coursebook on Translation*. London: Routledge (p.14)

		て……(p.120)	……(p.422)	ったってことが ……(p.380)
5	радостное чувство уже счастливо действовало на его слабые нервы и болезненно раздраженную фантазию (p.147)	喜ばしい感情がもう彼の弱い神経や病的に苛立った幻想の上に幸福に動いているのにたちまち気づくことでしょう。(p.138)	その喜びの感情が彼の弱い神経や、病的にいらだっている想像力に、早くも幸福な作用をあたえている(p.428)	その喜ばしい気持ちが彼の弱い神経と病的にいらだっている空想癖に早くも好影響を与えたのがすぐにわかりますから。(p.390)
6	Боже мой, какая радость! Тотчас же мы собрались, снарядились и поехали. (p.159)	ああ、神様、なんて嬉しいこと！(p.165)	ああ、なんて嬉しいことだったでしょう！(p.437)	「ああ、そのうれしかったこと、うれしかったこと！(…）」(p.404)
7	Да, да! это точно так, как я думала! -- закричала Настенька, и радость засияла в глазах ее (p.163)	その目は喜びでぱっと輝いた。(p.174)	「そう、そうよ！あたしが考えていたのとそっくり同じですわ！」とナースチェンカは叫んだ。その眼は喜びにパッと輝いた。(p.440)	「ええ、ええ！それはまったく、わたしが考えていたのとおんなじですわ！」ナースチェンカはこう叫び、その目は喜びに輝きだした。(p.410)
8	За что? за то, что меня бог послал? -- отвечал я, глядя в восторге на ее радостное личико. (p.163)	「感謝って？神様が僕を送ってくれたことに？」喜びに輝く彼女の可愛い顔を有頂天になって見ながら言った。(p.174)	「なんのためのお礼です？神様がぼくを送ってくれたことに対するお礼ですか？」とその喜びにあふれた美しい顔を有頂天になってながめながら、私は答えた。(p.440)	「なにがですか？神さまが僕をお遣わし下さったことですか？」僕は相手のうれしそうな顔をうっとり眺めながら、そう答えた。(p.410)
9	Однако, как радость и счастье делают человека прекрасным! как кипит сердце любовью! (p.165)	それにしても、喜びや幸福は人をなんとすばらしいものにするか！愛によって人の心はなんと燃え立つものだろう！(p.177)	それにしても喜びと幸福は、なんと人間を美しくするものだろう！愛にハートを沸きたたせるものだろう！(p.441)	それにしても、喜びや幸福というものは人間をなんとすばらしいものにするものだろう！なんと心が愛に湧き立つものだろう！(p.411)
10	И как заразительна эта радость! (p.165)	そしてこの喜びはどれほど伝染しやすいものだろう！(p.177)	そしてその喜びはなんと感染しやすいものだろう！(p.441)	それにその喜びがまた、なんと人に感染しやすいものだろう！(p.411)
11	когда, наконец, даже эта самая нежность ее, ее забота, ее любовь... да, любовь ко мне, -- была не что иное, как радость о скором свидании с другим, желание навязать и мне свое счастье?.. (p.165)	結局のところ、彼女のこの優しさ、気遣い、愛さえも……そうだ、僕への愛にしても、すぐに別の人と会えるという喜びからきたもので、自分の幸福を僕に分け与えたいという願望以外のなものでもなかったのではないか……(p.178)	(…) あのやさしさも、あの心遣いも、その愛情さえも……そう、彼女の私に対する愛情すらも一ほかの男との間近に迫った再会の喜び、自分の幸福を私にも分けあたえたいという希望以外の何物でもないというのに！……(p.441)	またさらに、彼女のやさしさにしてからが、彼女の心使い、彼女の愛情にしてからが……そうだ、僕にたいする愛情にしてからが一ほかの男と間もなく会える喜び、自分の幸福感を僕にもむりに押しつけないという気持ち以外のなものでもなかったというのに！(p.412)
12	Знаете ли, отчего я так рада? -- сказала она, -- так рада на вас смотреть? так люблю вас сегодня? (p.166)	「わたしがこんなに嬉しい理由がわかる？」彼女は尋ねた。「こんなに嬉しい気持ちであなたを見ている理由が？今日どうしてこんなにあなたを愛しているか？」(p.179)	「おわかりになって、どうしてあたしがこんなに嬉しいがっているか？」と彼女はいった。「あなたのお顔を見るとどうしてこんなに嬉しいか？どうして今日はこんなにもあなたを愛しているか？」(p.442)	[あなたはお分かりなっていて、どうしてわたしがこんなにうれしそうにしているのか？]と彼女は言った。「お顔を見るとどうしてこんなにうれいいのか？今日はどうしてあなたがこんなに好きなのか？」(p.412)
13	Никого нельзя было легче	こんな時には、どんな人	それにどんな人間でもこ	もっともこんなときには

обмануть, как ее в эту минуту, да и всякий в эту минуту как-то радостно выслушивает хоть какое бы то ни было утешение и рад-рад, коли есть хоть тень оправдания. (p.168)	でもどんな慰めにも 喜んで 自分から耳を傾けるものだ。もしもそこに納得できる理由の影でもあれば嬉しいのだ。(p.185)	うした瞬間には、たとえどんな慰めの言葉にも 喜んで 耳をかし、自分を納得させる片影でもあれば、たまらなく嬉しい気持ちになるものなのだ。(p.444)	だれでもどんな慰めの言葉であろうと、 喜んで 聞き、言いわけの片鱗でもあれば、たまらなくうれしいきもちになるものだ。(p.415)
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Each of the translators in the cases above use one of the two terms: 喜び (yorokobi) and嬉しい (ureshii) in their various forms. These are both formal equivalents, which correspond to the SL term in form and content. The strategy used is literal translation.

Весёлый (vesyoliy) (cheerful)

This EW is used in the ST in several forms: as an adjective- *весёлый* (veseliy), as an adverb- *весело* (veselo), as an adverb in a superlative degree- *превесело* (preveselo), as a verb- *развеселиться* (razveselit'sa – to become cheerful), as a noun *веселие* (veseliye).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Вмиг мне стало весело (p.134)	一瞬にして僕は 愉快 になり(...) (p.110)	とたんに私は急に 気持ち が明るくなった。(p.418)	とたんに僕は 愉快な気分 になった(p.374)
2	Да с вами превесело! (p.143)	まあ、 あなた ったら 愉快 な人！ (p.129)	ああ、 あなた ってとても 愉快 な方ね!(p.425)	あなたと話していると、ほんとに 愉快 だわ！ (p.385)
3	Ну, радость какая! Спать я легла такая гордая, такая веселая , так сердце билось, что сделалась маленькая лихорадка, и я всю ночь бредила о "Севильском цирюльнике". (p.159)	ああ、なんて嬉しいんでしょう！わたしは自然の行いに誇りを感じて、 浮き浮き してベッドに横になって、心臓が激しく打っていたので、まるで熱にうなされたようになって(p.165) ellipse	それにしても、なんという嬉しさ！あたしはとても誇らかな、 浮き浮きした気分 でベッドに入りました。胸ははげしく鼓動して、ちょっとした熱病にでもかかったようなあたりさまでした。(p.437)	いやもうそのうれしかったことと言ったら！床に入るときもそれこそ誇らしいような、それこそ 浮き浮きした気分 で、胸も激しく動悸を打って、軽い熱病のような状態で、ひと晩じゅう《セヴィリヤの理髪師》をうわ言に言いとおしていたくらいでしたわ。(p.405)
4	хочешь, чтоб всё было весело , всё смеялось. (p.165)	すべてが 陽気 で、すべてが笑い声を上げていてほしいと願うものらしい。(p.177)	(...)なにかも 楽しく あれ、喜びに 笑み輝け という気がする。(p.441)	(...)なにかも 愉快 になればいい、なにかもが 笑み輝け ばいいという気になるものらしい。(p.411)
5	Все движения ее, все слова ее уже стали не так легки, игривы и веселы . (p.165)	彼女の動作のすべて、言葉のすべてはもう先ほどまでのように軽やかでも、はしゃいだものでも、 陽気 なものでもなくなった。(p.178)	彼女の動作一つ一つ、その言葉のすべては、もはや前ほど軽快でなく、軽妙さと 明るさ を失ったものになってきた。(p.441)	彼女の身ごなしも、言葉つきもすべてがもうそれほど軽妙でも、ひょうきんでも、 陰気 でもなくなった。(p.412)
6	Вдруг она сделалась как-то необыкновенно говорлива, весела , шаловлива. (p.167)	彼女はいきなり異常に口数が多くなって、ひどく 陽気 になり、いたずらっ	球に彼女はいつになく妙にお喋りになり、その 態度 は 陽気 な、ふざけたも	急に彼女はなぜかひどくおしゃべりになり、 陽気 で、いたずらっぽくなっ

		ぼくなった。(p.184)	のになった。(p.443)	た。(p.415)
7	Да, -- прибавила она, развеселившись , -- я сама теперь вижу, что он придет только завтра. (p.170)	「そうね」彼女は 元気 になって言った。「わたしも、あの人は明日でなければ来ない、っていうことは分かったわ。(…)」(p.190)	「そうね」と彼女も 元気をだして いった。「こうなればあたしにだってわかりますわ、明日でなければ来ないだろうってことぐらい。(…)」(p.445)	「そうね」彼女は 元気 になって、こう言いそえた。「わたしいまでは自分にも、あの人はあしたでなければ来ないだろうってことはわかりますわ。(…)」(p.418)
8	... люблюсь на них, когда они [лица, кого привык встречать] веселы (p.132)	彼らが 陽気な時 には僕は嬉しくなって見とれているし、表情が曇っている時には僕も暗い気分になってしまう。(p.105)	相手が 明るい顔 をしていれば思わずそれに見とれるし(p.416) not an emotion in japanese	(…)彼らが ほがらかな ときは彼らに見惚れるし、彼らが暗い顔をしているときは、こっちも滅入ってしまうというわけだ。(p.371)
9	захоочет всем своим детским, неудержимо-веселым смехом (p.151)	(…)僕の話聞いていたナースチェンカが、今にも子供らしい、 抑えきれない陽気な笑い 声で笑ってくれるのを待った。(p.146)	(…)私のお話を聞いていたナースチェンカが、今にもその子供っぽい、 どうにも抑えきれない快活な笑い を爆発させるにちがいないと覚悟していた。(p.431)	(…)おさえきれない ほがらかな笑い を爆発させる(…)(p.395)
10	; я теперь так весел , счастлив, смел и умен, что за словом не поспею в карман. (p.155)	僕は今、ひどく 陽気 で、幸せで、大胆かつ賢い。だから言葉に詰まったりしないでしょう(p.153)	いまのぼくはじつに 明るい気持ち で、幸福で、大胆で、頭がよく動いていきますからね、言葉に詰まるようなことはありませんよ」(p.433)	僕はいまでも ほがらかな で、幸福で、大胆で、頭の動きもいいです(…)(p.399)
11	бессонные ночи проходят как один миг, в неистощимом веселии и счастье (p.150)	どうして、眠らない幾夜かがまるで一瞬のように、尽きることのない 陽気 さと幸福のうちに過ぎ去り(…)(p.143)	眠られぬ夜なが、限りない 喜び と幸福のうちに一瞬のごとくに過ぎ去り(…)(p.430)	毎晩ぶっとおしの不眠の夜が汲みつくせぬ 愉快 と幸福感をおぼえる間に一瞬のうちに過ぎて、朝焼けがばら色の光線を窓のなかに投げ入れ(…)(p.393)

There is a great deal of variety in the means by which the SL EW is translated. Igeta tends to use formal equivalence and consistently uses the equivalent 陽気 (youki – cheerful, merry, lively) (7 cases out of 11). He also uses the term 愉快 (yukai – happy, amusing, delightful) in ex. 1 and 2. In ex. 1 it is also a formal literal equivalent.

In ex.2 Igeta utilizes a dynamic equivalent, and a modulation strategy. In the ST the EW is used to express the inner state of the female character as she describes it herself (she feels very happy/ cheerful when she is with him). However, in the TT, the perspective is changed and the EW is used as an attribute to the male character (“he is an amusing person”). The superlative form, which is formed in the SL with a superlative prefix, is omitted in the TT. Konuma uses the same dynamic equivalence and modulation strategy, however, he reproduces the superlative degree with the TL word “very” as the Japanese language does not possess affixes. Thus this is also a grammatical shift. Kitagaki in ex.2 uses the formal equivalent 愉快な気分 (yukaina

kibun – cheerful mood), reproducing both the form and the content and omitting the superlative degree.

In ex. 3 all three translators used the same expression 浮き浮きして (uki-uki shite). This is a dynamic equivalent as it expands the meaning of the ST term. The translators take into account the context (she is happy, excited, and her heart is bouncing), and use a synonymous word, that combines all of these meanings.

In ex.7, the SL EW is used as a verb in the meaning “to become cheerful”. The given context also implies that the female character was sad because the person she waited for did not come, but then she cheered up. The translators use a dynamic equivalent 元気になる (genki ni naru – “to feel well”, “to cheer up”, “to lighten up”). This constitutes a synonym, as not all semantic components of the two EWs match.

In many cases Konuma uses the word 明るい (akarui) (ex. 1,5,8,10) which is literally translated as “bright”, “clear”, and used idiomatically to mean “bright spirits”. It is a formal equivalent but a strategy of synonymy, as there is this additional semantic component. Also the word 陽気 (youki) contains this component, as the characters used to write it are “sun” and “spirit”. It can therefore be concluded that, in Japanese language the basic emotion mode of happiness is associated with sun, brightness and light.

3.2.1.2 Basic Emotion Mode: Sadness

It has been noted by many researchers that in any given language words expressing negative feelings and emotions prevail over those expressing positive ones⁹². The taxonomies of basic emotion modes and words attest to this fact (4 out of 5 basic emotion words denote negative feelings). There is also greater synonymy for EWs that denote negative feelings. The basic emotion mode sadness is one of the negative emotion modes. Here I will discuss the translation of the following EWs that denote this emotion mode:

худо (hudo) - (to feel) bad,
горе (gor'e) - grief, distress, misfortune,
грусть (grust') - sadness, grief, melancholy,
несчастный (neschastniy) -unhappy,
печаль (pechal') - grief, sorrow,
унылый (uniliy) - sad, depressed,
тоска (toska) - melancholy, grief (culture-specific)

⁹² Schrauf, R.W., Sanchez J. (2004) The preponderance of negative emotion words across generations and across cultures. *Journal of Multilingual and Multicultural Development*, 25(2-3) (pp.266-284)

хандра (khandra) - blues, grumps, melancholy (culture-specific).

Худо (khudo) ((to feel) bad)

This Russian word is used mainly in literary texts and is slightly outdated. It denotes a general, very mild negative feeling of sadness. Etymologically, it derives from the root –*худ-* (khud), which means “slim” or “thin”. (This points to the fact that in Russian culture, thin or skinny people or things are viewed negatively.)

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	И на улице мне было худо (p.133)	街の中でも居心地が悪く (...) (p.107)	外へでてでもどうも 気分が悪い (p.417)	外へ出てでもどうも 気分が よくないし、家にいても 気分 が落ちつかない。(p.372)

In the example above the translators used dynamic equivalents and expanded the original EW to a phrase. Igeta uses the strategy of modulation, changing the perspective: while the ST term is used to denote the condition of the character (he was feeling *bad*), the TT phrase describes the surroundings as 居心地が悪く (igokochi ga warui) -“uncomfortable,” and thus in Japanese the EW becomes a causative EW. Konuma uses a dynamic expanded equivalent, the phrase 気分が悪い (kibun ga warui) – “the mood is bad.” The Kitagaki translation is also dynamic and uses a modulation strategy is used: 気分がよくない (kibun ga yokunai) – “the mood is not good.”

Горе (gor’e) (grief, distress, misfortune)

This EW is used to denote extreme sadness or grief, as well as the event that causes sadness (according to the Laird and Oatley taxonomy it is a causative EW in those cases). It is a very productive root that is used to form many other semantically related EWs.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	на ее черных ресницах еще блестели слезинки недавнего испуга или прежнего горя (p.137)	黒いまつげにはまだ涙が光っていた。いま怯えたせいだろうか、それともさきほどの 悲しみ からだろうか、それはわからない。(p.114)	黒い睫毛にはまだまだ涙の玉が光っていた。いましがたの驚きのためか、それともその前の 悲しみ の涙か—私には知る由もない。(p.420)	その黒いまつ毛にはまだ涙が光っていた。それがつい先ほどの驚きのためか、以前からの 悲しみ のためかは—わからない。(p.377)

2	задрожав, бросилась в его объятия, и, вскрикнув от восторга, прижавшись друг к другу, они в один миг забыли и горе , и разлуку, и все мучения (p.151)	彼らは喜びの声を上げ、互いを抱きしめ、遠い祖国での 悲しみ も別離も、すべての苦しみも、陽気な物も、老人も、暗い庭も、一瞬にして忘れ去ってしまうのです。(p.145)	(...)『あたしはもう自由の身なのよ』と囁くが早いか、全身をふるわせて、いきなり彼の抱擁の中に身を投げる。そして喜びの声をあげ、お互いにひしと抱き合うと、二人はたちまち 悲しみ も、別離も、すべての苦しみも、遠い故国のあの陰気な家のことも、老人のことも、淋しい庭のことも、その上で熱い最後の接吻をかわし、絶望的な苦しみに麻痺した彼の抱擁から身をもぎはなしたあのベンチのことも、すっかり忘れてしまいます……(p.431)	ふたりは歓喜の叫び声もろとも、たがいにひしと体を寄せ合って、たちまち 悲しみ も、別離も、苦しみも、陰気くさい屋敷のことも、老夫のことも、(...)彼女が最後の情熱あふれる接吻をかわすと同時に、絶望的な苦悶に麻痺した彼の抱擁から抜け出していったあのベンチのことも忘れてしまう……(p.394)
3	Боже мой! Да разве никак нельзя помочь горю ? -- закричал я, вскочив со скамейки в совершенном отчаянии. (p.162)	「神様! こんな 悲しみ をなんとか救ってあげることができないものでしょうか?」こう叫んで、僕は絶望のあまりベンチから飛び上がった。(p.171)	「ああ! それにしてもなんとかしてあなたの 悲しみ をやわらげるわけにはいかないものかなあ?」と私はすっかり途方に暮れてベンチから飛びあがって叫んだ。(p.439)	「困ったなあ! なんとかあなたの 悲しみ を軽くしてあげるわけにはいかないものだろうか?」僕はすっかり絶望的状态でベンチからぱっと立ちあがるなり、こう叫んだ。(p.408)

It is evident from the examples above that all three translators used a single TL EW 悲しみ (kanashimi) in each case: a formal equivalent and a literal translation.

Грусть (grust') (sadness, grief, melancholy)

In Russian, this EW denotes a mild sad feeling. It can also denote the object that causes sadness, in which case it is a causative EW. The root of this EW can be used to form adjectives and adverbs which denote the state of grief and sadness.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	казалось, весь Петербург грозил обратиться в пустыню, так что наконец мне стало стыдно, обидно и грустно : мне решительно некуда и незачем было ехать на дачу. (p.134)	いっぽうでペテルブルグ全市は今にも砂漠になってしまいそうだ。そんなわけで、ついに僕は恥ずかしくなったのだ。腹が立ってきたし、 憂鬱 にもなった。(p.109)	ペテルブルグ全市がいまにも無人の地になりそうに思われて、とうとう私は妙に恥ずかしい気持ちになり、腹は立つし、すっかり 悲しく なってしまった。(p.418)	ペテルブルグ全市が砂漠と化しそうな気配で、そのためそのあげく僕は気恥ずかしくもなれば、痛にもさわり、 憂鬱 にもなったわけなのだ。(p.374)

2	казалось, весь Петербург грозил обратиться в пустыню, так что наконец мне стало стыдно, обидно и грустно : мне решительно некуда и незачем было ехать на дачу. (p.134)	いっぽうでペテルブルグ全市は今にも砂漠になってしまいそうだ。そんなわけで、ついに僕は恥ずかしくなったのだ。腹が立ってきたし、 憂鬱 にもなった。(p.109)	ペテルブルグ全市がいまにも無人の地になりそうに思われて、とうとう私は妙に恥ずかしい気持ちになり、腹は立つし、 すっかり悲しくなってしまう 。(p.418)	ペテルブルグ全市が砂漠と化しそうな気配で、そのためそのあげく僕は気恥ずかしくもなれば、痛にもさわり、 憂鬱 にもなったわけなのだ。(p.374)
3	Мне стало как-то ужасно грустно в это мгновение; однако ж что-то похожее на смех зашевелилось в душе моей. (p.166)	この瞬間、僕はなぜか 恐ろしく憂鬱 になった。しかし僕の魂には何か笑いに似たものがうごめき始めた。(p.180)	その瞬間、私はなんだか 恐ろしく悲しい 気持ちになった。(p.442)	僕はこの瞬間、なぜか ひどく悲しい 気持ちになった。(p.413)
4	Мне стало за нее грустно , и я не знал, как искупить свое прегрешение. (p.168)	彼女の心の中を思うと僕は いたたまれなくなり 、自分の過ちをどう償ったらよいか分からなかった。(p.185)	私は彼女の気持ちを考えると 気がめいり 、どうして自分の罪つくなったらいいかわからなかった。(p.443)	彼女の身を思って 憂鬱な気分 になり、自分の過ちをどうやって償ったらいいかわからなかった。(p.415)
5	вы пораженный, упоенный, невольно спрашиваете себя: какая сила заставила блистать таким огнем эти грустные , задумчивые глаза? (p.135)	あなたは衝撃を受け、うっとりして、思わずつぶやくのだ。いったいどんな力が、あの 憂鬱 そう な 、沈んだ目を、このような炎で輝かせることができたのか?(p.111)	諸君は驚きにうたれ、うっとりとして、思わず自分の胸にこんな質問を投げかける—あの 悲しげ な、物思いに沈んだ眼を、このような焰に輝かせたのは、いったいかなる力なのだろう?(p.418)	いったいどんな力があの 打ち沈んだ 物思いがちな目をこんなに炎のように輝かしたのだろう?(p.375)
6	Он, кажется, мигом всё понял и стоял передо мной бледный и так грустно глядел на меня, что во мне сердце надорвало. (p.160)	青白い顔でわたしの前に立って、あんまり 憂鬱 そうにわたしを見るので、わたしの心は張り裂けそうでした。(p.168)	その人は、どうやら、すぐになにもかもわかったらしく、真蒼な顔をしてあたしの前に突っ立ったまま、とても 悲しそう にあたしの顔を見つめているんです。(p.438)	わたしの前に青い顔をして突っ立ったまま、ひどく 悲しそうな様子 でわたしを見ているので、わたしは胸も張り裂ける思いでしたわ。(p.406)
7	и тогда мечты были грустны (p.154)	あの時も、夢は 憂鬱 なものだった(p.151)	そしてそのときの空想もやはり 物悲しい ものであったことを思いだす。(p.433)	あのときも空想は 沈鬱 なものだった(p.397)
8	брожу как тень, без нужды и без цели, уныло и грустно по петербургским закоулкам и улицам (p.153)	必要もなく目的もなく、沈んだ気分で 陰鬱 にペテルブルグのひと気のない片隅や通りをさまようことがよくあります。(p.151)	ぼくはまるで影のように、しょんぼりと わびしげな 姿で、ペテルブルグの街々や暗い子路をよくさまよい歩くのですよ。(p.432)	(...)ペテルブルグの裏町や通りを、当てもないし必要もないのに、幽霊みたいによく さまよい 歩いているんです。(p.397)

The Igeta translation in most of the cases uses the EW 憂鬱 (yuu'utsu). In this case it constitutes formal equivalence and literal translation, as the translator is consistent in using this EW and the semantic fields of the SL and TL EWs match closely. In ex.3 the TL phrase 恐ろしく憂鬱 (osoroshiku yuu'utsu) is too literal, as the translator literally translates the adverb *ужасно* (uzhasno), which literally means “terrifying”, but is mostly used as an intensifier to mean “extremely” or “very much.” In ex. 4 Igeta uses a dynamic equivalent *いたたまれなくな*

る (itatamarenaku naru), which means “to feel like running away”. This is a grammatical shift (the SL EW is an adverb, while the TL EW is a verbal phrase) and an expansion (the TL phrase contains elements of meaning that the SL phrase does not). In ex.8 Igeta uses the formal equivalent 陰鬱 (in’utsu), which is also a literal translation of the SL EW.

The Konuma translation in most of the cases uses a formal equivalent 悲しい (kanashii), which is the most basic EW for the basic emotion mode “sadness.” As in the Igeta translation, in ex.3 a formal literal equivalent for the intensifier is used (恐ろしく悲しい – osoroshiku kanashii). In ex.4 the expression 気がめいる (ki ga meiru) is used which is a dynamic equivalent and a grammatical shift strategy is applied (the SL adverb is translated with a verbal phrase). In ex.8 Konuma uses the TL EW わびしい (wabishii) which is a dynamic translation with expansion strategy. The Japanese EW is culture-specific to the Japanese language, as the word わびしい (wabishii) has a semantic structure peculiar to the Japanese language (it can have meanings of “lonely”, “deserted”, “sad”, “desolate”, etc., thus denoting a feeling of sadness due to loneliness). This EW matches the context and the subtext of the SL text perfectly, but expands the meaning of the SL EW.

The Kitagaki translation is the most dynamic of the three. Depending on the context, he uses many different equivalents for the single SL EW: 憂鬱 (yuu’utsu), 悲しい (kanashii), 打ち沈んだ (uchisizunda), 沈鬱な (chin’utsu na), さまよい歩く (samayoi aruku). Ex. 1, 2, 4, 6 are formal equivalents and literal translations, as the semantic fields of the TL EWs mostly match the semantic structure of the SL EW. In ex.3 he applies dynamic equivalence to render the intensifier (instead of literally translating the SL word “terribly”, he uses the corresponding TL intensifier ひどく (hidoku). Ex.5 is also a dynamic translation with a grammatical shift, as a participle is used instead of an adjective (打ち沈んだ – uchisizunda). Ex. 8 is a dynamic equivalent and a grammatical shift (a verb used to render an adverb) and reduction (instead of two adverbs a single verb is used) strategies are used.

***Несчастный* (neschastniy) (unhappy)**

This Russian adjective is a negation of the adjective “happy,” and denotes a state of being unhappy, feeling sad.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Так, когда мы несчастны , мы сильнее чувствуем несчастье других; чувство не разбивается, а сосредоточивается... (p.165)	そう、僕たちは自分が 不幸 なときに、他の人々の不幸をそれまでよりも強く感じるのだ。感情が分散しないで、逆に集中するからだ。(p.178)	そうだ、われわれは自分が 不幸 なときには、他人の 不幸 をより強く感じるものなのだ。感情が割れずに、かえって集中するものである.....(p.442)	われわれは自分が 不幸 なときにはふだんよりも強く他人の 不幸 を感じるものなのだ。感情は離れ離れにならずに集中するものなのである。(p.412)

All three translations are formal equivalents and use the same EW 不幸 (fukou), which is a literal translation, and matches the meaning of the SL EW.

***Печаль (pechal')* (grief, sorrow)**

This SL EW has two meanings: it can denote an intense feeling of sadness, or an object of anxiety- something that a person is worried about. In the source text, this EW is used in its first meaning and in the form of adjective *печальный* (pechal'niy).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	задумчивая и вечно печальная Матрена (p.148)	沈んだ、いつも悲しい顔をしているマトリョーナ (p.140)	いつもなにか考えこんだように年がら年じゅう悲しげな顔をしている女中のマトリョーナ (p.428)	(...)年じゅう悲しそうに物思いに沈んでいる女中のマトリョーナ (p.391)
2	Сегодня был день печальный, дождливый, без просвета, точно будущая старость моя. (p.164)	今日は物悲しい、雨模様の日だった。まるで僕の未来に訪れる老年のように、陽の光の射さない日だった。 (p.176)	今日は悲しい日だった。雨が降っていて、お日さまも拝めず、まるで来たるべき私の老年のような一日だった。 (p.441)	きょうは、まるで来るべき僕の老年のように悲しい、雨勝ちな、洩れ日もないような日だった。 (p.411)

Within the text this EW is translated using one TL EW, 悲しい (kanashii), but in different forms and collocations. In ex.1 both Igeta and Konuma refer to the sad expression on the face: 悲しい顔 (kanashii kao – “sad face”) and 悲しげな顔 (kanashige na kao – “sad face/look”). These are dynamic equivalents as the expansion strategy is used. Kitagaki also uses a dynamic equivalent; as with the EW 悲しそうに (kakshisouni – adverbial form) he describes the state of being deep in sad meditation. This is an expansion and componential analysis strategy. In ex.2 all three translators use a single EW 悲しい (kanashii) which is the most basic EW for the mode “sadness”.

***Тоска (toska)* (melancholy, grief; culture-specific)**

This EW is culture-specific and is used to denote a very complex combination of feelings, such as sadness, loneliness, discontent, longing, boredom, regret, compassion and even nostalgia. It does not always denote a completely negative feeling, but can have a slightly romantic, sentimental connotation.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
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1	С самого утра меня стала мучить какая-то удивительная тоска (p.131)	今日は朝早くから、何か自分でも驚くくらいの 憂愁 に襲われた。(p.104)	何か奇妙な わびしさ が、私を苦しめはじめた (p.416)	朝っぱらから僕はなにか異常な 憂愁 に悩みだしていた。(p.371)
2	... целых три дня я бродил по городу в глубокой тоске ...(p.131)	そして深い 憂愁 に襲われ、まるまる三日間もぶっとおして街をさまよい歩いた。わが身に何が起こったか、何一つわからないままに。(p.104)	深い 憂愁 にとざされて、町をさまよい歩いた (p.416)	僕はひとりぼっちで取り残されるのがおそろしくなって、丸三日間 深い憂愁 につつまれて、自分はいまどうなっているかもわからぬような体たらくで、町じゅうさまよい歩いたものである。(p.371)
3	Ну, да неужели же я не мог потосковать об вас? (p.139)	あなたのことを 心配 してはいけなんでしょうか?(p.120)	ああ!しかしぼくはあなたを 気の毒だ と思っただけじゃなかったのでしょうか?(p.422)	でも、いったい僕はあなたのことで 心を痛め ちゃいなかったんでしょうか?(p.380)
4	они так часто ходили вдвоем, надеялись, тосковали , любили, любили друг друга так долго, "так долго и нежно"! (p.151)	彼らは二人でそこに足しげく通い、希望を語り合い、 悲しみ 嘆き、あれほど長く互いを愛し合い、『かくも永く優しく』愛し合ったのではないのでしょうか!(p.145)	(..)あんなにもたびたび二人きりでその小径を歩きまわり、希望をいだいたり、 悲しい 思いにひたったり、あれほど長いこと、『あれほど長いことやさしく愛し合った』あの庭。(p.430)	(..)あんなにたびたび歩きまわり、望みを持ったり、 嘆 いたり、愛しあったりして、あんなに長い間、『あんなに長いこと、やさしく』たがいに愛しあったあの庭は!(p.394)
5	Знаете ли, что уже я, может быть, не буду более тосковать о том, что сделал преступление и грех в моей жизни, потому что такая жизнь есть преступление и грех?	僕がもうきつと、自分の人生で犯罪や罪悪を犯したと 思い悩む ことがないかもしれないということ。(p.149)	これから自分の生涯で犯罪をおかした、つみのことをしたなんてこれ以上 思い悩ま なくてもすむかもしれないんですよ。(p.432)	(..)もうこれっきり、一生生涯犯罪をおかした、罪をおかしたと言ってくよくよすることは無いと思うんです...(p.396)
6	на меня иногда находят минуты такой тоски, такой тоски ... (p.152)	僕は時々とてもひどい 憂鬱 につきまともわれるのです.....(p.149)	なにしろぼくはどうかするとひどい、それこそ じつにひどいやるせなさ に襲われることがあるんです.....(p.432)	(..)僕はどうかすると、ひどい 憂鬱な気分 に、それこそひどい 憂鬱な気分 に襲われることがあって.....(p.396)
7	[облако] внезапно застелет солнце и сожмет тоскою настоящее петербургское сердце, которое так дорожит своим солнцем, -- а уж в тоске какая фантазия! (p.153)	ところが一方、臆病な幻想は物悲しく、月並みなほどに単調なのです。幻想は影の、観念の奴隷であり、急に太陽を覆い、あれほど太陽を大切にしている本物のペテルブルグの人々の 心を憂愁 で締め付ける雲の最初の一片の奴隷なのです。この 憂愁 の中では、いったいどんな幻想がありうるでしょうか!(p.149)	ところが臆病な空想の生活は陰気で、俗悪なほど単調きわまるものです。それは影の奴隷、観念の奴隷、だしぬけに太陽をおおいかくして、自分の太陽をあれほどたいせつにする、真のペテルブルグの主人の 胸をやりきれぬ 思いで締めつける最初の雲の奴隷なのです—いったんそんな やりきれない 気持ちになったら最後、空想もへちまもあつたもんじゃありませんよ!(p.432)	(..)ところがこっちの臆病な空想の生活のほうは陰鬱で、俗悪くらい千篇一律です、それは陰の奴隷、観念の奴隷であり、不意に太陽を覆い隠してしまう最初の雲の奴隷、あれほど自分の太陽を大事に思っているペテルブルグの人たちのほんとうの 心を憂愁 で締めつけてしまう雲の奴隷なのです、—がそんな 憂愁 にとらわれたらもう空想などなんの意味もありやしません!(p.396)

8	придет угрюмое одиночество, придет с клякокой трясухая старость, а за ними тоска и уныние. (p.154)	もっと年月がたてば、それにつれて陰鬱な孤独がやってくる、杖をついてふらふらと震えて歩く老年がやってくる。そして憂愁と寂寥が襲う。(p.152)	さらに何年かたつと、その後 ゆうつな孤独がやってくる、松葉杖をつけてヨタヨタの老年がやってくる。そしてその後につづくものはわびしさと気落ちです。(p.433)	もう何年かすると、あとから侘びしい孤独がやって来、老年が杖をついて震えながらやって来る、そしてそのあとにつづくのは寂寥と意気消沈なのだ。(p.398)
9	думала-думала, тосковала-тосковала, да наконец и решила. (p.160)	わたしは考えに考え、悩みに悩んだあげくに、とうとう決心しました。(p.167)	あたしはさんざん考えに考え、悩みに悩んだ末、やっとのことで、覚悟を決めました。(p.438)	わたしはさんざん思案に思案を重ね、悩みに悩みぬいたあげく、腹ををきめました。(p.406)
10	Я пришел домой в такой тоске, в какой никогда не бывал. (p.170)	僕はかつてないほどの憂愁に閉ざされて帰宅した。(p.191)	私はいまだかつて味わったことのない淋しさを胸にいだいて、家に戻った。(p.446)	いままで覚えがないような侘びしい気持ちで家へ帰った。(p.419)

All three translators use different equivalents every time the SL EW appears in the text. Their choice is driven by the context and sometimes by the subtext of ST. There are formal equivalents and literal translations, such as when TL EWs with meanings of “sadness” or “grief”, etc. are used: 憂鬱 (yuu’utsu), さびしさ/ 淋しさ (sabishisa), 寂寥 (sekiryō), やるせなさ (yarusenasa), 嘆く (nageku).

There are also many cases when the translators use the EW わびしい/ 侘びしい (wabishii), which is a culturally-specific EW in Japanese because it possess a complex semantic structure for which it is difficult to find a one-to-one equivalent. This is a formal translation and the strategy “translation by a cultural equivalent” is used.

There are other cases (ex. 5 and 9) when the SL EW is rendered in all translations by TL EWs that denote the feeling of being worried: 悩む (nayamu), 思い悩む (omoinayamu), くよくよする (kuyokuyo suru). These TL EWs denote not only an emotional process, but also the cognitive process of “thinking” or “worrying”. It matches the contextual meaning of the SL EW in the given examples, so can be considered a dynamic equivalent and a reduction strategy (not all semantic components of the SL EW are covered) and componential analysis. The same is true for ex.3 in the Igeta translation: he uses the word 心配する (shinpai suru), “to be worried,” which stresses the cognitive process more than the unconscious emotion of sadness. In ex. 7 Konuma uses the equivalent 胸をやりきれぬ思いで締めつける (mune wo yarikirenu omoide shimetsukeru – literally “to squeeze the chest with unbearable thought”), which points to the feeling caused by a cognitive process of thinking. This is also a dynamic equivalent and a couplet of componential analysis and a descriptive translation.

Ex. 3 seems to have posed most problems to the translators, as they all have used different TL EWs, which render different aspects of meaning of the SL EW. Contextually, this is a relational EW, which denotes the feelings of the main character in relation to Nastenka. He feels worried for her, anxious about her, and compassionate about the situation that she found

herself in. When dealing with this culturally-specific EW, all three translators choose dynamic equivalents and employ the reduction strategy, highlighting only one component of the meaning of the SL EW: in the Igeta translation it is the component of “being worried” (心配する – “shinpai suru”), in the Konuma translation, “to be sorry” or “to sympathize”(気の毒に思う – “kinodokuni omou”), whereas in Kitagaki, it is a more general “heartache”(心を痛める – “kokoro wo itameru”).

Уныние (uniniye) (sadness, depression; culture-specific)

This Russian EW is used to denote deep sorrow or grief and is often accompanied by a physical display: a general sad look and posture. It is a noun but in the ST an adjective and an adverb with the same root are used. In Russian culture this word carries a special meaning that is connected to the Orthodox Christian tradition: It is a form of grief that is considered to be a sin because this emotion is said to occur when there is lack of faith in God. In general usage this EW lacks this nuance of meaning but because it is an inherent semantic component, it can be considered to be culturally-specific to the Russian language.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	брожу как тень, без нужды и без цели, уныло и грустно по петербургским закоулкам и улицам (p.153)	必要もなく目的もなく、 沈んだ気分 で陰鬱にペテルブルグのひと気のない片隅や通りをさまようことがよくあります。(p.151)	ぼくはまるで影のように、 しょんぼり とわびしげな姿で、ペテルブルグの街々や暗い子路をよくさまよい歩くのですよ。(p.432)	(...)ペテルブルグの裏町や通りを、当てもないし必要もないのに、幽霊みたいによく さまよい 歩いているんです。(p.397)
2	ровно год тому назад, ровно в это же время, в этот же час, по этому же тротуару бродил так же одиноко, так же уныло , как и теперь! (p.153-154)	ほら、ここで、ちょうど一年前に、ちょうどこの季節の、ちょうどこの時間に、この同じ小道を、やっぱり一人ぼっちで、 沈んで 、さまよい歩いていたんだ！(p.151)	そのときもいまとまったく同じように孤独で、 しょんぼり としていたっけ！(p.433)	(...)ここのこの歩道を、いまみたいにひとりしょんぼりと さまよ っていた...(p.397)
3	придет угрюмое одиночество, придет с клюкой трясучая старость, а за ними тоска и уныние . (p.154)	もっと年月がたてば、それにつれて陰鬱な孤独がやってくる、杖をついてふらふらと震えて歩く老年がやってくる。そして憂愁と 寂寥 が襲う。(p.152)	さらに何年かたつと、その後にゆううつな孤独がやってくる、松葉杖をついてヨタヨタの老年がやってくる。そしてその後につづくものはわびしさ と気落ち です。(p.433)	もう何年かすると、あとから侘びしい孤独がやって来、老年が杖をついて震えながらやって来る、そしてそのあとにつづくのは寂寥と 意気消沈 なのだ。(p.398)

In ex. 1 and 2 the word is used with similar meanings and contexts to describe the way the main character wanders around the city. Igeta uses a dynamic equivalent, 沈む (shizumu – “to be down”), and strategies of synonymy and reduction. Konuma uses a formal equivalent しょんぼりと (shonbori – “depressed”, “disappointed”) and a reduction strategy. The Kitagaki

translation is dynamic, as he omits the adverb and compensates for this with the elements of meaning of the verb *さまよう* (*samayou* – “to wander”).

In ex.3 Igeta uses a more general EW 寂寥 (*sekiryō* – grief), which is a formal equivalent and a reduction strategy. Konuma also uses a formal equivalent and reduction strategy (気落ち - *kiochi* – depression). Kitagaki, however, translates dynamically with a so-called four-character idiom (四字熟語 – *yōjūjūgō*) 意気消沈 (*ikishōchin*), which denotes “depression”, “sunken spirits”, etc., and also has a culture-specific component to it: the graphic form of the expression. Thus, the impossibility to render the culture-specific component of meaning is compensated by the graphic form, which is peculiar to the TL.

***Хандра* (*khandra*) (blues, grumps, melancholy; culture-specific)**

This is another culture-specific EW which derives from the Greek word *hypochondria*, and it denotes a bad mood or extreme boredom. It is closely synonymous with the EWs mentioned above: *уныние* (*uniniye*) and *тоска* (*toska*), which are also culture-specific.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	... хандрю, когда они [лица, кого привык встречать] затуманятся. (p.132)	彼らが陽気な時には僕は嬉しくなって見とれているし、表情が曇っている時には僕も暗い気分になってしまう。(p.105)	暗い顔をしていれば、こっちもついふさぎこんでしまうというわけだ (p.416)	(...)彼らがほがらかなときは彼らに見惚れるし、彼らが暗い顔をしているときは、こっちも滅入ってしまうというわけだ。(p.371)
2	Случись, что я не буду в известный час на том же месте Фонтанки, я уверен, что на него нападёт хандра (p.132)	僕がフォンタンカ運河の同じ場所に決まった時間に行かなかったら、この老人は間違いなくがっかりしてしまうにちがいない。(p.105)	もしも私がきまった時間にフォンタンカの例の場所に行けないようなことでもあれば、彼はきっとふさぎこんでしまうにちがいない(p.416)	たまたま僕が例のきまった時間にフォンタンカのおなじ場所に行かなかったら、あの老人はきっとふさぎこんでしまうにちがいない。(p.372)

In both cases, when this EW appears in the text, Konuma, as well as Kitagaki in ex. 2, use a formal equivalent ふさぎこむ (*fusagikomū*). In the TL it has a meaning of “being gloomy,” “somber” and “silent.” This is a couplet of synonymy and reduction strategy, as the culture-specific component is omitted.

In ex. 1 Igeta uses the EW 暗い気分 (*kurai kibun*), which is a dynamic equivalent (the SL EW is a verb, while the TL EW is an adjective and a noun) and the reduction strategy (the meaning of “boredom” is omitted). Kitagaki in this case uses an EW 滅入る (*meiru*), which is a synonym of the above mentioned TL EWs; it is thus a formal equivalent and synonymy strategy.

In ex.2 Igeta uses a dynamic equivalent (a verb to render a SL noun) がっかりする (gakkari suru). It is used to denote a feeling of disappointment and discouragement. It matches the contextual meaning of the SL EW but the overall meaning of the SL EW is reduced.

3.2.1.3 Basic Emotion Mode: Anger

In the given text there are only two EWs that denote the basic emotion mode anger. These are:

злость (zlost') (anger, malice)
сердитый (serditiy) (angry, mad, cross, irritated)

***Злость* (zlost') (anger, malice) (culture-specific)**

This EW is the most general one that denotes the basic emotion mode of anger. In the SL it has two meanings: 1) angry, a feeling of hostility; 2) anxiety, desire to compete, fight (used in a phrase *спортивная злость* – sportivnaya zlost' – "passion to win in a sports competition/game"). The first meaning corresponds with the meaning of the word "anger" in English; however, the second one does not, which makes this EW culture-specific. In Japanese, the closest equivalent that denotes this basic emotion mode is the word 怒り (okori/ ikari).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Я тотчас же раскаялся, что напугал ее, заставил считать часы, и проклял себя за припадок злости . (p.168)	「ええ、十一時だろうわ」 彼女はおずおずと、ためらいがちに言った。 彼女をおびえさせ、時計の音を数えさせたことを、僕はたちまち後悔した。 発作的な悪意 に身をまかせ、そしてすぐさまそんな自分を呪ったのだ。(p.185)	彼女を驚かし、鐘の音を数えさせたことを私はたちまち後悔した。そして 発作的に意地悪なことをした自分を呪った 。(p.443)	僕はすぐさま、彼女をおどかして鐘の音を数えさせたことを後悔し、発作的に 意地悪な気持ち になった自分を呪った。(p.415)

In the example above, the SL EW is used in its first, primary meaning. However, the translators prefer not to use the direct literal equivalent 怒り (okori/ ikari). Igeta uses the EW 悪意 (aku'i), which denotes a feeling of anger that brings about the desire to hurt another. This is a

dynamic equivalent with expansion strategy (more semantic components are involved in the TL EW than in the SL EW). Konuma and Kitagaki both use the EW 意地悪な (ijiwaru-na), which is again, a dynamic equivalent, as the meaning is expanded: the TL EW denotes not only the feeling (of anger), but also presupposes that certain malicious, spiteful actions are carried out. This is an expansion strategy.

Сердитый (serditiy) (angry, mad, cross, irritated)

In the ST this EW is used as an adjective, and twice as a verb with the same root. In ex.2 a prefix is used to form a verb *рассердиться* (rasserdit'sya – to become angry), which denotes the beginning of action.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Небо было такое звездное, такое светлое небо, что взглянув на него, невольно нужно было спросить себя неужели же могут жить под таким небом разные сердитые и капризные люди? (p.131)	このような素敵な空の下でもやっぱり、 怒りっぽい人、気まぐれな人、わがままな人 たちが生きているなんてことが、 いたい ありうるだろうか。(p.103)	こんな美しい空の下に、さまざまな 怒りっぽい人 や、 気紛れな人間 がはたして住んでいられるものだろうか?(p.416)	いったいこんな空の下にいろんな 怒りっぽい人間 や 気まぐれな人間 など住んでいられるものだろうか (...) (p.371)
2	неужели вы недовольны тем, что не рассердились , как бы сделала другая, не отогнали меня в самом начале? (p.141)	あなたは他の女性のように 腹を立てて なかったことで不満なんじゃありませんか? (p.124)	どうかお聞かせください、ほかの女ならきっとそうしたでしょうが、いきなり 腹を立てて 、しょっぱなからぼくを追っばらってしまわなかったことを、あなたは不満に思っていないじゃありませんか? (p.423)	ね、おっしゃってください、あなたはほんとうに ふん としてしょっぱなから僕を追っばらわなかったことを不満に思っていないじゃありませんか? (p.383)
3	Я начинал сердиться , она вдруг пустилась кокетничать. (p.167)	僕はだんだん 腹が立 ってきた。すると突然、彼女は甘え始めた。(p.184)	私ははだいに 腹が立 ってきた。彼女は急に媚態をつくりはじめたのだ。(p.443)	僕はそろそろ 腹が立 ってきた。すると彼女は急に媚態を示しはじめた。(p.415)

In most cases (ex. 2 in the Igeta and Konuma, ex. 3 in the Igeta, Konuma and Kitagaki) this EW is rendered by the EW 腹が立つ (hara ga tatsu), which is a formal equivalent and a translation by a more expressive equivalent. Kitagaki, in ex.2 ,uses the EW ふんとする (pun to suru – to get angry, sullen), which is a literal translation (its semantic structure matches that of the SL EW) and a more expressive synonym. It is also a dynamic equivalent. In ex. 2 the prefix in the SL EW adds the semantic component “beginning of action”, “outburst of emotion”, which is rendered with a grammatical shift and compensation by Konuma (who uses the word いきなり – ikinari – suddenly), and formally and literally with a more expressive synonym by Kitagaki (the semantic component “beginning of action” is included in the TL EW). Igeta omits this semantic element.

In ex.1 all three translators use the formal literal equivalent 怒りっぽい (okorippoi). This is a form of the EW 怒る (okoru), which denotes the basic emotion mode of anger, combined with a suffix っぽい (poi), which denotes a trait and an inclination (to behave in a certain way).

3.2.1.4 Basic Emotion Mode: Fear

This basic emotion mode is not mentioned in the text often. There are two words that are used to denote this emotion in the case study:

испуг (ispug) (fear)
страх (strakh) (fear)
робость (robost') (timidity)

испуг (ispug) is a milder form of fear, is shorter-lasting, and tends to arise suddenly and dissipate quickly; *страх* (strakh), on the other hand, often arises as a result of *испуг* (ispug) and is a more long-lasting emotion. The EW *страх* (strakh) can also denote the object that causes fear. The EW *робость* (robost') falls under the two categories of 1) basic EWs and 2) complex EWs. It can denote both mild fear and shyness or humbleness.

In Japanese, the most common EWs that denote this basic mode are 恐れ (osore) and 恐怖 (kyoufu).

Испуг (ispug) (fear)

This EW appears in the text in the form of a noun and in two verbal prefixal forms: (*испугаться* – ispugat'sya – to get scared; and *перепугаться* – perepugat'sya – to get extremely scared).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	"Я чуть не сгорел и притом испугался" [дом] (p.132)	「私は危うく火事に遭うところだったんですよ。怖くて震え上がってしまいました」というふう に。(p.106)	私はあやうく焼けるところでしたよ、あれにはまったく驚きましたね (p.417)	「わたしはあやうく火事で焼けるところでしたよ、まったくびっくりしましたよ」 (p.372)

2	он так вдрогнул, чуть не закричал и с испугом огляделся кругом (p.148)	大変上品なおばあさんが彼を呼び止めて、道案内を乞うた時、彼が びっくり して危うく悲鳴を上げそうになり、あわててあたりを見回したというのもこんな理由からです。(p.139)	彼が思わず ドキリ として、 おびえた ようにあたりを見まわしあやうく声を立てようとしたのも、そんなわけだったからなのです。(p.428)	(...)あんなに びくっと し、いまにも叫びそうにして、 おびえた ようにあたりを見まわしたのです。(p.391)
3	Историю! -- закричал я, испугавшись , -- историю!! Но кто вам сказал, что у меня есть моя история? у меня нет истории... (p.144)	「物語ですって！」僕は 怯え あがって叫んだ。「物語って言っても！でも、でも、僕が物語を持っているなんて、いったい誰があなたに言ったのでしょうか？僕には物語なんて、ありやしませんよ……」(p.127)	「身の上話！」と私は びっくり して叫んだ。「身の上話ですって！いったいだれがそんなことを言ったんです、ぼくに身の上話あるなんて？ぼくには身の上話なんかありやしませんよ……」(p.424)	「身の上話を！」僕は びっくり して叫んだ。「身の上話を！だけど、いったいだれが言ったんです、僕に身の上話なんかありやしませんよ……」(p.384)
4	Она молча подала мне свою руку, еще дрожавшую от волнения и испуга (p.137)	彼女は黙って、まだ興奮やめやらず、 恐れ に震えている手を差し伸べた。(p.114)	彼女は無限のまま、興奮と 恐怖 にまだふるえのとまらない手を私にさしだした。(p.420)	彼女は黙った僕に自分の手をさし出したが、その手はまだ興奮と おどろき に震えていた。(p.377)
5	на ее черных ресницах еще блестели слезинки недавнего испуга или прежнего горя (p.137)	黒いまつげにはまだ涙が光っていた。いま 怯え たせいだろうか、それともさきほどの悲しみからだろうか、それはわからない。(p.114)	黒い睫毛にはまだまだ涙の玉が光っていた。いましがたの 驚き のためか、それともその前の悲しみの涙か—私には知る由もない。(p.420)	その黒いまつ毛にはまだ涙が光っていた。それがつい先ほどの 驚き のためか、以前からの悲しみのためかは一わからない。(p.377)
6	я в волненье, не спорю, не меньше, как были вы минуту назад, когда этот господин испугал вас (p.137)	一分前のあなたのようにね、あの紳士があなたを 怯え させた時みたいに……(p.115)	僕は興奮しています、それは否定しません。つい一分ほど前あの男に おどかさ れたときのあなたに負けないぐらいです……。(p.420)	僕は女性にたいして臆病なんです、僕はいまわくわくしているんですよ、それは否定しません、ついさっきあの紳士に 威かさ れたときのあなたに負けないぐらいね……(p.377)
7	Я в каком-то испуге теперь (p.137)	今でも僕はなんだか 怯え ています。(p.115)	ぼくはいまでもなにか びく くついているみたいな気持ちです。(p.420)	僕はいまなにかに おびえ ているような状態なんです。(p.377)
8	. Моя Настенька так оробела, так перепугалась , что, кажется, поняла наконец, что люблю ее, и сжалилась над моей бедной любовью. (p.165)	僕のナースチェンカはすっかり臆病になり、 怯え てしまったので、どうやらそのために、とうとう理解したらしい。僕が彼女を愛していることを。そして僕の哀れな愛情を気の毒に思ったのだ。(p.178)	私のナースチェンカがすっかり怖気づき、 おびえ きってしまったところを見ると、どうやら彼女は、私が彼女を愛していることにやっと気がつき、私の哀れな恋を気の毒に思ったらしいのだ。(p.442)	ナースチェンカがひどく怖気づき、ひどく おびえ てしまったのを見ると、どうやら、とうとう、僕が彼女を好きになってきていることに気づいて、僕のあわれな恋を不憚に思ったらしいのだ。(p.412)

In 10 cases out of 24, the translators use the TL EW 怯える (obieru). In the same manner as in the SL EW, this Japanese word denotes a sudden sensation of fear. In ex. 2 (Konuma, Kitagaki), 5 (Igeta), 7 (Igeta, Kitagaki) the translations that use this TL EW are

dynamic in that there is a grammatical shift (the SL EW is a noun, while in TL it is a verb). In ex. 8 the SL EW is a verb with a prefix *nepe-* (pere), which is used to denote an extreme state. All three translators use formal, literal equivalents, however Igeta and Konuma omit the additional meaning conveyed by the prefix, while Kitagaki renders it with the adverb ひどく (hidoku – “terribly”). In other cases (Igeta ex. 3, 6) when the TL EW 怯える (obieru) is used, it constitutes formal literal equivalents of the SL EW.

A commonly used equivalent for this EW is the Japanese EW びっくりする (bikkuri suru) (used in 4 cases: ex.1 Kitagaki, ex.2 Igeta, ex.3 Konuma and Kitagaki). This Japanese EW is culture-specific, as its semantic structure consists of two elements which are rarely combined in one word in other languages. It denotes both fear and surprise. In many cases the context presupposes that fear is also accompanied by surprise. In our text it matches the context of ex. 2 and 3. The translations here are formal equivalents and expansion strategy is used (because there is no semantic component “to be surprised” in the SL word). In ex. 1 this additional meaning does not match the context, which means that it is a dynamic equivalent and expansion strategy is used.

The same can be said of the Japanese EW 驚く/驚かす (odoroku/ odorokasu), which is also polysemous and combines the meanings of “fear” and “surprise”. In ex. 4 (Kitagaki) and 5 (Konuma and Kitagaki) both of these meanings match the ST context and it is a formal equivalent and expansion strategy. In ex.1 (Konuma), however, this additional meaning does not match the context and it is a dynamic equivalent and expansion strategy.

A TL EW 威かす/おどかす (odokasu) is used by Konuma and Kitagaki in ex.6. This is a synonym of the general EW 恐れ (osore) and thus it is a formal equivalent and synonymy strategy.

The TL EWs 恐れ (osore) and 恐怖 (kyoufu) are the most common EWs that denote the basic emotion mode of fear. They are used in ex.1 by Igeta and in ex.4 by Igeta and Konuma. These are formal literal equivalents.

Страх (strakh) (fear)

In the ST this EW is used with a suffix, which forms a predicate *страшно* (strashno – afraid) out of the noun.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	мне уж и страшно подумать о будущем, потому что в будущем -- опять одиночество опять эта затхлая, ненужная жизнь (p.152)	(...)僕はもう未来のことを考えるのが 怖い のです。(p.148)	あなたと話していると、未来のことを考えるのがなんだかひどく 恐ろしい みたいです。(p.431)	僕はもう将来のことを考えるのが おそろしい くらいです(p.396)
2	Мне страшно стало оставаться одному (p.131)	僕は一人ぼっちで残されるのが おそろしく なつた。(p.104)	私はひとり後に残されるのが急に 恐ろしく なつた。(p.416)	僕はひとりぼっちで取り残されるのが おそろしく なつて、丸三日間深い憂愁につつまれて、自分はいまどうなっているかもわからぬような体たらくで、町じゅうさまよい歩いたものである。(p.371)

This EW appears in the text twice. Konuma and Kitagaki use a single EW in both cases, translating it with the formal literal equivalent 恐ろしい/おそろしい (osoroshii) (Japanese adjectives are used as predicates as well, so there is no grammatical shift). Igeta uses both a formal literal equivalent おそろしい (osoroshii) and another synonym: 怖い (kawai), which makes it a formal equivalent and synonymy strategy.

Робость (robost') (timidity)

This EW denotes a mild feeling of fear. It can also denote “shyness”, “humbleness”, and often the two meanings overlap. As the examples below show, in some cases the translators have chosen to use the corresponding polysemous TL EWs with same overlapping meanings, while in other cases they choose to render one of the semantic elements of the SL EW.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	И как я ни робок с женщинами, но ведь это была такая минута!.. (p.136)	僕は確かに女性に対して 臆病 ではあるが、何しろこんな場合だ!.....(p.112)	私は女性に対して 臆病 なほうであった(p.419)	僕は女性にはずいぶん 臆病 なたちだが、時が時である!.....(p.376)
2	я робок с женщинами, я в волнение (p.137)	僕は女性に対して 臆病 で、今は興奮していて、それは否定しません。(p.115)	確かに、女性に対してひどく 臆病 です。僕は興奮しています(p.420)	僕は女性にたいして 臆病 なんです、僕はいまわくわくしているんですよ (...)(p.377)
3	что женщинам нравится такая робость (p.137)	そういう 控え目 なところは一般的に女性の気に入るものです。(p.116)	女はそういう 臆病 さを好むものですわ。(p.420)	(...) 女ってそういう 臆病 な方を好くものですわ。(p.378)

4	Вы сделаете со мной, -- начал я, задыхаясь от восторга, -- что я тотчас же перестану робеть , и тогда -- прощай все мои средства!..	もうびくついたりしなくなります。(p.116)	「ぼくはもうすぐびくつかなくなりそうです」	僕はもうじきびくびくしなくなります、そうしたら—その手段も用がなくなるわけだ！..... (p.378) 手段　て
5	Когда он не пришел, когда мы прождали напрасно, она же нахмурилась, она же заробела и струсила (p.165)	彼が姿を見せず、もう待ち続けても無駄だと分かると、彼女の表情はくもり始め、すっかりおじけづいてしまい、 臆病 になっていった。(p.178)	彼がどうとう姿を見せず、二人が待ちぼうけをくわされたとわかったとき、その彼女は眉をひそめ、急に 怖気づき 、妙にびくびくしはじめたではないか。(p.441)	(...)彼女はべそをかき、 おどおど しはじめ、臆病になってしまった。(p.415)
6	. Моя Настенька так оробела , так перепугалась, что, кажется, поняла наконец, что люблю ее, и сжалилась над моей бедной любовью. (p.165)	僕のナースチェンカはすっかり 臆病 になり、怯えてしまったので、どうやらそのために、とうとう理解したらしい。僕が彼女を愛していることを。そして僕の哀れな愛情を気の毒に思ったのだ。(p.178)	私のナースチェンカがすっかり 怖気づき 、おびえてしまったところを見ると、どうやら彼女は、私が彼女を愛していることにやっと気がつき、私の哀れな恋を気の毒に思ったらしいのだ。(p.442)	ナースチェンカがひどく 怖気づき 、ひどくおびえてしまったのを見ると、どうやら、とうとう、僕が彼女を好きになってきていることに気づいて、僕のあわれな恋を不憫に思ったらしいのだ。(p.412)
7	Потом она вдруг стала так нежна, так робка со мною... (p.168)	それから彼女は突然僕に対して優しく、 おとな しくなった.....(p.186)	それからとつぜん彼女は私に対して、ひどくやさしい、ひどく おずおず とした態度をとるようになった。(p.444)	それから彼女は急に僕にたいしてひどくやさしくなり、ひどくうじうじしはじめた.....(p.416)
8	мне кажется, вы чем-то для меня жертвуете, -- прибавила она робко , мельком взглянув на меня. (p.169-170)	「(...)あなたは、たとえば.....今でも.....わたしのために何かを犠牲にしているように見えるんです」彼女は 臆病 そうに、チラッとわたしを見て続けた。(p.189)	「(...)あたしのためになにか犠牲を払っているような気がしてなりませんわ、あたしにはそんなふうに思われるんですの」と 臆病 そうに付け加えて、彼女はちらりと私の顔を見た。(p.445)	「(...)わたしのためになにかを犠牲にしていられないような気がしますわ」彼女は僕のほうをちらっと見て、 はにかん でこう言い足した。(p.417)
9	Но Настенька не смотрела на облако, она стояла молча. как вкопанная; через минуту она стала как-то робко , тесно прижиматься ко мне. Рука ее задрожала в моей руке; я поглядел на нее... (p.179)	しかしナースチェンカは雲を見ていなかった。黙ったその場に立ちすくんでいた。一分後にはなんだか 怯えた ように、僕にぴったり身を寄せた。その手は僕の手の中で震え始めた。(p.212)	しかしナースチェンカは雲を見てはいなかった。彼女は無言のまま釘づけにされたようにその場に立ちすくんでいた。しばらくして彼女は 妙におずおず と、ぴったりと私のほうへからだを寄せてきた。その手は私の手の中でふるえていた。(p.453)	彼女は無言のまま、釘づけになったように立ちすくんでいた。そして一分もすると、なんとなく おずおず と、ぴったりと僕に体をおしつけてきた。(p.430)
10	Девушка же шла, словно стрелка, торопливо и робко , как вообще ходят все девушки, которые не хотят, чтоб кто-нибудь вызвался провожать их (p.136)	娘はと言えば、矢のような速さで、早足で、 おびえた 様子で歩いて行った。(p.113)	娘のほうは、(…) ビクビク しながらセカセカと、まるで矢のように歩いていた。(p.419)	娘は おどおど しながら、矢のように速く、道を急いでいた。(p.376)

The formal literal equivalent to the SL EW is 臆病 (okubyou), which denotes a state of timidity or describes a person as cowardly. It also has the meaning of “shyness” making it a one-to-one equivalent of the SL EW.

There is also a formal equivalent and a synonym 怖気づく (ojike zuku), which denotes a scared, frightened person (used in Konuma ex. 5, 6; Kitagaki ex. 6).

The equivalent おずおず (ozuozu) is another formal literal equivalent and a synonym. It denotes a state of fright and loss of confidence, and thus shyness.

The TL EW 控え目 (hikaeme), used by Igeta in ex.3, usually denotes a modest, reserved, moderate person or behavior. This meaning matches the contextual meaning of the SL EW, but lacks the semantic component “fear” that the original EW has; thus, it is a formal equivalent, synonym, and reduction strategy.

Both Igeta and Kitagaki in ex.4, and Konuma in ex.10, use EWs that share the same root: びくつく (biku tsuku – to be scared) and びくびくする (bikubiku suru – to dread, fear something). Similar to the previous example, these are formal equivalents, synonyms and a reduction strategy.

The EW 怯えた (obieta – “in a scared manner”) in the Igeta, ex.9,10, is a dynamic equivalent (a verb is used to render an adverb) and a synonymy strategy.

In ex.5 and 10 Kitagaki uses the EW おどおどする (odo’odo suru – “restlessness caused by fear and anxiety”) which is another synonym and a formal equivalent.

In ex.7 both Igeta and Kitagaki refrain from using the common direct equivalents. Igeta uses an EW おとなしい (otonashii), which denotes a gentle, mild, quiet meek person or behavior. It is a dynamic equivalent and a synonym strategy, since there is an evident contextual and subtext analysis. Kitagaki uses the EW うじうじする (uji’uji suru), which carries the meaning “to hesitate” or “to shy”. It partly matches the semantic structure of the SL EW and matches the contextual meaning. It is thus a formal equivalent and synonymy strategy.

In ex.8 Kitagaki chooses to render the complex meaning of the SL EW with the EW はにかむ (hanikamu), which means “to be shy, bashful”. It is a formal equivalent and a reduction strategy.

3.2.2 Words for Emotional Relations (EWR)

Words denoting emotional relations are used for emotions with a known cause or object. In such case, the basic emotion mode is combined with a cognitive evaluation, the cognition identifying the person or entity towards whom or which the emotion is felt. They depend on a combination of a basic emotional mode (happiness, disgust, anger, fear, sadness) with the cognition that identifies the object or source of emotion.

Бояться (boyat'sya) (to be afraid of, to fear smth)

This EWR depends on the basic emotion mode “fear” and the cognitive evaluation of the object of fear.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	И, странное дело, -- она удвоила ко мне свое внимание, как будто инстинктивно желая на меня излить то, чего сама желала себе, за что сама боялась , если б оно не сбылось (p.165)	自分に注ぎ込んでほしいと願うもの、実現しなかったらと 恐れている ものを、まるで本能的に、僕に注ぎ込んでいるようだった。(p.178)	それはまるで彼女が自分で自分に望んだもの、もしも実現しなかったらと彼女自身が 恐れていた ものを、本能的に私になにもかもぶちまけたいとしているかのようであった。(p.441)	(...)自分が自分に望んでいたことを、もしも実現しなかったらと自分が 恐れていた 幸福を僕に本能的に注ぎ込みたがっているようであった。(p.413)
2	Чего вы боитесь ? Зачем вы бросили мою руку? -- сказала она, подавая мне ее опять. (p.166)	何を 怖がっている の?なぜわたしの手を放したりしたの?」(p.181)	なにを こわがって いらっしゃるの?どうしてあたしの手をお放しになったの?(p.442)	なにを 恐がって いらっしゃるの?(p.413)
3	Знаете, я как будто всегда боялась его (p.169)	わたしはいつもあの人を 怖がっていた みたい。(p.187)	でもねえ、あたしはあの人をなんだか こわがっていた ような気がします。(p.444)	わたし、まるでいつもあの人を 恐がっていた みたいなんです。(p.417)
4	Но я, право, не знаю, как отвечать; я боюсь ... (p.139)	でも僕はどう答えればいいのかわからない。 困った な.....(p.119)	しかしぼくは、じつのところ、なんとお答えしていいかわかりませんね。 こわい んですよ。(p.422)	失礼なことでも言いやしないかと 心配 ですね.....(p.380)
5	Как они мучились, как боялись они, как невинна, чиста была их любовь и как (уж разумеется, Настенька) злы были люди! (p.151)	彼らはどれほど苦しんでいたでしょう。どれほど 恐れていた ことでしょうか。彼らの愛はどれほど罪のない、清潔な物だったでしょう。(p.145)	二人はどんなに苦しみ、どんなに 恐れ 、二人の恋はどんなに清浄無垢なものであったか、そしてまた(これはもうまでもないことですがね、ナースチエンカ)世間の人たちがどんなに意地悪であったことか!(p.430)	ふたりはどんなに苦しんだかしのれない、どんなに 恐れていた かしのれない、ふたりの恋はどんなに清浄無垢だったことか、それに(これはもう、ナースチエンカ、言うまでもないことだけど)世間の連中はなんと意地悪だったことだろう!(p.387)

6	какая-нибудь маленькая девочка, боязливо уступившая ему дорогу, громко засмеялась (p.148)	(...)どこかの小さな少女が 怯えた ように道を譲り (...) (p.139)	またどこかの小さな女の子が、彼の開けっぴろげな瞑想的な微笑と妙な手つきに驚きの眼みはり、彼のため におっかなびっこ り道をゆずり、急に大きな声で笑いだしたのにも、ほとんど気がつかない有様です。 (p.428)	(...)だれか小さな女の子が おっかなびっこ り彼に道をゆずったとき、彼の顔いっぱいひろがっている瞑想的な微笑と変な身振りを目を丸くして見て、大声で笑い出したのにも気がつきません。 (p.391)
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There are two TL EWR that are used in the majority of cases: 怖がる (kowagaru) and 恐れる (osoreru). Examination of the context shows that 怖がる (kowagaru) is used when there is a defined object of fear. For example, in ex.2 and 3 there is an object in the sentence, and all three translators have used this EWR. This is a formal literal translation as the TL EW is one of the basic EWs for the emotion mode of fear. 恐れる (osoreru) is used in ex.1 and 5 and is also a formal literal equivalent.

Ex.4 is a formal and literal equivalent in the Konuma translation, and a dynamic equivalent in the Igeta and Kitagaki translations. Contextually, this SL EW is used to express a mixed feeling of fear, uncertainty and anxiety. Igeta uses the TL EW 困った (komatta), which literally means “I am in trouble”, and is a Japanese culture-specific EW since there is no one-to-one correspondence in translation. It is thus an expansion strategy because the culture-specific meaning is added to the TL EW. Kitagaki uses the expression 心配です (shinpai desu) which means “to be worried”. This is a dynamic equivalent and an expansion strategy.

Ex. 6 is a formal equivalence and literal translation, as TL EWs with matching semantic fields have been used: 怯える (obieru – “to be afraid”), おっかなびっこり (okkanabikkuri).

Сердиться (serdit'sya) (to be angry with something/somebody)

This verb can denote both a basic emotion, which does not require a cognitive evaluation of relation, and an EWR. In the case of EWR, it is dependent on the basic emotion mode “anger” and denotes slight anger, discontent, or irritation towards somebody or something. In ex. 2 the verb is used with a prefix (*рассердиться* – rasserdit'sya) that denotes an outburst of emotion.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
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1	Ни одна добрая женщина, если только она не глупа или особенно не сердита на что-нибудь в ту минуту, не решилась бы отослать вас без этих двух слов, которых вы так робко вымаливаете... (p.138)	親切な女性なら、特にその女性が愚かではなければ、そしてちょうどその時、何かに 怒っていたり しなければ。どんな女性だって、あなたがおずおずと懇願しているほんの少しの言葉をかけないで、あなたを遠ざけるなんていうことなんかできないでしょう.....(p.118)	気だてのやさしい女だったら、馬鹿でない限り、またそのとき特になにかに 腹を立てて いない限り、あなたがそんなにもおずおずと哀願しているたったひと言を出し惜しみして、そっけなくあなたを追いはらう気にはなれないでしょう.....(p.421)	気心のいい女だったら、馬鹿だったり特にそのときなにかに 腹を立てたり していないかぎり、あなたがそんなに羞じて頼みこむそういう二言三言の言葉もかけてやらずにあなたを追っばらう気を起こすような女はひとりもないはずですよ.....(p.379)
2	О! как несносен счастливый человек в иную минуту! Но я не мог на тебя рассердиться! (p.166-167)	おお! 幸福な人は、えてしてなんと耐え難いものか! でも僕はきみに 腹を立てる ことはできなかった!.....(p.182)	ああ、幸福な人間というものは、時によるとなんてやりきれないものなんだろう! しかしぼくは君に 腹を立てる わけにはいかなかったよ!.....(p.443)	『(...)ああ、仕合せな人間て、時にはまったくやりきれないことがあるもんだ! だけど、僕は君には 腹を立てる わけにはいかなかったぜ!.....』(p.414)

In both cases the translators use the EW 腹を立てる (*hara wo tateru*), which is a formal literal translation. Igeta in ex.1 uses the EW 怒る (*okoru*) which is also a formal literal translation.

Любовь (lyubov') (love)

The EW “love” is considered to denote an experience of intense happiness in relation to an object or person, who may also be an object of desire⁹³.

This is the EW that appears the most frequently- 48 times-in “White Nights”, which is a peculiarity of the novel. EWs denoting “love” appear in any language, but their meanings and usage are often different. In this text the EW is used in the noun form *любовь* (*lyubov'*), and in the verb form *любить* (*lyubit'* – to love).

In Russian, a distinction is made between the two cases in which the verb *любить* (*lyubit'*) is used: when referring to inanimate objects or actions, it is used very frequently with a neutral meaning of “like”; however, when used in relation to people, it has a very strong connotation, is used infrequently, and denotes “genuine” love. This novel, however, is especially expressive and the characters are romantic and sentimental (as the title suggests), and they use the verb “love” much more often than it is common in everyday speech or in literary texts.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
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⁹³ Johnson-Laird, P. N., & Oatley, K. (1989). The language of emotions: An analysis of a semantic field. In *Cognition and Emotion*, J (p.116)

1	Как вы думаете, отчего он так любит свои четыре стены (p.144)	どう思うだろう、彼はなぜそんなに四方の壁を 好んでいる と思う？(P.131)	あなたはどうお考えですか、なぜ彼はその四囲の壁が、きまって緑色に塗られた、煤けてわびしい、見るも無残にたばこの煙でいぶされた壁が、そんなに 好き でならないのでしょうか？(P.426)	あなたはどうお考えです、どうして彼はかならず緑色のペンキで塗りたててある、焼けた(...)あの四囲の壁が あんなに好き なんでしょう？(P.387)
2	есть, друг мой Настенька, в моем дне один час, который я чрезвычайно люблю . (p.147)	一日のうちに一時間だけ、僕が 異常に好きな 時間があります。(P.137)	ぼくには一日のうちにとっても 好きな 時間があるんですよ。(P.427)	一日には僕の 大好きな 時間があるんですよ。(P.389)
3	он никогда не знал той, которую он так любил в своем испуленном мечтании (p.150)	(...) 熱狂的な夢想の中であれほど恋している その女性に、実際は一度も知り合ったことがないなんて(...) (P.144)	彼がその 狂熱的な空想 の中で それほど恋いこが れている女性を、現実にはまだ一度も見たことがないのだ(P.430)	(...)彼がその 気がいじみた空想 のなかで それほど恋している その女性に彼は現実にはまだかつて会ったこともないんだ (...) (P.393)
4	люблю теперь припомнить и посетить в известный срок те места, где был счастлив когда-то по-своему, (p.153)	僕は一定の時期に、かつて自分流に幸せだった場所を巡り歩いて思い出にふけるのが 好き なんです。(P.151)	それでいまのぼくはですね、自分なりにぼくがかつて幸福であったと思う場所を思い出して、一定の時期にそこを訪れるのが 好き なんです。(P.432)	(...)自分がかつて自分なりに仕合せだった場所を、きまった時期に思い出しておこしてそこを訪ねるのが 好き なんですよ (...) (P.397)
5	и если б я уже двадцать лет вас любил , то все-таки не любил бы сильнее теперешнего! (p.155)	「僕は二十年間もあなたを 愛している ほどに強くは愛していないでしょう！」(P.154)	ぼくがこれまで二十年もあなたを 愛しつづけて いたにしても、いまより強く愛してることはなかったでしょうよ！(P.433)	たとえ僕がもう二十年もあなたを 愛してきた としても、いまより 烈しく愛した ことはないくらいですよ！(P.399)
6	Что же делать, когда бабушка, право, такая, а только я ее все-таки немножко люблю . (p.156)	ただ、わたしはそれでも少しはおばあさんを 愛してる んです。(P.156)	あたしはやっぱりお祖母さんが少しは 好きな のよ。(P.434)	やっぱりわたしはおばあさんが 好き でないわけでもないんですよ。(P.400)
7	И жаль вам, что так скоро, так безвозвратно завяла мгновенная красота, (...) жаль оттого, что даже полюбить ее вам не было времени... (p.135)	そしてあなたは、一瞬の美がこれほど早く、取り返しがつかない形で ぼん でしまったことが惜しくてならず、目の前で、一瞬にせよ、意味もなくひらめいた美が惜しくてならない。そして、 愛する 時間さえなかったことが惜しまれてならない。(P.111)	...それに 心を打ち込む暇 さえなかったのが残念でならないのだ(P.419)	そして、こんなに速やかに、返すよしもなく束の間の美が凋落し、その美が目の前でこんなに人を魅するようになり、空しくきらめき過ぎたことが哀惜され、その美を 愛おしむ いとまもなかったことが惜しまれるのである。(P.375)
8	они так часто ходили вдвоем, надеялись, тосковали, любили , любили друг друга так долго, "так долго и нежно"! (p.151)	彼らは二人でそこに足しげく通り、希望を語り合い、悲しみ嘆き、あれほど長く互いを 愛し合い 、『かくも永く優しく』愛し合ったのではないのでしょうか！(P.145)	(...)あんなにもたびたび二人きりでその小径を歩きまわり、希望をいだいたり、悲しい思いにひたったり、あれほど長いこと、『あれほど長いこと やさしく愛し合った 』あの庭。(P.430)	(...)あんなにたびたび歩きまわり、望みを持ったたり、嘆いたり、 愛しあ ったりして、あんなに長い間、『あんなに長いこと、やさしく』たがいに愛しあつたあの庭は！(P.394)

9	Как они мучились, как боялись они, как невинна, чиста была их любовь и как (уж разумеется, Настенька) злы были люди! (p.151)	彼らはどれほど苦しんでいたでしょう。どれほど恐れていたことでしょうか。彼らの 愛 はどれほど罪のない、清潔な物だったでしょう。(P.145)	二人はどんなに苦しみ、どんなに恐れ、二人の 恋 はどんなに清浄無垢なものだったか、そしてまた(これはもうまでもないことですがね、ナースチェンカ)世間の人たちがどんなに意地悪であったことか！(P.430)	ふたりはどんなに苦しんだかしのれない、どんなに恐れていたかしのれない、ふたりの 恋 はどんなに清浄無垢だったことか、それに(これはもう、ナースチェンカ、言うまでもないことだけど)世間の連中はなんと意地悪だったことだろう！(P.394)
10	Вы не способны даже и мысленно обидеть ту, которая вас так любила и любит (p.163)	あなたは、あなたを 愛 していた、そして 愛 している娘を傷つけることなど、夢にもできない方です(P.174)	あなたはお気持ちだけでも、あれほどあなたを 愛 し、 今もなお愛 しつづけている娘を侮辱するなどということは、とうていおできにならない方でございます—(P.440)	「『(...)あなたは、ご自分をこんなに 慕 っていたし、いまも 慕 っている女を、たとえお心のなかでも侮辱することなどおできになる方ではありません』」(P.409)
11	Однако, как радость и счастье делают человека прекрасным! как кипит сердце любовью! (p.165)	それにしても、喜びや幸福は人をなんとすばらしいものにするのか！ 愛 によって人の心はなんと燃え立つものだろうか！(P.177)	それにしても喜びと幸福は、なんと人間を美しくするものだろう！ 愛 にハートを沸きたたせるものだろうか！(P.441)	それにしても、喜びや幸福というものは人間をなんとすばらしいものにするものだろう！なんと心が 愛 に湧き立つものだろう！(P.411)
12	когда, наконец, даже эта самая нежность ее, ее забота, ее любовь ... да, любовь ко мне, -- была не что иное, как радость о скором свидании с другим, желание навязать и мне свое счастье?.. (p.165)	結局のところ、彼女のこの優しさ、気遣い、 愛 さえも.....そうだ、僕への 愛 にしても、すぐに別の人と会えるという喜びからきたもので、自分の幸福を僕に分け与えたいという願望以外のなものでもなかったのではないか.....(P.178)	(...) あのやさしさも、あの気遣いも、その 愛情 さえも.....そう、彼女の私に対する愛情すらも一ほかの男との間近に迫った再会の喜び、自分の幸福を私にも分けあたえたいという希望以外の何物でもないというのに！.....(P.441)	またさらに、彼女のやさしさにしてからが、彼女の心使い、彼女の 愛情 にしてからが.....そうだ、僕にたいする愛情にしてからが一ほかの男と間もなく会える喜び、自分の幸福感を僕にもむりに押しつけたいという気持ち以外のなものでもなかったというのに！(p.412)
13	. Моя Настенька так оробела, так перепугалась, что, кажется, поняла наконец, что люблю ее, и сжалилась над моей бедной любовью. (p.165)	僕のナースチェンカはすっかり臆病になり、怯えてしまったので、どうやらそのために、とうとう理解したらしい。僕が彼女を 愛 していることを。そして僕の哀れな愛情を気の毒に思ったのだ。(p.178)	私のナースチェンカがすっかり怖気づき、おびえてしまったところを見ると、どうやら彼女は、私が彼女を 愛 していることにやっと気がつき、私の哀れな 恋 を気の毒に思ったらしいのだ。(p.442)	ナースチェンカがひどく怖気づき、ひどくおびえてしまったのを見ると、どうやら、とうとう、僕が彼女を 好き になってきていることに気づいて、僕のあわれな 恋 を不憫に思ったらしいのだ。(p.412)
14	. Моя Настенька так оробела, так перепугалась, что, кажется, поняла наконец, что люблю ее, и сжалилась над моей бедной любовью . (p.165)	僕のナースチェンカはすっかり臆病になり、怯えてしまったので、どうやらそのために、とうとう理解したらしい。僕が彼女を 愛 していることを。そして僕の哀れな 愛情 を気の毒に思ったのだ。(p.178)	私のナースチェンカがすっかり怖気づき、おびえてしまったところを見ると、どうやら彼女は、私が彼女を 愛 していることにやっと気がつき、私の哀れな 恋 を気の毒に思ったらしいのだ。(p.442)	ナースチェンカがひどく怖気づき、ひどくおびえてしまったのを見ると、どうやら、とうとう、僕が彼女を 好き になってきていることに気づいて、僕のあわれな 恋 を不憫に思ったらしいのだ。(p.412)

15	Знаете ли, отчего я так рада? -- сказала она, -- так рада на вас смотреть? так люблю вас сегодня? (p.166)	「わたしがこんなに嬉しい理由がわかる？」彼女は尋ねた。「こんなに嬉しい気持ちであなたを見ている理由が？今日どうしてこんなにあなたを 愛 しているか？」(p.179)	「おわかりになって、どうしてあたしがこんなに嬉しいか？」と彼女は言った。「あなたのお顔を見るとどうしてこんなに嬉しいか？どうして今日はこんなにもあなたを 愛 しているか？」(p.442)	「あなたはお分かりなっで、どうしてわたしがこんなにうれしそうにしているのか？」と彼女は言った。「お顔を見るのがどうしてこんなにうれしいのか？今日はどうしてあなたがこんなに 好き なのか？」(p.412)
16	Я оттого люблю вас, что вы не влюбились в меня. (p.166)	あなたを 愛 しているのは、あなたがわたしに恋をしなかったからなの。(p.179)	「あたしがあなたを 愛 しているのは、あなたがわたしに恋をなさらなかったからなのよ。(p.442)	「わたしがあなたを 好き なのはね、あなたがわたしを恋するようなことをなさらなかったからですよ。(p.413)
17	Боже! какой вы друг! -- начала она через минуту очень серьезно. (...) Как хорошо вы меня любите! (p.166)	「神様！ほんとうにあなたはなんてすばらしいお友達でしょう！」(...)なんて素敵な 愛 し方でしょう！(p.180)	「ああ！ほんとうにあなたはすばらしいお友達ですわ！」としばらくしてから、ひどくまじめな調子で彼女は言いだした。(...)「なんてご立派な 愛 し方なんでしょう！」(p.442)	「ああ！あなたってほんとうにすばらしいお友だちですわ！」彼女は一分もした頃至極まじめな口調でこんなことを言いだした。「ほんとうに神さまがあなたをお遣わしになったんですわ！(...)あなたのわたしにたいする 愛 し方はとても立派ですわ！(...)」(p.413)
18	Когда я выйду замуж, мы будем очень дружны, больше чем как братья. Я буду вас любить почти так, как его... (p.166)	わたしが結婚したら、よいお友達でいましょう！兄妹同士よりももっと。わたしはあの人とほとんど同じくらい、あなたを 愛 します.....」(p.180)	(...)あたしあなたを、ほとんどあの人と同じように 愛 しつづけますわ.....(p.442)	わたしはあなたを、あの人とおなじくらい 愛 してゆくつもりですよ.....」(p.413)
19	Я хочу, чтоб он видел, как мы любим друг друга. (p.166)	わたしたちがどんなに 愛 し合っているか、あの人に見せたいわ」(p.181)	あたしたちがどんなに 愛 し合っているか、あたしあの人にみてもらいたいよ(p.442)	わたし、わたしたちがどんなに 愛 し合っているか、あの人に見てもらいたいんですの(p.413)
20	"О Настенька, Настенька!- подумал я, --как этим словом ты много сказала! От этойкой любви , Настенька, в иной час холодеет на сердце и становится тяжело на душе. (p.166)	『おお、ナースチェンカ、ナースチェンカ！』僕は思った。『その言葉できみはどれほど多くのことを言っただろう！そうした 愛 は、ナースチェンカ、時には、相手の心を冷やし、その魂を重く、沈んだものにしてしまうのだよ。(p.182)	『ああ、ナースチェンカ、ナースチェンカ！』と私は胸のなかで考えた。『君のその一言にどんなに多くの意味が含まれていることか！そういう 愛 はね、ナースチェンカ、時と場合によって、相手のハートをヒヤリとさせ、心苦しくさせるものなんですよ。(p.443)	『ああ、ナースチェンカ、ナースチェンカ！』と僕は思った。『君はそのひと言でどんなにいろんなことを言ったことになるか！そういう 愛 のために、ナースチェンカ、時には胸がひやりとし、心が苦しくなることもあるんだよ。(...)』(p.414)
21	Зачем он не такой, как вы? Он хуже вас, хоть я и люблю его больше вас. (p.169)	あの方はあなたより劣っています、わたしはあなたよりあの方のほうが 愛 していますけれど(p.187)	あたしはあの方をあなたよりもずっとよけい 愛 しているにはちがいないけど、確かにあの方はあなたより劣っていますわ(p.444)	あの方はあなたより劣っていますわ、もっともわたしはあなたよりあの方のほうを 愛 してはいますけどね。(p.416)

22	вы его больше всего на свете любите , и гораздо больше себя самой любите . (p.169)	それはあなたが彼をこの世の何ものにもかえられないくらい 愛している から、自分自身よりも 愛している からです」(p.188)	それはつまりですね、あなたがその人をこの世の何物よりも 愛している 、自分自身よりもずっと 愛している ということですよ(p.444)	あなたがあの人を世界じゅうのなによりも 愛している 、自分自身よりもずっと 愛している ってことですよ(p.417)
23	Если вы когда-нибудь полюбите , то дай вам бог счастья с нею! (p.170)	いつか誰かを 愛する ときが来たら、神様があなた方に幸福を授けられますように！(p.189)	もしもあなたがいくか 愛する 人をお見つけになったら、どうぞお二人で幸福にお暮らしになりますように！(p.445)	もしいつか 恋をなさる ようなことがあったら、どうか相手の方と幸福にお暮らしになりますように！(p.418)
24	Как легко ему оскорбить, обидеть, бедную, беззащитную девушку, которая тем и виновата, что любит его! (p.172)	哀れな、頼る人もいない娘を侮辱し、怒らせることなんか、あの人にはなんということもないんだわ。その娘が犯した罪と云ったら、あの人を 愛してしまっ たということだけなのに！(p.194)	あの人を 愛している というほかにはなんの罪もない、可哀そうな、頼りもない娘を侮辱するくらい、あの人にとってやさしいことはありませんわ！(p.446)	そりゃあの人にとっちゃ、ただあの人を 愛している ということ以外になんの罪もない、かわいそうな、寄るべない娘を辱めるくらい、侮辱するくらいたやすいことではないでしょうよ！(p.420)
25	Я его не знаю, я не люблю его больше, я его по...за...буду... (p.172)	わたしはあの人を知らないし、もう 愛して なんかない、あの人を.....(p.196)	あんな人なんか知りません、あんな人なんかもう 愛して はいません、あんな人はもう、わ.....す.....れる.....ことにするわ.....(p.447)	(...)あんな人なんかもう 愛して もいません、あの人のはわたし、わ.....す.....れてしまいますわ.....(p.421)
26	Это несбыточно, но я вас люблю , Настенька! вот что! Ну, теперь всё сказано! (p.173)	これは実現不可能なことです、でも、僕はあなたを 愛しています 、ナースチェンカ！ほら、こういうことです！(p.198)	こんなことは実現するはずはないけれど、しかしぼくはあなたを 愛している んです、ナースチェンカ！(p.447)	こんなことは遂げられることじゃないけど、僕はあなたを 恋してる んですよ！(p.422)
27	что ж из этого? Ну, я давно знала, что вы меня любите , но только мне всё казалось, что вы меня так, просто, как-нибудь любите ... Ах, боже мой, боже мой! (p.173)	それがどうだというのでしょうか？ええ、あなたがわたしを 愛している ことはずっと前から知ってました。ただ、いつも思っていました。それは、ただ単純に、こう、普通に、愛しておられるのだ、と.....ああ、神様、神様！(p.199)	あたしは前からちゃんと知ってましたわ、あなたがあたしを 愛して いらっしやるということは。ただね、あなたの 愛情 は単純な、漠然としたものだとはばかり思っていたわ.....ああ、どうしましょう、どうしましょう！(p.448)	わたし、もう前から知ってましたわよ、でもただわたしにはいつも、あなたはわたしをただなんとなく、普通に、いい加減に 愛してくださ ってるんだと、そういう気がしていたんですよ.....まあ、どうしよう、どうしよう！(p.422)
28	Настенька, а теперь, теперь... я точно так же, как вы, когда вы пришли к нему тогда с вашим узелком. Хуже, чем как вы, Настенька, потому что он тогда никого не любил , а вы любите (p.173)	いや、あなたのときよりも悪いんです、ナースチェンカ、だって彼はそのとき 愛する 人は誰もいなかったのですからね。ところがあなたには 愛する 人がいる。(p.199)	(...)だってあの時はあの人には誰も 愛する 人がいなかったんですからね、それをあなたが 愛した んですから」(p.448)	(...)あのときあの人にはだれも 愛する 相手はいなかったんだし、そういう人をあなたは 愛した わけですからね。(p.422)

29	Я только хочу сказать, что вы бы никогда не узнали, что я вас люблю . Я схоронил свою тайну. (p.174)	あなたが決して知ることのなかったことを話したいんです。僕はあなたを 愛しています 。僕はこの秘密を守り通したかった。(p.200)	ぼくはただあなたが永久に知らずにすんだことを、ぼくがあなたを 愛してる ってことを、あなたに言いたいだけなんです。(p.448)	僕はただ、あなたにはけっして知ることのできないことを、つまり僕はあなたを 愛している ってことを言いたいだけなんです。(p.423)
30	вы терзались оттого, ну, оттого (уж я на зову это, Настенька), оттого, что вас отвергают, оттого, что оттолкнули вашу любовь , я почувствовал, я услышал, что в моем сердце столько любви для вас, Настенька, столько любви!.. (p.174)	ここで泣いていたとき、あなたが苦しんでいたとき(もう言ってしまうですよ、ナースチェンカ)、あなたが拒否され、あなたの 愛 が退けられたとき、僕は初めて感じたのです、分かったのです、僕の心 にあなたへの愛 がどれほどあふれているか、ナースチェンカ、あふれるばかりの愛です!.....(p.201)	(...)あなたがその、つまりその(こうなればもう言ってしまうですがね、ナースチェンカ)自分は棄てられた、自分の 愛 ははねつけられたのだと言って苦しんでいらしたとき、ぼくはこの 胸にあなたに対するあふれるほどの愛 をかんじたのです(p.448)	(...)あなたがその(...)自分の 恋 ははねつけられたのだと言って苦しんでおられたとき、僕は、この胸があなたのために思う 愛 で一杯になっているのを感じたんです(...) (p.424)
31	Когда вы сидели и плакали, я про себя думал (ох, дайте мне сказать, что я думал!), я думал, что (ну, уж конечно, этого не может быть, Настенька), я думал, что вы... я думал, что вы как-нибудь там... ну, совершенно посторонним каким-нибудь образом, уж больше его не любите . (p.175)	あなたがここに座って泣いていたとき、僕は心の中で思ったのです(ああ、どんなことを思ったかを話させてください!)、こう思ったのです(まあ、もちろんそんなことはありえないんですけどね、ナースチェンカ)、あなたは.....と僕は思ったんですよ、そう、何かのほつみで、.....まったくひょっとして、もう彼を 愛 していないのではないかと。(p.202)	あなたがここにすわって泣いていらしたとき、ぼくは心のなかで考えました(ああ、ぼくの考えたことを、とにかく言わしてください!)、ぼくはこんなことを考えました(つまりその、もちろん、そんなことはありうべきことじゃないんですがね、ナースチェンカ)つまり、ぼくはあなたは.....あなたはなにかの拍子で、もうあの人を 愛 さなくなったのではないかと考えたんです。(p.449)	僕は、あなたがなにかのはずみで.....ま、なにかこれとはまったく無関係なことからもうあの方が 好き でなくなったんじゃないかならうかとね。(p.424)
32	тогда я бы сделал так, я бы непременно сделал так, что вы бы меня полюбили	それなら僕があなたに 愛 されるようにしよう、きっとそうしよう、と。(p.202)	そうだとしたら、ぼくはこうする、あなたがぼくを 愛 してくれるようにぜひともやってみるんだと、こんなことを考えたんです。(p.449)	そうだったら僕はこうしてみせる、僕はぜひともあなたに僕を 好き にならせてみせるぞとこう思ったんです。(p.424)
33	ведь вы сами говорили, Настенька, что вы меня уже почти совсем полюбили . (p.175)	だってあなたは言ったでしょう、間違いなく言ったでしょう、ナースチェンカ、あなたは僕をもうほとんどすっかり 好き になったって。(p.202)	(...)自分の口からそう言ったんですからね、ナースチェンカ、もうすっかり ぼくが好き になったといってもいいくらいだって。(p.449)	あなただってそう言っていたでしょう、ナースチェンカ、もうほとんどすっかり僕が 好き になったって。(p.424)
34	остаётся только сказать, что бы тогда было, если б вы меня полюбили , только это, больше ничего! (p.175)	言い残しているのはただ、もしもあなたが僕を 好き になったとしたら、ということで、それだけです!(p.202)	言い残したことといえ、もしもあなたもぼくを 愛 するようになったら、そのときはどうかということ、ただそれだけで、ほかにはなにもありません!(p.449)	言い残していることと言え、もしもあなたが僕を 好き になったときは、そのときはどうかということくらい(p.424)

41	Я -- я не люблю его, потому что я могу любить только то, что великодушно, что понимает меня, что благородно (p.176)	わたしはあの人を 愛 していません。(p.206)	あたしはあんな人なんか 愛 してはいません。だってあたしの 愛 することのできる人は、心がひろく、あたしを理解してくれる、立派な人だけなんですもの。(p.450)	わたしーわたし、あんな 男好き じゃないわ、だってわたしは、心の広い、わたしを理解してくれる立派な人でなければ 好き になれませんもの。(p.427)
42	Но почему знать, добрый друг мой, -- продолжала она, пожимая мне руку, -- почему знать, может быть, и вся любовь моя была обман чувств, воображения (p.176-177)	どうだか分からないわね。もしかするとわたしの 愛 はなにかも気の迷い、想像の産物だったのかもしれないわ。(p.206)	「どうだかわかりませんわね。もしかすると、あたしの 愛情 だってはじめから終わりまで気の迷いだったのかも(...)」(p.451)	もしかしたら、わたしの 恋 はどこからどこまで気の迷い、空想の迷いだったかもしれませんわね (...) (p.427)
43	если вы чувствуете, что ваша любовь так велика, что может наконец вытеснить из Моего сердца прежнюю (p.177)	もしもあなたの 愛 がとても大きくて、最後には私の心から以前の 愛 を追い出す力があるとお感じになるなら.....(p.207) Love in 心	あなたの 愛情 が大きくて、結局はあたしの胸から以前の 愛 を追い出すことができると感じるでしたら.....(p.451) Love in 胸	もしもあなたが自分の 愛情 はこんなに大きいんだから、ついにはわたしの心から以前の 恋 など追い出せると感じておられるんでしたら.....(p.427)
44	если вы захотите сжалиться надо мною, если вы не захотите меня оставить одну в моей судьбе, без утешения, без надежды, если вы захотите любить меня всегда, как теперь меня любите , то клянусь, что благодарность... что любовь моя будет наконец достойна вашей любви ... (p.177)	もしもあなたがわたしを 哀れ に思ったら、わたしを一人ぼっちで運命のままに、慰めもなく、希望もないままに、放り出してしまいたくはないとお感じになるなら、もしも今 愛 してくださっているようにいつまでも 愛 してくださるなら、感謝の気持ちだけは間違いなく誓います、.....わたしの 愛 はやがてはあなたの 愛 に直するものになるでしょう.....(p.207)	もしもあなたがあたしを可哀そうだと思になったら、もしもあなたが慰めなければ希望もない運命のままに、あたしを一人ほうっておきたくないとお思になったら、もしもあなたがいまと同じように、これからいつまでもあたしを 愛 していきたいとお思になったら、その感謝の念だけでも誓って.....あたしの 愛 は、やがてはあなたの 愛 に価するものになると思いますわ.....(p.451)	もしもあなたがわたしをかわいそうに思って、わたしをひとり運命のままに、慰めも、希望もないままに、放ったらかしておきたくないとお思ったら、そしてもしもいまみたいにいつまでもわたしを 愛 しつづけたいとお思ったら、わたし誓って言いますが、感謝の気持ちは.....わたしの 愛情 は結局あなたの 愛情 にふさわしいものになると思います.....(p.427)
45	И стыд, и любовь , и гордость -- всё разом говорило во мне, и я чуть не в судорогах упала на постель. (p.161)	恥ずかしさも、 愛 も、それに誇りも、何もかもが一度にわたしの口から飛び出したのです。(p.168)	恥ずかしさと、 恋 しさと、プライドとーそれが一度に口について出したのです。(p.438)	恥ずかしさ、 恋 しさ、プライドなどーなにかも一時に表出しようとするため、わたしは痙攣でも起こしそうになって寝床に倒れてしまいそうでした。(p.406)
46	Когда ворочусь, и если вы меня не разлюбите , клянусь вам, мы будем счастливы. (p.161)	戻ってきて、もしも まだ あなたが 僕 を 愛 していたら、誓って言いますが、僕たちは幸せになるでしょう。(p.169)	それでここへ戻ってきて、もしもあなたの 愛 が 冷 めていなかったら、誓って言いますが、二人はきっと幸福になれるでしょう。(p.438)	僕がもどって来たとき、もしもあなたの僕にたいする 愛情 が さ めてなかったら、誓ってあなたに言うっておくけど、僕たちふたりは仕合せになれるはずです。(p.407)

In the case study text, this SL EW is used in relation to inanimate objects in ex.1, 2, 4 and 7. In ex.1, 2, 4 the translators translate the SL word with the word 好き (suki), which in Japanese refers both to people and inanimate objects, and has a mild connotation (in comparison, for

example, to the EW 愛する – ai-suru – “to love”). This is a formal literal equivalent. In ex. 7, however, even though the SL EW relates to the inanimate object “beauty”, the translators use more expressive TL EWs: Igeta uses the word 愛する (ai-suru), which matches the contextual connotation and is a formal literal equivalent. Konuma uses an expression 心を打ち込む (kokoro wo uchikomu), which is a synonymous expression to “love” and thus is a dynamic equivalent (a phrase is used instead of a single word) and a synonymy strategy. Kitagaki uses the verb 愛おしむ (ito’oshimu) which is also a synonym to the more frequent EW 愛する (ai’suru), but has a slightly different semantic structure. Besides the meanings “to love” and “to hold dear” it also has the meaning “to pity” (it is a complex verb, formed of two elements: 愛 – ai – love, and おしむ - oshimu – to cherish, regret). It is, then, a culture-specific EW in the Japanese language, which contains a semantic element not present in the SL EW. It represents a dynamic equivalent and an expansion strategy.

In the majority of cases in the text, the SL EW is used in the form of a verb to denote the love that one person feels towards the other (ex. 3, 5, 6, 8, 10, 13, 15, 16-19, 21-29, 31-36, 38-41, 46). Igeta and Konuma, in most of the cases, and Kitagaki in some of the above cases, choose the formal literal equivalent 愛する (ai-suru). In other cases they use formal synonymous equivalents: 好き (suki – “to like”) (Kitagaki in ex. 13,15,16,31,32,33,34,39,41; Igeta in ex. 33,34,39; Konuma in ex.6 and 33); 恋する (koi-suru – love) (Kitagaki in ex. 3,23,26; Igeta and Konuma in ex. 3). In ex.10 Kitagaki uses a TL EW 慕う (shitau – to adore, to yearn), which has a stronger connotation than the SL EW in the given context. Thus, it constitutes formal equivalence and an expansion strategy.

In other cases, the SL EW is used as a noun *любовь* (lyubov’) meaning “love”. Again, in the majority of cases the formal literal equivalent 愛/愛情 (ai/ aijou) is used: Igeta in ex. 9, 11, 12, 14, 20, 30, 44, 43; Konuma in ex. 11, 12, 14, 20, 30, 37, 42, 43, 44; Kitagaki in ex. 11, 12, 20, 30, 42, 43, 44, 45. In other cases the TL EW 恋/恋しさ (koi/ koishisa) is used. This is also formal equivalence (as the semantic fields and grammatical categories match) and synonymy strategy: Kitagaki in ex. 9,14,37; Konuma in ex. 9,45; Igeta in ex. 37,42,45.

***Влюблённость* (vlyublyonnost’) (limerence, crush, passion) (culture-specific)**

According to the Johnson-Laird and Oatley taxonomy, this EW expresses emotional relation and is based on the basic mode “happiness”.

This is a Russian culture-specific EW, which denotes the state of being passionately in love. There is an English term “limerence” coined in 1977 by the psychologist Dorothy Tennov that describes this involuntary state of mind which seems to result from a romantic attraction to

another person combined with an overwhelming, obsessive need to have one's feelings reciprocated. In contrast to love (when “love” is used in its meaning of an amorous feeling), it is not as permanent a feeling, but a temporal feeling of being attracted to a person. Christian theologians and some psychologists also suggest the following contrast: *влюблённость* (vlyublyonnost’) is a less conscious feeling, often based on physical attraction, while love (*любовь - lyubov*’) is based on many factors, such as intimacy, friendship, commitment, passion, etc. Other psychologists argue that the object of *влюблённость* (vlyublyonnost’) is not the physical body, but the whole person as an individual. It is an attachment to a person, sometimes an obsession with a person.

As the above shows, English does not have a natural word to denote this emotion.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Никакого знакомства! и только мечтаю каждый день, что наконец-то когда-нибудь я встречу кого-нибудь. Ах, если бы вы знали, сколько раз я был влюблен таким образом!.. (p.138)	信じられますか、一人の女性とも、一度も、一度だって!ぜんぜんつきあったことがないんです!そして毎日、ただ夢想しているのです、いつかいつに誰かに出会うには違いない、って。ああ、あなたが知っていたら、僕が何度こういう 恋 をしたことか!.....(p.117)	ああ、あなたをご存知ないでしょうが、ぼくはそれこそ何度今までにそんなふう に恋 をしたか知りやしません!.....(p.421)	いやまったく、あなたのご存知ないでしょうけど、僕は何度そんなふうにして 恋 をしたか知りないんですよ! (p.378)
2	Я оттого люблю вас, что вы не влюбили сь в меня. (p.166)	あなたを愛しているのは、あなたがわたしに 恋 をしなかったからなの。(p.179)	「あたしがあなたを愛しているのは、あなたがわたしに 恋 をなさらなかったからなのよ。(p.442)	「わたしがあなたを好きなのはね、あなたがわたしを 恋 するようなことをなさらなかったからですよ。(p.413)
3	не влюбляйтесь в меня... Это нельзя, уверяю вас. На дружбу я готова, вот вам рука моя... А влюбиться нельзя, прошу вас! (p.140)	私には恋をしないでください.....それは禁止です。間違えなく申し上げます。友情なら、結構です、ほら、こうして握手しましょう.....でも 恋 をしてはいけません、どうかお願いですから!(P.123)	あたしに恋をなさらないこと.....これだけはいけませんわ、よくって?お友達にならいつでもなりますわ、では握手しましょう...ただ 恋 をなさることだけは駄目、どうぞお願い!(P.423)	わたしに恋をしないでください.....(...)ですけど、 恋 はだめですよ、お願いね!」(P.382)
4	-- Послушайте, -- начала она, -- а ведь мне немножко досадно, что вы не влюбили сь в меня. (p.167)	あなたがわたしに 恋 をしないことが、少しばかり残念だったの。(p.184)	「あのねえ」と彼女は言いだした。「あなたがあたしに 恋 をなさらないので、あたしは少々おかんむりなのよ。(..)」(p.443)	あなたはわたしを 恋 してくれないんで、わたし少々癪にさわってるんですよ。(p.415)
5	как я подумаю, как подумаю, что я вас оскорбляла тогда, что смеялась над вашей любовью, когда вас хвалила за то, что вы не влюбили сь!.. О Боже!	あなたがわたしに恋をしなかったと言って褒めたりして、あなたの 恋 を笑ったりして、わたしはあなたをなんて侮辱したことでしょう、それを思う	あなたの愛情を笑ったり、あなたがあたしに 恋 をしなかったとってあなたを褒めたりして、あなたを侮辱したんですわ。(p.449)	わたしはあのときあなたを侮辱したんですね、あなたはわたしに 恋 をしなかったというのでそれを褒めるとき、わたしはあなたの恋をからかって

	(p.175)	と、わたし！……ああ、 神様！ (p.203)		いたわけなんだわ、それ を思うとそれを思うと！ ……ああ、いやだ！ (p.425)
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All three translators use a single formal equivalent 恋/ 恋する (koi/ koi-suru). Even though the Russian EW is culture-specific and does not have a direct equivalent in English, this Japanese EW appears to be a very close equivalent. 恋 (koi) is defined as a feeling of strong attachment towards a person who has died or a person with whom the experience of emotion cannot be together. It also denotes longing experienced by a couple. The SL EW has a broader meaning as it is not limited to cases when two people cannot be together and it is not necessarily a feeling accompanied by longing and sadness. Thus, it is a formal cultural equivalent because only some semantic elements of the SL and TL EWs match.

Мило (milo) (to hold dear, to cherish)

This EW is based on the emotion mode “happiness” and is used in relation to an object or a person that the experiencer likes. When a person thinks that something or someone is *мило* (milo), it means that this person likes and cherishes this object or person. This EW also conveys a sentimental feeling.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Уж это место мне мило (p.140)	ここは僕にとって 大切な 場所です。(p.121)	この場所さえもぼくに ってはもう なつかしいも のなのです。(p.422)	もうこの場所が僕には 懐 かしいんです。(p.381)

There is only one case when this EW is used in the text. The main character speaks about a place in town that is dear to him because when he was once walking there, he had many dreams and fantasies and the place itself was associated in his mind with those dreams. Igeta uses an EW 大切 (taisetsu), which means “important” or “precious”. It partly matches the semantic structure of the SL EW, but does not include the sentimental element. Thus, it is a formal equivalent and a synonymy strategy. Konuma and Kitagaki use the word 懐かしい/なつかしい (natsukashii), which is a Japanese culture-specific EW, that has a complex semantic structure and is used as an attribute to describe something or someone who is loved, missed, cherished, but often this object of the feeling is no longer close to the experience (of the emotion). This EW is often translated into English as “old good”, or “nostalgic”. Thus, the translators have used an EW that contains more semantic elements than the initial SL EW, which is a dynamic translation and expansion strategy.

Нравиться (nравit'sya) (to appeal to somebody)

This EW also belongs to the basic emotion mode “happiness” and denotes the feeling of happiness in relation to someone or something. There are two cases when this verb is used with a prefix *no-* (*po*) (ex. 2, 3), which is used to denote the start or the beginning of an action.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	а если вы хотите знать больше, то и мне она [робость] тоже нравится (p.137)	そしてもっと知りたい? 私も 気に入っています 。(p.116)	もっとお知りになりたいでしたら、あたしもやっぱりそういうのが 好き 。(p.420)	私もやはりそういう方が 好き なんです(p.378)
2	Виноват, не буду, у меня с языка сорвалось; но как же вы хотите, чтоб в такую минуту не было желания... -- Понравиться , что ли? (p.138)	「 気に入られたい 、っていうことかしら」(p.117)	気に入られたい とでもおっしゃるの?(p.420)	「(...) だけど、こんな場合に望みを持つなあって、無理ですよ.....」 「 好かれたい とでもおっしゃるの?」(p.378)
3	Отчего же, наконец, этот приятель, вероятно, недавний знакомый, и при первом визите, -- потому что второго в таком случае уже не будет и приятель другой раз не придет, -- отчего сам приятель так конфузится, так костенеет, при всем своем остроумии (если только оно есть у него), глядя на опрокинутое лицо хозяина, который, в свою очередь, уже совсем успел потеряться и сбиться с последнего толка после исполинских, но тщетных усилий разглядеть и упустить разговор, показать и с своей стороны знание светскости, тоже заговорить о прекрасном поле и хоть такую покорностью понравиться бедному, не туда попавшему человеку, который ошибкою пришел к нему в гости? (p.145)	いっぼう、こちらはこちらで、何とか会話をなめらかに、多彩な物にしようと思つて、自分だって社交界の知識もあるのだということをひけらかし、女性の話を持ち出したりして、こうした従順さを示してまで、彼を訪問しようなどという間違つた考えから飛び込んできてしまった哀れな人物の 気に入ろうと 、膨大な、しかも役に立たなかつた努力のすえに、もうすっかり我を忘れて、最後の分別も失ってしまつていゝのです。(p.133)	一方主人はまた主人で、なんとかして会話を滑らかにしたり、会話にいろいろを添えたり、こちらに進んで社交界の知識をひけらかしたり、負けずに女性の噂をもちだしたりして、せめてそういう従順さで、ひよんなことから間違つてお門違いのところへとびこんできた気の毒な客になんとか 気に入られよう と、いたずらに大努力をしたあげくの果てに、もうすっかり途方に暮れて、どうしたらいいかわからないという有様なんですからな。(p.426)	どうしてこの友だちは、大変機知に富んだ男だというのに、あるじの恐慌を起こした顔を見て、こんなにもじもじしたり、こんなに固くなつたりし、あるじはあるじで、話をなめらかにしたりいろいろいろ彩をそえたりして、自分のほうからも社交界の知識のほどを見せ、やはり女性の話などを持ち出したりして、せめて大いに従順なところくらい見せて、お門ちがいにまちがって彼のところへお客に來たその気の毒な男に 気に入られよう と超人的な努力ではあるがむだな努力をしたあげく、もうすっかり途方に暮れてしまい、とことんまでわけがわからなくなつてしまうんでしょう?(p.378)

There are three different equivalents that the translators use. Igeta uses the formal equivalent *気に入る* (*kini iru*). It is formal equivalence since the grammatical form of the SL EW is preserved (the object of emotion is the subject in the sentence), and the content (semantic structure) of the TL EW also matches that of the SL EW. This is literal translation.

Konuma uses the same translation in ex. 2, 3, but in ex.1 he chooses the TL EW 好き (suki), which is a dynamic equivalent since the grammatical shift strategy is used.

Kitagaki uses three different equivalents in the three cases when the SL EW appears in the text. In ex. 1 it is 好き (suki), and dynamic equivalence and grammatical transposition strategy are used. In ex.2 it is a passive form of the verb 好く (suku), to like. Here the translator managed to preserve the grammatical structure of the SL EW and the content. This is a formal literal equivalent. In ex. 3 he uses another formal literal equivalent, 気に入る (kini iru).

Наслаждаться (naslazhdat'sya) (to enjoy)

In Russian this EW is based on the basic emotion mode “happiness” and is used to denote the highest degree of pleasure and enjoyment.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	эти цветы только так покупаются, то есть вовсе не для того, чтоб наслаждаться весной и цветами в душной городской квартире (p.133)	これは息苦しい都会の家で春を楽しむための鉢ではなくて(p.108)	こんな草花が買われるのも、息苦しい町なかの家で春の花を楽しむためではさらさらなく(p.417)	この草花はただ分けも泣く買われたのじゃない、つまり春、息苦しい町なかの住居で花を楽しむためではさらさらない、もうすぐみんな別荘へ出かけるので、この草花もこの草花ももってゆくつもりなのだ。(p.373)

The three translators use a single EW 楽しむ (tanoshimu) for the SL EW. This constitutes a formal literal equivalent as both the form and the semantic structure match those of the SL EW.

Ненависть (nenavist') (hatred)

This EW is based on the basic emotion mode “disgust” and expresses an intense degree of this feeling.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
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	Почем знать, может быть, сегодня же кончится, потому что я его ненавижу , потому что он надо мной насмеялся (p.176)	なぜならわたしはあの人を 憎んでいる から。(p.204)	だってあたしはあの人を 憎んでいる んですもの。(p.450)	(...)だってわたし、あの人を 憎んで るんですもの (...) (p.426)
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There is just one case when this EW appears in the text, as the general mode of the text is characterized by bright, happy, sentimental feelings. All three translators use a formal literal equivalent 憎む (nikumu), which matches the SL EW in form and semantic structure.

Презрение (prezreniye) (despise)

The Johnson-Laird and Oatley taxonomy assign this EW to the basic mode “disgust”, as the word “despise” is based on the emotion “hate” (in turn, the underlying emotion for “hate” is “disgust”). Again, the general “happy” sentimental mode of the text explains the very few cases when EWs relating to negative emotions are used. In this text the word is used in the form of a verb and denotes a feeling in relation to something or someone (that the experience of emotion considers) low, dishonourable, not worthy of respect.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Он презрел это; он насмеялся надо мною, -- бог с ним! (p.176)	あの人 は それを 軽蔑 したんです。わたしを笑いものにしたの。(p.206)	それなのにあ の 人はそれを 軽く 見て、あたしをかかったんですわ。(p.450)	それなのにあ の 人はそれを 馬鹿 にして、わたしを笑いものにしたんですよ、—あんな男なんかどうだっていいわ！(p.426)

Igeta uses the EW 軽蔑する (keibetsu suru – to despise, disdain, scorn), which is a one-to-one formal literal equivalent with the SL EW. Konuma uses the phrase 軽く見る (karuku miru – underestimate, downplay, belittle), which is a dynamic equivalent (because a phrase is used instead of a single word) and reduction strategy. Also, the SL EW denotes a stronger feeling, while the Japanese equivalent expresses milder feelings. Kitagaki uses the phrase 馬鹿にする (baka ni suru), which literally means to “make a fool of somebody” or “mock”. However, while it is a synonymous expression to the SL EW, it does not contain the semantic element “disgust” and “hate”. Also, the TL EW is more colloquial than the SL EW (which, in contrast, is rarely used in spoken discourse but is more often used in literary discourses). Thus, it is a dynamic equivalent and reduction strategy.

Приветливо (privetlivo) (in a friendly, communicable, sweet, gentle way) (culture-specific)

This Russian word is based on the emotion “happiness” and denotes a general friendly attitude. It is culture-specific as there are hardly any one-to-one equivalents. It derives from the word *привет* (privet), which is an expression of good will, sympathy and is used as a greeting between intimate friends. Thus, the adverb *приветливо* (privetlivo) describes such an attitude.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Это был такой миленький каменный домик, так приветливо смотрел на меня, (p.132)	かわいい石造りの家で、 愛想たっぷり に僕を見つめて、隣の不細工な建物どもをつんとした優越感をもってながめているので、この家のそばを通る時には、僕の心は喜びに震えるのだった。(p.106)	いつも 愛想よく 私を見つめ(p.417)	それはとてもかわいいらしい石造の家で、僕を眺めるその様子がとても 愛想がいい し、不恰好な近所の家を見まわしているその目つきがいかにも誇らしげなため、そのそばを通り過ぎるたびに、僕の心臓は喜びに踊るほどだった。(p.373)
2	Все проезжие смотрели на меня так приветливо , что решительно чуть не кланялись; все были так рады чему-то, все до одного курили сигары. (p.134)	通り過ぎていく馬車に乗った人々は にこやかに 僕を眺め、今にも僕にもお辞儀をせんぱりだった。(p.110)	誰も彼もなぜかいかにも 嬉しそう で、みな例外なく葉巻をくゆらせている。(p.418)	通行人はみんな、じつに 愛想よく 僕を見るので、いまにもお辞儀でもするのではないかと思うくらい。(p.374)

Kitagaki in ex.2 and all three translators in ex.1 use a very close equivalent in its three slightly different forms: **愛想たっぷり** (aisou tappuri), **愛想よく** (aisou yoku), **愛想がいい** (aisou ga ii). They all are based on the EW **愛想** (aisou), which, in one of its meanings is a very close equivalent to the SL EW (kindness, favor, affection in relation to another person), but also has two culture-specific meanings: (1) refreshments, sweets, tea, etc., served to demonstrate hospitality and affection; (2) the bill at a restaurant. Thus, it is a culture-specific word which, in one of its semantic elements, matches the contextual meaning. It is formal equivalence and an expansion strategy.

In ex.2 Igeta uses an adverb **にこやかに** (nikoyakani) which denotes a gentle, peaceful, smiley, cheerful disposition. It matches the SL EW, and is a formal equivalent and a synonym strategy. Konuma in ex.2 uses the word **嬉しそう** (ureshisou), which is also a formal equivalent and a strategy of translation by a superordinate, basic EW, as it denotes a general happy feeling.

Ponom (ropot) (discontent, grumble)

This EW is based on the emotion mode “anger”, and is used in relation to something or someone that the experience of the emotion dislikes, is displeased with, or offended by. As a noun it could denote reproach, complaint, dissatisfaction or blame.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Тогда это письмо скажет вам, что я не ропшу и не обвиняю вас. (p.163)	それならこの手紙はあなたに 不満を言 ったり非難したりするものではありません。(p.173)	わたくしが 不平ももらさ ず、あなたを非難するものでもないことを、この手紙があなたにお知らせするにちがいありません。(p.440)	わたくしは 不平も言 わないし、あなたを責めもしないということは、この手紙からもおわかりと思います。(p.409)

In the example from the text this EW is used as a verb *роптать* (ropat’ – to express discontent or to grumble). All three translators use synonymous expressions: 不満を言う (fuman wo iu – to express discontent), 不平をもらす (fuhei wo morasu – to complain, to grumble), and 不平を言う (fuhei wo iu – to complain, to grumble). These all match the semantic structure and grammatical form of the SL EW, and are, thus, formal literal equivalents.

3.2.3 Caused emotion words

Caused emotion words are based on one of the basic emotion modes and have a cause or reason which is known to the experiencer of the emotion.

Трусить (trusit’) (to be scared)

This EW is based on the basic mode “fear”, and is used to denote a feeling of fear that is evoked by a known factor. In Russian, it also has a colloquial connotation. It is derived from a root *трус* (trus), which has a meaning “to shake” and “to shiver”. In ex.1 the word is used with a prefix which denotes the beginning of an action and an outburst of emotion.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
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1	Когда он не пришел, когда мы прождали напрасно, она же нахмурилась, она же заробела и струсила (p.165)	彼が姿を見せず、もう待ち続けても無駄だと分かると、彼女の表情はくもり始め、すっかり おじけづいて しまい、臆病になっていった。(p.178)	彼がとうとう姿を見せず、二人が待ちぼうけをくわされたとわかったとき、その彼女は眉をひそめ、急に怖気づき、妙に びくびく しはじめたではないか。(p.441)	(...)彼女はベソをかき、 おどおど しはじめ、臆病になってしまった。(p.411)
2	в припадке, -- сказал я, -- вы трусите ; вы думаете, что он не придет. (p.166)	「 怯えている んですね、彼は来ない、と思って」(p.180)	あなたは びくつく ているんだ。あの人はやってこないと思ってるんでしょう(p.442)	あなたは びくびく してらっしゃるんですよ、あの人が来ないんじゃないかと思って(p.413)

The equivalents おじけづく (ojikezuku) (Igeta, ex.1), びくびくする (bikubiku suru) (Konuma ex.1, Kitagaki ex.2), and びくつく (bikutsuku) (Konuma ex.2) all have the semantic element “to shiver from fear”. Thus, these are formal equivalents and synonyms. Igeta in ex.2 uses the equivalent 怯える (obieru), which renders the basic emotion “fear”, but does not contain the colloquial shade and the semantic element “shiver”; thus, it is a formal equivalent and reduction strategy. Kitagaki in ex.1 uses the equivalent おどおどする (odo’odo suru), which contains the semantic element “fear”, and is colloquial. However, it does not contain the element “shiver”; it is a formal equivalent and reduction strategy. The prefixal form in ex. 1 is rendered by Igeta and Konuma: they add the verb はじめる (hajimeru – to start) to the main verbs (おじけづく – ojikeduku – in the case of Igeta; びくびくする- bikubiku suru – in the case of Konuma) to form complex verbs- “start shivering”. Kitagaki omits this semantic element.

Волнение (volneniye) (agitation, unrest, worry)

This EW expresses an emotion that is linked to the feeling of anxiety, which, in turn, is based on the emotion mode “fear”. The word derives from the root *волн-*, which denotes waves (on water). The word has three meanings: (1) movement of waves on the surface of water, (2) intense anxiety and agitation, unrest, (3) (plural) social disorders and riots. It does not always denote a negative emotion, but rather a generally agitated emotional state.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	я робок с женщинами, я в волнение	僕は女性に対して臆病で、今は 興奮 していて、それは否定しません。(p.115)	確かに、女性に対してひどく臆病です。僕は 興奮 しています(p.420)	僕は女性にたいして臆病なんです、僕はいまわくわくしているんですよ (...) (p.377)
2	тоже не мог ничего говорить от волнения . (p.170)	僕も 興奮 から何も言えなかった。(p.190)	私もやはり 興奮 のあまりになにも言うことができなかった。(p.445)	僕は 興奮 しているためになにも一つ言えなかった。(p.418)

3	Настенька! -- закричал я наконец, не будучи в силах преодолеть свое волнение , -- Настенька! вы терзаете меня! (p.173)	「ナースチェンカ！」僕は 興奮 を抑えられずに、ついに叫び声を上げた。「ナースチェンカ、あなたは僕の心を引き裂いています！あばたは僕の心を傷つけ、僕を殺してしまいます、ナースチェンカ！ (p.197)	「ナースチェンカ！」と、とうとう 興奮 を抑えきれずに私は叫んだ。「ナースチェンカ！それはぼくをさいなむというもんです！ぼくのハートを傷つける、ぼくを殺すというもんですよ、ナースチェンカ！ぼくは黙ってはいられません！ (p.447)	「ナースチェンカ！」僕はついに、自分の 興奮 をおさえきれなくなって、こう叫んだ。「ナースチェンカ！それは僕をさいなむというですよ！ (...)」 (p.421)
4	Ну, оставим, оставим это, перебила Настенька, задыхаясь от волнения (p.177)	ナースチェンカは 興奮 して息を切らし、言葉途切れた。 (p.206)	「(...)でも、もうよしまししょう、よしまししょうねこんな話は」と 興奮 に息をあえがせながら、ナースチェンカは自分で自分をさえぎった。 (p.451)	「(...)ま、よしまししょう、こんな話はよしまししょう」ナースチェンカは 興奮 に息をはずませながら、自分で自分をさえぎった。 (p.427)

The three translators use a single TL EW in most cases: **興奮** (koufun) which is a close equivalent to the contextual meaning of the SL EW (agitation, unrest). Thus, it is a formal literal equivalent. Kitagaki in ex.1 uses the EW わくわくする (wakuwaku suru), which denotes an arousal caused by expectation or joy, or general unrest. This constitutes a contextual equivalent, but does not match all the semantic elements of the SL EW. Thus, it is a dynamic equivalent and the reduction strategy is used.

Недоумение (nedoumeniye) (perplexity, bewilderment)

This Russian EW denotes a feeling of anxiety caused by perplexity, doubt, uncertainty and an inability to understand what is going on. This feeling is based on the basic emotion mode “fear”.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Я смотрел на нее в недоумении . (p.171)	僕は 当惑 して彼女の顔を見つめた。 (p.192)	私は 狐につままれたよう に彼女の顔を見つめた。 (p.446)	僕は な気持ちで彼女の顔を見つめていた。 (p.419)

There is just one instance when this EW is used in the text. Igeta translates the word with **当惑する** (touwaku suru), which has the meanings “to be bewildered” and “to be confused,” however, it also has the meaning “to be embarrassed,” which does not match the meaning of the SL EW. Thus, it is a dynamic equivalent (the TL EW is a verb, while the SL EW is a noun), and also an expansion strategy. Konuma uses the expression **狐につままれたように** (kitsune ni tsumamareta youni), which is a proverb literally translated as “as if bewitched by a fox”, and has the meanings of “bewildered” and “confusion as to what is happening”. This is a dynamic

translation (as a proverb is used instead of a single word), an expansion strategy in its use of a more expressive equivalent, and a culture-specific expression.

The Kitagaki translation appears to be a misprint that has not been mentioned in any misprint lists.

***Ompada* (otrada) (pleasure, comfort; culture-specific)**

This EW denotes the emotion of happiness and is based on the mode “happiness.

This is a culture-specific EW in Russian language, which denotes a comforting, pleasant object or person, something or someone that brings comfort, joy or pleasure and which makes the soul happy and calm. This EW is also often used in Biblical and related texts and thus has a meaning peculiar to such discourse; it also relates these feelings to the state of the soul (whereas emotions and feelings are most often treated as appearing in the heart, or as bodily sensations).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	отчего же каким-то волшебством, по какому-то неведомому произволу ускоряется пульс, брызжут слезы из глаз мечтателя, горят его бледные, увлажненные щеки и такой неотразимой отрадой наполняется всё существование его? (p.150)	何かの魔法によって、神秘的な気まぐれによって、どうして、夢想家の心臓の鼓動は早まり、両目から涙があふれ、彼の青白く、涙に濡れた頬は燃え上がり、彼の存在全体が魂を奪うような 愉悦 に満たされるのでしょうか? (p.143)	全身がどうにもならない 喜び でみたされる(p.430)	(...)全身あのようなどうしようもない 喜び に満たされる(p.393)

Igeta uses a close equivalent 愉悦 (yuetsu), which denotes a “feeling of happiness that comes from the heart”. It is a close formal equivalent and a synonymy strategy. Konuma uses the equivalent 喜び (yorokobi), which is a very general Japanese EW for “happiness”, thus, it is a formal equivalent and translation by a superordinate. Kitagaki also uses the EW 喜び (yorokobi), but with an intensifying attribute どうしようもない (doushiyoumonai – “overriding”); it is thus a dynamic equivalent (a phrase is used to render a single word) and a translation by a superordinate.

***Bespokoistvo* (bespokoistvo) (unrest, worry)**

This EW is used to denote a state of anxiety and unrest, and is based on the basic mode “fear”. In Russian, it is a complex word, formed as a negation of the word *спокойствие*

(spokoistvie – “composure”, “tranquility”, “calmness”). In the text it is used in its noun form and adverbial form *беспокойно* (bespokoino – restlessly).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	меня целые три дня мучило беспокойство (p.133)	この三日間というもの、僕が 不安に襲われていた ことはすでに申し上げたとおりだ。(p.107)	私はこれでまる三日間というもの 不安定に悩ま されていた(p.417)	僕は丸三日間 不安に悩み とおしたのだが、やっとその原因に思いあたった。(p.372)
2	Нет, этого нельзя, -- сказала она беспокойно , - этого не будет; этак, пожалуй, и я проживу всю жизнь подле бабушки. Послушайте, знаете ли, что это вовсе нехорошо так жить? (p.151)	「いいえ、それはいけないわ」彼女は 不安そうに 言った。(p.147)	「いいえ、それはいけませんわ」と彼女は 不安そうに いった。(p.431)	「いいえ、それはいけませんわ」と、彼女は 心配そうに 言った。(p.395)

In most cases the translators use the formal literal equivalent 不安 (fuan) or its synonym 不安定 (fuantei). Kitagaki in ex.2 uses the EW 心配 (shinpai), which is also a formal equivalent and synonymous to the EWs mentioned above.

Восторг (vostorg) (excitement)

This Russian EW denotes a feeling of intense excitement, delight and elation, which is based on the basic mode “happiness”. It is used in the text relatively often as the mode of the text and the characters are very emotional. It appeared in the text in its noun form *восторг* (vostorg - excitement) and verbal form *восторгаться* (vostorgat'sya – to get excited, to praise excitedly).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	О, вы угадали с первого раза! -- отвечал я в восторге (p.137)	「ああ、最初から見破ったんですね!」僕は 有頂天 になって答えた。(p.115)	「ああ、まったくそのものズバリですよ!」と私は 有頂天 になって答えた。(p.420)	「いやあ、あなたはのっけから僕を見ぬいてしまいましたね!」僕はその娘が頭がいいらしいので、大いにうれしくなつて、こう答えた。(p.377)
2начал я, задыхаясь от восторга (p.137)	(...)僕は 有頂天 になって 息を詰 ませた。(p.116)	(...)嬉しさに 息をあえが せて言い出した。(p.420)	「僕にたいする仕向け方がお上手なもんだから」と、僕はうれしさに 息をはずませ ながら、こんなことを言いだした。(p.378)

3	<p>я на всё согласен, на всё готов, -- вскричал я в восторге, (p.140)</p>	<p>「(...)どんなことにも賛成します。どんなことでも結構です」有頂天になって叫んだ。(p.122)</p>	<p>「(...)ぼくはなんのことでも引き受けます、どんなことでもするつもりです」と私は有頂天になって叫んだ。(p.423)</p>	<p>「(...)何事も覚悟しています」と、僕は夢中になって叫んだ。(p.381)</p>
4	<p>задрожав, бросилась в его объятия, и, вскрикнув от восторга, прижавшись друг к другу, они в один миг забыли и горе, и разлуку, и все мучения (p.151)</p>	<p>彼らは喜びの声を上げ、互いを抱きしめ、遠い祖国での悲しみも別離も、すべての苦しみも、陽気な物も、老人も、暗い庭も、一瞬にして忘れ去ってしまうのです。(p.145)</p>	<p>(...)『あたしはもう自由の身なのよ』と囁くが早いか、全身をふるわせて、いきなり彼の抱擁の中に身を投げる。そして喜びの声をあげ、お互いにひしと抱き合うと、二人はたちまち悲しみも、別離も、すべての苦しみも、遠い故国のあの陰気な家のことも、老人のことも、淋しい庭のことも、その上で熱い最後の接吻をかわし、絶望的な苦しみに麻痺した彼の抱擁から身をもぎはなしたあのベンチのことも、すっかり忘れてしまいます.....(p.431)</p>	<p>ふたりは歓喜の叫び声もろとも、たがいにひしと体を寄せ合って、たちまち悲しみも、別離も、苦しみも、陰気くさい屋敷のことも、老夫のことも、(...)彼女が最後の情熱あふれる接吻をかわすと同時に、絶望的な苦悶に麻痺した彼の抱擁から抜け出していったあのベンチのことも忘れてしまう.....(p.394)</p>
5	<p>Идет, Настенька, идет! -- закричал я в восторге, -- и если б я уже двадцать лет вас любил, то все-таки не любил бы сильнее теперешнего!</p>	<p>「いいですとも、ナースチェンカ、いいですども！」僕は有頂天になって叫んだ。(p.154)</p>	<p>「いいですよ、ナースチェンカ、いいですども！」と私は有頂天になって叫んだ(p.433)</p>	<p>「いいですよ、ナースチェンカ、いいですども」僕は有頂天になって叫んだ。「たとえ僕がもう二十年もあなたを愛してきたとしても、いまより烈しく愛したことはないくらいですよ！」(p.399)</p>
6	<p>Да и по всему я вижу, что он человек деликатный, что он поступил хорошо, -- продолжал я, всё более и более восторгаясь от логичности собственных доводов и убеждений (p.162)</p>	<p>「(...)」僕は自分の結論と確信のもつ論理的なことにますます熱くなって続けた。(p.172)</p>	<p>「(...)それにすべての点から見て、その人はデリケートな人間で、その行動も立派だったようにぼくには思われます」と自分の論証ぶりと信念が論理的なのにますます有頂天になって、私はさらに言葉が続けた。(p.439)</p>	<p>(...)僕は自分の論証と確信が論理的であることにますます感激して.....(p.408)</p>
7	<p>За что? за то, что меня бог послал? -- отвечал я, глядя в восторге на ее радостное личико. (p.163)</p>	<p>「感謝って？神様が僕を送ってくれたことに？」喜びに輝く彼女の可愛い顔を有頂天になって見ながら言った。(p.174)</p>	<p>「なんのためのお礼です？神様がぼくを送ってくれたことに対するお礼ですか？」とその喜びにあふれた美しい顔を有頂天になってながめながら、私は答えた。(p.440)</p>	<p>「なにがですか？神さまが僕をお遣わしくくださったことですか？」僕は相手のうれしそうな顔をうっとり眺めながら、そう答えた。(p.410)</p>

8	Rosina! -- запели мы оба, я, чуть не обнимая ее от восторга, она, покраснев, как только могла покраснеть, и смеясь сквозь слезы, которые, как жемчужинки, дрожали "а ее черных ресницах. (p.164)	僕たちは二人で歌い始めた。歓喜に包まれて、僕は危うく彼女を抱き閉めるところだった。彼女は赤くなって、もう本当に真っ赤になって、そして涙を浮かべながら笑い声を上げた。(p.176)	「Rosina!」二人は声を揃えてうたいだした。私はあまりの嬉しさに彼女を抱きしめんばかりにして、また彼女はこれ以上は無理なくらい顔を真赤にして笑いながら。(p.441)	「Rosina!」とふたりは歌いだしたが、僕は感激のあまり彼女を抱かんばかりだし、彼女のほうは顔を赤らめられるかぎり赤らめ、涙を浮かべながら笑っていて、その涙が黒いまつ毛にかかって真珠のように震えていた。(p.411)
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There are 4 equivalents that the translators use, depending on the context. The Kitagaki translation is the most dynamic one, as he does not stick to one equivalent throughout the text.

The most common translation for Igeta and Konuma (Kitagaki uses it only once) is the expression 有頂天になる (utyouten ni naru), which denotes an intense excitement, exaltation and rapture. This word derives from Buddhism and denotes the highest sky in the world, as well as the feeling that one would experience once he or she reaches it. It is a dynamic equivalent and an expansion strategy, as a more expressive, and culture-specific EW is used in the TL. (Used in Igeta ex. 1, 2, 3, 5, 7; Konuma ex. 1, 3, 5, 6, 7; Kitagaki ex.5).

Konuma and Kitagaki also use the EW 嬉しさ (ureshisa), which is a general word for the basic emotion “happiness. Thus, it is formal equivalence and translation by a superordinate. (Used in Konuma ex.2, 8; Kitagaki ex.1,2).

In ex.4 Konuma and Kitagaki use the EW 喜び (yorokobi) which is also a formal equivalent and a superordinate.

Kitagaki in ex.4 and Igeta in ex.8 use the EW 歓喜 (kanki), which denotes an intense degree of happiness and excitement. When spelled in the same way, but pronounced “kangi” in Japanese, it has culture-specific Buddhist meaning, denoting “religious joy”. These translations are thereby formal equivalents and translations by a synonym and a culture-specific EW.

In ex.6 Igeta uses the adverb 熱く (atsuku) to render the SL EW. In the TL this EW is used to denote (1) an emotional state caused by anger, (2) a state when a person is absorbed by something or someone, or is crazy about something or someone. Even though, it is not a direct equivalent, in the given context and with the subtext analyzed, the (2) meaning matches the SL EW, as the character gets overexcited about his own ideas and gets absorbed in his speech. It is, thus, a dynamic equivalent and a translation by paraphrase or a synonym.

Kitagaki in ex. 6 and 8 uses the EW 感激 (kangeki), which denotes an uprousal, an intense emotion, and is a generic emotion word in Japanese. It matches the contextual meaning in the given example and thus it is a formal equivalent and a translation by a superordinate.

In ex. 7 Kitagaki uses an EW うっとり (uttori to), which is used to denote the pleased state that a person experiences when looking at something beautiful. It matches the contextual meaning of the SL EW, but has a narrower semantic field than the SL EW. Thus, it is a dynamic equivalent and a reduction strategy.

Доволен (dovolen) (content, satisfied)

This EW is based on the basic emotion mode “happiness” and a known cause of the emotion.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Он доволен , потому что покончил до завтра с досадными для него делами (p.147)	彼は 満足 しています。というのも明日までは、彼にとっていまましい 仕事 がないのですから。(p.137)	彼は自分にとっていやでたまらない仕事と明日まで縁切りになったことで 満足 し、教室のベンチから解放された大好きな遊戯やいたずらをしに走る小学生みたいに、大喜びなんです。(p.428)	彼は 満足 しているのは、あしたまでは自分がいやでたまらない 仕事 とおさらばできたからで、教室の板椅子から解放されて好きな遊びやいたずらをしに飛んでゆく小学生みたいに喜々としているのです。(p.390)

All three translators have used the formal literal equivalent 満足する (manzoku suru), which matches both the form and the semantic structure of the SL EW.

Досада (dosada) (annoyance)

This EW is based on the emotion mode “anger” and the conscious awareness of its cause. It is a feeling of irritation or annoyance brought about by failure or misfortune. This EW can also denote the cause of anger or (as an adjective) describe a person that causes annoyance. In the text it is used in the form of a noun, adjective, and a verb.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Не досадуйте (p.138)	怒らない てください。(p.118)	どうぞ お怒り にならないで。(p.421)	気を悪く なさないてください。(p.379)

2	Он доволен, потому что покончил до завтра с досадными для него делами (p.147)	彼は満足しています。というのも明日までは、彼にとって いまましい仕事 がないのですから。(p.138)	彼は自分にとって いやでたまらない仕事 と明日まで縁切りになったことで満足し、教室のベンチから解放された大好きな遊戯やいたずらをしに走る小学生みたいに、大喜びなんです。(p.428)	彼は満足しているのは、あしたまでは自分が いやでたまらない仕事 とおさらばできたからで、教室の板椅子から解放されて好きな遊びやいたずらをしに飛んでゆく小学生みたいに喜々としているのです。(p.390)
3	он наверно бы ничего не припомнил, ни того, где ходил, ни того, где стоял теперь, и, покраснев с досады , непременно солгал бы что-нибудь для спасения приличий (p.148)	彼はどこを歩いてきたか、今どこに立っているか、きっと何一つ思い出すことができないでしょう。そして、その くやしさに真っ赤 になって、格好をつけようとして適当な出まかせを言うに決まっています。(p.139)	おそらく彼は、どこをどう通ってきたかも、いまどこに立っているかも、まるっきり思い出すことができずに、 いまましい さに顔を赤らめ、体裁をつくろうために、きつとにか口から出まかせのことを言うにちがいません。(p.428)	彼はきつと、どこを歩いてきたのかも、いまどこに立っているのかも、さっぱり思い出せずに、 腹立たしさ に顔を赤らめて、体裁をつくろうためになにか出たらめを言うにちがいません。(p.390)
4	Нахмурясь с досады , шагает он дальше (p.148)	くやしさに顔をしかめて 、彼は歩き続けます。(p.139)	いまましい さに顔をしかめて、彼は先へと歩いてゆく。(p.428)	いまましい さに顔をしかめて、彼は先へと歩みを運んでゆくわけです (...) (p.391)
5	Вы не улыбнетесь и не подосадуе те на мои нетерпеливые строки. (p.163)	あなたはわたしの性急な文章を笑ったり、 怒 ったりはなさらないでしょう。(p.173)	わたくしのこの性急な手紙をお読みになりましたも、あなたはニヤニヤ笑ったり、 お気を悪く はなさらないでしょう。(p.440)	ですからわたくしのこのこらえ性のない手紙をごらんになっても苦笑なさったり、 いまましく なったりなさらないと思います。(p.409)
6	-- Послушайте, -- начала она, -- а ведь мне немножко досадно , что вы не влюбились в меня. (p.167)	あなたがわたしに恋をしないことが、少しばかり 残念 だったの。(p.184)	「あのねえ」と彼女は言いだした。「あなたがわたしに恋をなさらないので、あたしは少々 おかんむり なのよ。(…)」(p.443)	あなたはわたしを恋してくれないんで、わたし少々 癪 にさわってるんですよ。(p.415)
7	Да, да! -- отвечала Настенька, -- я и не подумала; конечно, всё может случиться, -- продолжала она самым сговорчивым голосом, но в котором, как досадный диссонанс, слышалась какая-то другая, отдаленная мысль. (p.168)	[わたし、思ってもみなかったわ。もちろん、どんなことだって起こりうるんだわ] 彼女はこの上なく素直な声で続けた。しかしその声には、なんだか別の、それとはかけ離れた考えが、 いまま しげな不協和音になって、響いていた。(p.186)	「あたし、そんなこと考えてもみませんでしたけど、確かに、どんなことでもありうるわけですから」と彼女はいたって素直な声でつづけたが、その声にはなにかそれとは裏腹な別な考えのようなものが、 腹立た しい不協和音となってひびいていた。(p.444)	(…)その語調にはなにか別の、それとは無関係な考えが、 いら立た しい不協和音のように響いていた。(p.416)

Even though the SL EW is based on the emotion mode “anger”, in the TT the translators use EWs that are based on different basic emotions.

The equivalents that match the basic mode of the SL EW are 怒る (okoru – to be angry – in Igeta ex.1, 5, Konuma ex.1), 腹立たしさ (haradatashisa – anger, jealousy – Kitagaki ex.3,

Konuma ex.7), おかんむり (okanmuri – cross, discontented, angry – Konuma ex.6), いら立たしい (iradashii – nervous, annoyed, impatient – Kitagaki ex.7), 癪にさわる (shaku ni sawaru – offensive, provoking – Kitagaki ex.6). They are also based on the emotion “anger” and thus they match the semantic structure of the SL EW and are literal formal equivalents. The only exception among these is the expression 癪にさわる (shaku ni sawaru – offensive, provoking – Kitagaki ex.6), which is an idiomatic expression in Japanese and thus the grammatical categories do not match. Therefore, it constitutes a dynamic equivalent, synonymy strategy and the use of a more expressive equivalent. The TL EWs いまいましい/いまいましさ (imaimashii/imaimashisa – detestable, abhorrent) used in Igeta ex.2,7, Konuma ex.3,4, Kitagaki ex.4,5) are formal literal equivalents, as they match the SL EW in form and semantics.

In other cases, TL EWs based on the emotion mode “sadness” or “disgust” are used. 気を悪くする (ki wo waruku suru – to be upset – Kitagaki 3, Konuma 5), くやしき (kuyashisa – Igeta ex.3,4 – chagrin, frustration), and 残念 (zannen – regrettable, pitiful – Igeta ex.6) are based on the mode “sadness”. These are dynamic equivalents as a translation by EWs based on different emotion mode is used.

There is also a case when an EW based on the mode “disgust” is used. This is いやでたまらない (iyade tamaranai – terribly disgusting – Konuma, Kitagaki in ex.2). These are close to the contextual meaning of the SL EW, and thus it is dynamic equivalence and translation by an EW of a different emotion mode.

Замешательство (zameshatel'stvo) (confusion, bewilderment, embarrassment)

This Russian EW denotes a state of confusion which is based on anxiety, which in turn is based on the mode “fear”. In Russian this EW denotes a mild state of confusion, when one is embarrassed or perplexed.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	зачем этот смешной человек встречает его, так сконфузившись, так изменившись в лице и в таком замешательстве, как будто он только что сделал в своих четырех стенах преступление (p.144)	このおかしな紳士はすっかり当惑してしまって、顔つきも変わってしまい、そのまごつき方といったら四つの壁に囲まれた中で、何か犯罪を行ったばかり、とでも言うような、あるいはまた贖金を作ったか、変な詩をでっち上げて、雑誌に宛	なぜこの滑稽な紳士は、数すくない知人の誰かがやってくると(結局はその知人もぜんぶいなくなってしまうんですがね)、なんだっこの滑稽な男はひどくどぎまぎして、顔色まで変え、すっかり取り乱してしまうんでしょう？(p.426)	なぜこの滑稽な人間はひどく当惑し、すっかり顔色まで変えてその知人を迎えるんでしょう？そのあわてふためきようといったら、まるでその自分の部屋でたったいま犯罪をおかしたばかりみたい (...) (p.378)

		てた匿名の手紙で、本物の詩人は死んだけれども彼の親友はその詩人の詩を印刷するのを聖なる義務と考えている、と告げたところ、とでもいう感じなのだ。(p.132)		
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There is no single EW that all translators use when encountering this EW. Igeta uses a formal literal equivalent まごつき方 (magotsukikata – confusion, embarrassment, perplexity). Konuma uses the verb 取り乱す (torimidasu), which has the meanings “to scatter”, “to throw around” and the idiomatic meaning to “break down” or to “upset”. It is a dynamic equivalent (a verb is used to render the noun), and a synonymy strategy and translation by a more expressive equivalent. Kitagaki uses the EW あわてふためく (awatefutameku), “to panic”, which is also a dynamic equivalent and a translation by a more expressive synonym.

Конфуз (konfuz) (confusion, embarrassment)

This EW is a borrowed word in Russian, but it has acquired its own meanings in the Russian language. In the text it is used in the form of the verb *конфузиться* (konfuzit'sya – to be confused, embarrassed, to be funny). The semantic element “to be/ look funny” is present in this EW, which makes it a little different from the original related Indoeuropean words.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	зачем этот смешной человек встречает его, так skonfuzившись , так изменившись в лице и в таком замешательстве, как будто он только что сделал в своих четырех стенах преступление (p.144)	このおかしな紳士はすっかり 当惑 してしまって、顔つきも変わってしまい、そのまごつき方といったら四つの壁に囲まれた中で、何か犯罪を行ったばかり、とでも言うような、あるいはまた贖金を作ったか、変な詩をでっち上げて、雑誌に宛てた匿名の手紙で、本物の詩人は死んだけれども彼の親友はその詩人の詩を印刷するのを聖なる義務と考えている、と告げたところ、とでもいう感じなのだ。(p.132)	なぜこの滑稽な紳士は、数すくない知人の誰かがやってくると(結局はその知人もぜんぶいなくなってしまうんですがね)、なんだったこの滑稽な男は ひどくどぎまぎ して、顔色まで変え、すっかり取り乱してしまうんでしょう？(p.426)	なぜこの滑稽な人間は ひどく当惑 し、すっかり顔色まで変えてその知人を迎えるんでしょう？そのあわてふためきようといったら、まるでその自分の部屋でたったいま犯罪をおかしたばかりみたい(...) (p.378)

2	<p>отчего сам приятель так конфузится, так костенеет, при всем своем остроумии (если только оно есть у него), глядя на опрокинутое лицо хозяина (p.145)</p>	<p>さあ、いったいどうして、(...)この友人のほうが、機転を総動員しながら(それがあれば、の話ですがね)、部屋の持ち主のびっくり仰天した顔を目の当たりにして、なんだって、こゝもまごついて、顔を赤くしているのでしょうか？ (p.133)</p>	<p>まったくどうしてこの友人は(...)、主人の取りつく島もない顔をながめながら、もじもじしたり、しゃっちょこぼったりしているのでしょうか？(p.426)</p>	<p>どうしてこの友だちは、大変機知に富んだ男だというのに、あるじの恐慌を起こした顔を見て、こんなにもじもじしたり、こんなに固くなったりし、あるじはあるじで、話をなめらかにしたりいろいろ彩をそえたりして、自分のほうからも社交界の知識のほどを見せ、やはり女性の話などを持ち出ししたりして、せめて大いに従順なところくらい見せて、お門ちがいにまちがって彼のところへお客に來たその気の毒な男に気に入られようと超人的な努力ではあるがむだな努力をしたあげく、もうすっかり途方に暮れてしまい、とことんまでわけがわからなくなってしまうんでしょう？ (p.378)</p>
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There is no single equivalent to this EW in the TL and the translators use several synonymous EWs: 当惑する (touwaku suru – to be confused, embarrassed), which is a formal literal equivalent and less expressive than the SL EW; もじもじする (mojimoji suru) which means “to move nervously”, “fidget” and “squirm” and has the semantic element “to make nervous movements” which is not included in the SL EW and thus it is a dynamic equivalent and a synonym; まごつく (magotsuku) which is a formal literal equivalent; and どぎまぎする (dogimagi suru), which denotes a feeling of confusion caused by surprise, which matches the context perfectly and is a formal literal equivalent.

Мука / мучение (muka/ mucheniye) (suffering, torment)

This EW denotes a lasting intense suffering (physical or psychological), yearning, and torment. It can often denote a psychic suffering accompanied by physical symptoms. It is a caused emotion, based on the mode “sadness”.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
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1	<p>забыли и горе, и разлуку, и все мучения, и угрюмый дом, и старика, и мрачный сад в далекой родине, и скамейку, на которой, с последним страстным поцелуем, она вырвалась из занемевших в отчаянной муке объятий его... (p.151)</p>	<p>彼らは喜びの声を上げ、互いを抱きしめ、遠い祖国での悲しみも別離も、すべての苦しみも、陽気な物も、老人も、暗い庭も、一瞬にして忘れ去ってしまうのです。最後の熱いキスを交わして、彼女は絶望的な苦しみに暮れながら彼の抱擁から身を振りほどいていったあのベンチも.....(p.146)</p>	<p>(...)『あたしはもう自由の身なのよ』と囁くが早いか、全身をふるわせて、いきなり彼の抱擁の中に身を投げる。そして喜びの声をあげ、お互いにひしと抱き合うと、二人はたちまち悲しみも、別離も、すべての苦しみも、遠い故国のあの陰気な家のことも、老人のことも、淋しい庭のことも、その上で熱い最後の接吻をかわし、絶望的な苦しみに麻痺した彼の抱擁から身をもぎはなしたあのベンチのことも、すっかり忘れてしまいます.....(p.431)</p>	<p>ふたりは歓喜の叫び声もろとも、たがいにひしと体を寄せ合って、たちまち悲しみも、別離も、苦しみも、陰気くさい屋敷のことも、老夫のことも、(...)彼女が最後の情熱あふれる接吻をかわすと同時に、絶望的な苦悶に麻痺した彼の抱擁から抜け出していったあのベンチのことも忘れてしまう.....(p.394)</p>
2	<p>Как они мучились, как боялись они, как невинна, чиста была их любовь и как (уж разумеется, Настенька) злы были люди! (p.151)</p>	<p>彼らはどれほど苦しんでいたでしょう。どれほど恐れていたことでしょうか。彼らの愛はどれほど罪のない、清潔な物だったでしょう。(p.145)</p>	<p>二人はどんなに苦しみ、どんなに恐れ、二人の恋はどんなに清浄無垢なものだったか、そしてまた(これはもうまでもないことですがね、ナースチェンカ)世間の人たちがどんなに意地悪であったことか！(p.430)</p>	<p>ふたりはどんなに苦しんだかしのれない、どんなに恐れていたかしのれない、ふたりの恋はどんなに清浄無垢だったことか、それに(これはもう、ナースチェンカ、言うまでもないことだけど)世間の連中はなんと意地悪だったことだろう！(p.393)</p>
3	<p>любовь сошла в его грудь со всею неистощимую радостью, со всеми томительными мучениями... (p.150)</p>	<p>たとえば、尽きることのない喜び、悩ましい苦しみに満ちた恋心が彼の胸に生まれたとしましょう。(p.144)</p>	<p>つきない喜びと悩ましい悲しみをともなつた愛の火が彼の胸にとまった(p.430)</p>	<p>いま彼の胸に尽きせぬ喜びと悩ましい懊悩を伴う恋心が兆したとしますよ.....(p.393)</p>
4	<p>задрожав, бросилась в его объятия, и, вскрикнув от восторга, прижавшись друг к другу, они в один миг забыли и горе, и разлуку, и все мучения (p.151)</p>	<p>彼らは喜びの声を上げ、互いを抱きしめ、遠い祖国での悲しみも別離も、すべての苦しみも、陽気な物も、老人も、暗い庭も、一瞬にして忘れ去ってしまうのです。(p.145)</p>	<p>(...)『あたしはもう自由の身なのよ』と囁くが早いか、全身をふるわせて、いきなり彼の抱擁の中に身を投げる。そして喜びの声をあげ、お互いにひしと抱き合うと、二人はたちまち悲しみも、別離も、すべての苦しみも、遠い故国のあの陰気な家のことも、老人のことも、淋しい庭のことも、その上で熱い最後の接吻をかわし、絶望的な苦しみに麻痺した彼の抱擁から身をもぎはなしたあのベンチのことも、すっかり忘れてしまいます.....(p.431)</p>	<p>ふたりは歓喜の叫び声もろとも、たがいにひしと体を寄せ合って、たちまち悲しみも、別離も、苦しみも、陰気くさい屋敷のことも、老夫のことも、(...)彼女が最後の情熱あふれる接吻をかわすと同時に、絶望的な苦悶に麻痺した彼の抱擁から抜け出していったあのベンチのことも忘れてしまう.....(p.394)</p>

The examples above show that in most cases the translators used a formal literal equivalent 苦しみ (kurushimi) which, just like the SL EW, denotes pain (both physical and mental), suffering, agony. Igeta's translation is the most formal, as he uses this equivalent in all cases in the text.

Konuma also uses the formal equivalent 悲しみ (kanashimi) in ex.3, which matches the contextual meaning of the SL EW (mental suffering), but does not cover the semantic structure of the SL EW. Thus, it is a synonymy and reduction strategy (translation by a superordinate).

Kitagaki in ex.1 uses another synonym and a formal equivalent 苦悶 (kumon), which in the TL denotes a psychic suffering, agony and anguish.

In ex.3 Kitagaki uses a synonym and reduction strategies and a formal equivalent 懊悩 (ounou), which, as with other TL EWs, matches the contextual meaning but does not have the same semantic structure as the SL EW.

Озадаченный (ozadachenniy) (puzzled, perplexed)

This caused EW denotes a feeling of being worried, perplexed and anxious, because one does not know what is going on. This emotion is based on the basic emotion mode of fear. In the SL it is a participle, which derives from the noun *задача* (zadacha), meaning “a puzzle” or “a task”.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	отчего ни смех, ни какое-нибудь бойкое словцо не слетает с языка внезапно вошедшего и озадаченного приятеля (p.145)	どうしてちょっとした笑い声も立てず、気の利いた洒落の一つも、この突然入ってきた、もう困り果てている友人の口から飛び出さないんでしょう？(p.132)	不意を襲って相手の度胆を抜いた、ほかの場合ならば笑い上戸で、気のきいた洒落や、女性の噂や、その他さまざまな愉快な話題が大好きなこの友人の口から、笑い声も聞こえなければ、気のきいた洒落ひとつとびださないのはどうしたことでしょう？(p.426)	いきなり入ってきてまごついてしまったこの友人は場合によっては笑うことも威勢のいい言葉を吐くことも、女性の話も、その他愉快的な話題も大好きな男なのに、どうしてこの男の口から笑い声ひとつ、威勢のいい言葉ひとつ飛び出さないんでしょう？(p.387)

There is evidently no one-to-one equivalent that is used by all translators. Firstly, this is due to the fact that there is no corresponding grammatical form (participle) in the TL. Thus, all three translations are dynamic and require grammatical shifts (use a verb to render the SL adjective).

Igeta uses the word 困り果てる (komarihateru), which is a complex word, combined of two words: 困る (komaru) “to be puzzled”, and 果てる (hateru), which is an intensifier to the meaning of the previous word. Thus, it is a dynamic equivalent and a synonym with more expressive meaning.

Konuma uses an expression 不意を襲って (fui wo osotte), in which 不意 (fui) denotes a feeling of surprise and being taken aback by something unexpected or sudden. This dynamic equivalent matches the contextual meaning of the SL EW and reveals the subtext analysis, conducted by the translator, but it is an expansion strategy as the semantic element “surprise caused by a sudden event” is not included in the SL EW.

Kitagaki uses the dynamic equivalent まごつく (magotsuku), which is a literal translation, denoting a feeling of confusion, empuzzlement or perplexity.

Переполошиться (perepoloshit’sya) (to be anxious, worried) (culture-specific)

Потеряться (poteryat’sya) (to be at a loss, to be perplexed)

These Russian EWs are used to denote a sudden feeling of anxiety, worry, dismay and are based on the mode “fear”. The first one, *п е р е п о л о ш и т ь с я*, (perepoloshit’sya) derives from an old Slavic root, *п о л о х* (poloh), which meant “fear”. It is often associated also with abrupt movements, rushing and turmoil. The second one, *п о т е р я т ь с я* (poteryat’sya), is a figurative meaning of the word meaning “to get lost”.

These two EWs are culture-specific, as their form and semantic structure are difficult to render literally in other languages.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	отчего я так переполошился и потерялся на целый день от неожиданного визита приятеля? (p.146)	僕が友人のこの思いがけない訪問で一日中どうしてこんなに 大騒ぎ をして 我を忘れる ことになるのか、知りたいでしょうか? (p.135)	友人の不意の訪問のために、ぼくはまる一日なぜあんなにも あわてふためき、途方に暮れた かを、お知りになりたいというんですね?(p.427)	僕が、友だちの思いがけない訪問にまる一日すっかり あわてふためき、途方に暮れてしまった そのわけを、あなたはお知りになりたいでしょうか? (p.388)

The three translators use different equivalents. This proves that these EWs do not have one-to-one equivalents and are culture-specific.

Igeta uses the verb 大騒ぎする (oosawagi suru), which literally means “to make much noise”, and usually denotes a fuss or a turmoil, which are devoid of the emotional component

and denote the physical actions only. It is thus a dynamic equivalent and an expansion strategy. For the second verb Igeta uses the expression 我を忘れる (ga wo wasureru), which means “to lose control of oneself”, “be absent-minded” and to “lose one’s reason because of excitement”. This matches the contextual meaning of the SL EW, but does not match the semantic structure of the SL EW. Thus, it is a dynamic equivalent and a synonym.

Both Konuma and Kitagaki use the same EWs for the two SL EWs. The first one is rendered as あわてふためく (awatefutameku) which is a complex word, consisting of the verb あわてる “to panic”, and the verb ふためく “to make a tapping noise” or “to shout”. It again includes a semantic element that is not present in the SL EW (but unlike the Igeta translation it does include the semantic element of emotion), thus it is a dynamic equivalent and an expansion strategy. The second EW is translated as 途方に暮れる (tohou ni kureru), which is an expression literally translated as “to lose one’s direction”, and means “to be perplexed” or “to be at a loss”. It matches the SL EW meaning and form and is a formal literal equivalent.

Страдание (stradaniye) (suffering)

This EW denotes an emotion which is based on the mode “sadness”. This word can denote both physical and psychic (mental) suffering and pain.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Именем того, чем вы теперь страдаете , заранее молю вас, простите меня!.. (p.173)	あなたが苦しんでおられることに免じて、前もってお願いします、僕を許してください!...(p.198)	あなたがいま苦しんでいるものの名において、前もってお願いします、どうか許してください！(p.447)	あなたがいま苦しんでおられることが重大なだけに、あらかじめお願いしておきますが、どうかご容赦願います！.....(p.422)

The three translators use the EW 苦しむ (kurushimu) which denotes suffering (both mental and physical) and is a literal translation and a formal equivalent.

Терзаться (terzat'sya) (to feel uneasy, worried, distressed)

This Russian EW denotes suffering and pain, either physical or mental (psychic), and is based on the basic mode “sadness”.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)

<p>вы терзались оттого, ну, оттого (уж я на зову это, Настенька), оттого, что вас отвергают, оттого, что оттолкнули вашу любовь, я почувствовал, я услышал, что в моем сердце столько любви для вас, Настенька, столько любви!.. (p.174)</p>	<p>ここで泣いていたとき、あなたが苦しんでいたとき(もう言ってしまいますよ、ナースチェンカ)、あなたが拒否され、あなたの愛が退けられたとき、僕は初めて感じたのです、分かったのです、僕の心にあなたへの愛がどれほどあふれているか、ナースチェンカ、あふれるばかりの愛です！.....(p.201)</p>	<p>(...)あなたがその、つまりその (こうなればもう言ってしまいますがね、ナースチェンカ)自分は棄てられた、自分の愛ははねつけられたのだといって苦しんでいらしたとき、ぼくはこの胸にあなたに対するあふれるほどの愛をかんじたのです (p.448)</p>	<p>(...)あなたがその(...)自分の恋ははねつけられたのだと言って苦しんでおられたとき、僕は、この胸があなたのために思う愛で一杯になっているのを感じたんです...(p.424)</p>
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As in the cases of other synonymous SL EWs denoting the same feeling of suffering (see above), in this case, again, the translators use the verb 苦しむ (kurushimu), which is a superordinate EW for all the synonymous related EWs. It is a formal literal equivalent and the use of a superordinate EW.

Trenem (trepet) (tremor, thrill, awe, fear)

This noun has three meanings in the SL: 1) tremor, trembling, shiver (a physical movement); 2) intense feeling, emotion, strain (can denote any feeling, and is a generic EW); 3) fear.

In the case study text this EW is used as an adverb to denote the feeling of fear, and (supposedly, though the context does not show it) a trembling motion, a shiver, that can often accompany the feeling of fear.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	<p>Это он! -- отвечала она шепотом, еще ближе, еще трепетнее прижимаясь ко мне... (p.179)</p>	<p>「あの人なの！」彼女はささやき声で答えると、さらに身体を震わせて僕に身を寄せた.....(p.213)</p>	<p>「あの人よ！」と囁くような声で答えて、彼女はいつそうびつたりと、ますますはげしくからだをふるわせながら私に寄りそった.....。 (p.453)</p>	<p>「あれがあの人ですの！」彼女はひそひそ声でこう答えながら、体をますます震わせて僕のほうへいよいよ身近に体を寄せてきた.....(p.430)</p>

All three translators rendered only one of the semantic elements of the SL EW “to tremble” or “to shiver”, using the expressions 身体を震わせる (shintai wo furuwaseru), からだをふるわせる (karada wo furuwaseru). These are dynamic equivalents (a SL adverb is rendered by a verbal phrase) and reduction strategy.

Удивление (udivleniye) (surprise)

This is a SL EW that is most often used to denote a feeling of surprise. Some researchers insist that “surprise” is one of the basic emotion modes, but according to the Johnson-Laird and Oatley taxonomy of EWs, the “surprise” emotion is based on the emotion mode “fear”. It is a caused emotion, which presupposes that the cause of the emotion is known.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	но она только посмотрела на меня в удивлении и пошла прочь (p.133)	彼女はびっくりしたように僕を見ただけで、一言も言わずにぷいといなくなってしまった。(p.107)	彼女はいかにもけげんそうに私の顔をチラリと見ただけ(p.417)	ところがマトリョーナは呆れ顔で僕を見ただけで、ひと言も返事をせずに、むこうへ行ってしまった(p.373)
2	слушала меня в удивлении, открыв глаза и ротик (p.146)	ナースチェンカはさえぎった。彼女はずっとびっくりしたように目を見開いて、口をぽかんとあけて、耳を傾けていたのである。(p.134)	眼を大きく開き、小さな口をポカんとあけて、あつけにとられてずっと私の話を聞いていたナースチェンカ(p.427)	「ねえ」目と口をあけて、ずうっと驚いて僕の話の聞いていたナースチェンカがこう話の腰を折った。(p.388)
3	Она взяла меня за руку и смотрела на меня в удивлении. (p.173)	彼女は僕の片手を取って、びっくりして僕を見つめた。(p.197)	彼女は私の手をつかんで、びっくりしたように私の顔を見つめていた。(p.447)	彼女は僕の手をとって、驚いた様子で僕の顔を見つめていた。(p.422)
4	Ну, что, что?-говорила она, перестав плакать и пристально смотря на меня, тогда как странное любопытство блистало в ее удивленных глазках, -- что с вами? (p.173)	「え、どうしたの、なんのことでしょう？」彼女は泣き止んで、僕をじっと見つめた。その時、驚いて見開いた目にはなんだか奇妙な好奇心がちらちらと輝いていた。(p.198)	「まあ、なにを、なにをですかの？」と彼女は泣くのをやめて、じっと私の顔を見つめながらいったが、そのびっくりしたような眼には奇妙な好奇心がきらめいていた。(p.447)	(...)そのびっくりしたような目には怪しい好奇心が輝いていた。(p.422)

The most common formal equivalents for this SL EW areびっくりする (bikkuri suru) and 驚く (odoroku), which in the Japanese language are culture-specific words as they denote both the feelings of surprise and fear. Often, this second semantic element of fear is not included in the SL word (even though the SL EW is based on the mode fear, it is not an explicit semantic component of the Russian EW удивление), thus it is an expansion strategy. These translations are used by Igeta in ex.1, 2, 3, 4 (Igeta is, thus, most true to the formal equivalence in his translation), Konuma in ex.3, 4, Kitagaki in ex.2, 3, 4.

Konuma in ex.1 uses an EW けげんそうに (kegensouni), which is used to denote a feeling of perplexity, puzzlement, not understanding what is going on. This is a formal literal equivalent, as the grammatical and semantic structures of the SL and TL EWs match. In ex.2 Konuma uses another synonymous expression あつけにとられる (akkeni torareru), which

means “to be taken aback” or “surprised”. Thus, it is a dynamic equivalent (a noun is rendered by a verbal phrase) and a synonymy strategy.

Kitagaki in ex.1 uses the expression 呆れ顔 (akirekao), which denotes “a surprised face”. It matches the contextual meaning of the SL EW, and is a dynamic equivalent and an expansion strategy, as the TL EW includes a semantic element that denotes facial expression.

Удовольствие (udovol'stviye) (pleasure)

This emotion word denotes a feeling of happiness, which is experienced for a known reason.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Но странное чувство удовольствия играет на его бледном, как будто несколько измятом лице (p.147)	けれども奇妙な 満足の表情 が彼の青白い、少し疲れたような顔に浮んでいます。(p.137)	しかしその青白い、いくらか疲れのでた顔には奇妙な 満足感 が浮かんでいます。(p.428)	しかし彼の青白い、まるでいくぶん疲れきっているような顔にも妙な 満足感 がただよっています。(p.390)

The three translators use the word 満足 (manzoku – contentment, satisfaction), which is a formal literal equivalent to the SL EW, because the semantic structure and the grammatical functions match those of the SL EW.

3.2.4 Causative emotion words

Causative emotion words are another way to refer to caused emotions. That is, they name causes of emotions, properties and factors that cause or lead to an emotion.

These EWs can have the causative meaning in their dictionary form, or can be formed from other EWs with the help of morphological means. For example, in the Russian language participles (причастия) are used in this way to refer to an action or a state imposed on a person. In Japanese, on the other hand, there is a causative form of verbs, formed by changing the final *-u* to *-aseru* for consonant stem verbs, and by changing *-ru* to *-saseru* for vowel stem verbs. There are also causative verb forms that do not require inflection in the verb, but which are dictionary forms (e.g., 驚く - odoroku – to be scared, surprised; and 驚かす – odorokasu – to scare, surprise).

Обида (obida) (insult, offence, to feel hurt)

This SL EW denotes an unfair, unjust insult, offence, humiliation, as well as the feeling that is caused by them. It depends on the basic emotion mode sadness. In the ST it is used as a verb *обидеть* (obidet' – to insult, to offend, to hurt), as an adjective *обиженный* (obizhenniy – hurt, offended) and a predicate *обидно* (obidno – hurt).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Ну, да, одним словом, неужели я мог вас обидеть тем, что невольно вздумалось мне к вам подойти?..	そう、ひとくちに言っ て、あなたに近づこうと 思ったことで、あなたを 怒らせてしまった のでし ょうか?.....(p.120)	しかしまあ、簡単にいえ ば、ぼくが思わずあなた のそばへ歩み寄ろうとい う気になったとしても、 それがあなたを 侮辱する ことになるでしょうか?(p.422)	ま、要するに、僕が思わ ずあなたに近づく気を起 こしたってことは、あな たを 侮辱 したことになる んでしょうか.....(p.380)
2	целый час на досуге принужден ощетиниваться, отфыркиваться и мыть свое обиженное рыльце обеими лапами (p.145)	たとえばの話、今の話し 相手の顔を、会っている 間ずっと、ほんの少し似 ているからといって、不 幸せな子猫と比べてみ る、なんていうことがや められないのです。 その子猫は子供たちに不 意打ちをくって捕まえら れて、なでまわされ、脅 され、あらゆる方法でい じめられ、めちゃくちゃ にされたんです。不幸せ な子猫はようやく子供た ちの手から逃れて椅子の 下の暗がりへ逃げ込みま した。そこでたっぷり一 時間は、思い出しては毛 を逆立て、鼻を鳴らし、 侮辱された 自分の鼻面を 両手で洗って、そのあと も長い間、敵意をむき出 しにして、自然や、生 活、主人の食べ残した残 りの餌だって眺めている んです。それも情け深いメ ード長がわざわざ用意し てくれたものなんですか らね(p.134)	ところがこの変人は本質 的にはじつにすばらしい 男なんですがねえ。ただ どうもちょっとした気紛 れな空想の遊戯をせず にはいられないだけのこ となんです。たとえば、 先刻の話相手の顔つき を、話し合っているあい だじゅう、間接的なが ら、可哀そうな仔猫の姿 になぞらえるといったよ うなものです。その仔猫 は子供たちにもみくちゃ にされ、さんざんにおび やかされ、不意打ちをく らって捕虜になったあげ くに、いやというほどい じめ抜かれる。それから やつのことで子供たち の手をのがれて椅子のし たの暗がりにもぐりこ み、そこでまる一時間も 暇をみては毛を逆立て たり、唸り声をあげたり、 さんざんな目にあわされ た鼻面 を両手で洗ったり しなければならぬ。そ の後も長いこと自然や生 生活をうらめしそうにな がめずにはいられない。情 ぶかい女中頭がもってき てくれたご主人の食べ残 りにさえも、敵意のこも った眼をむけるというこ とになるんです。(p.426)	例えば、自分の先ほどの 話し相手の顔つきを、顔 をつきあわしている間じ ゅう、あわれな子猫の様 子と、たとえ直接ではな いにせよ、引き較べてみ るといったぐあいです、 子供たちにもみくちゃに され、嚇かされ、裏切り 行為で捕虜にされた上あ りあらゆる手でひどい 目にあわされ、さんざん 困りはてたあげくの果て に子供たちの手から椅子 の下の暗がりへともぐり こんで、まる一時間も暇 を見て毛を逆立てたり、 ひどい目にあった面 を両方の 前足で拭いたりして、さ らにそのあとも長いこと 自然と人生を恨めしそう に見て、果ては情深い女 中頭が取っておいた主人 の食べ残しを投げ与えて くれるのさえ、敵意あり げに睨むといったような 子猫の様子と引き較べる のです。(p.388)

3	Как легко ему оскорбить, обидеть , бедную, беззащитную девушку, которая тем и виновата, что любит его! (p.172)	哀れな、頼る人もいない娘を 侮辱 し、怒らせることなんか、あの人にはなんということもないんだわ。その娘が犯した罪といたら、あの人を愛してしまったということだけなのに！ (p.194)	あの人を愛しているというほかにはなんの罪もない、可哀そうな、頼りもない娘を 侮辱する くらい、あの人にとってやさしいことはありませんわ！ (p.446)	そりゃあの人にとっちゃ、ただあの人を愛しているということ以外になんの罪もない、かわいそうな、寄るべない娘を辱めるくらい、 侮辱する くらいやすいことはないでしょうよ！ (p.420)
4	Но нет же, нет, не виноват я, Настенька; я это слышу, чувствую, потому что мое сердце мне говорит, что я прав, потому что я вас ничем не могу обидеть , ничем оскорбить! (p.174)	いや、そうじゃない、いえ、僕が悪いんじゃない、ナースチェンカ、僕は分かる、感じるんです心がそう言うんです、僕は正しい、って。だって僕はあなたを 怒らせる ようなことをしていないし、侮辱するようなこともしていません！ (p.199)	ぼくにはそれがわかりませぬ、感じられます。だってぼくのハートはお前は正しいといってるんですからね。あなたを 怒らしたり 、侮辱したりすることは、とてもぼくにはできないことなんですからね！ (p.448)	(...)だって僕の心に、お前はまちがっていないとささやくものがありますもの、僕はどうしたってあなたを 侮辱したり 、恥をかかしたりできない男なんですから！ (p.423)
5	я, уж не знаю отчего, покраснела, застыдилась, и опять мне стало обидно , видно оттого, что уж другие про это дело расспрашивать стали. (p.158)	わたしは、もうなぜか分かりませんが、赤くなって、恥ずかしくなって、それからまた、 侮辱された ような気持ちになりました。 (p.162)	急に恥ずかしくなって顔をあからめました。そしてまたなんだか 侮辱された ような気がしました。 (p.436)	(...)私、どうしてかわからないけど、恥かしくなって顔を赤らめました。それに、 癪にもさわった んですのね、多分、他人にそんなことをせんさくされたことがね。 (p.403)

There are two dominant translations that are evidently preferred by the translators. These are the verbs 怒らせる (okoraseru – “to anger”, “make angry”, “displease”) and 侮辱される/させる (bujoku sareru/saseru – “to be insulted/ to insult”).

The verb 怒らせる (okoraseru) in Japanese denotes an action that makes the other person angry. This is a modulation strategy, as there is a change in perspective: the TL EW names the concrete emotion (anger) that the action causes. However, the SL EW does not necessarily mean that the other person’s reaction would be anger. Also, while the SL EW is based on the basic mode “sadness”, the TL EW is based on the basic mode “anger”. Thus, it is a dynamic translation, modulation strategy, and translation by an EW of a different basic mode.

侮辱される/させる (bujoku sareru/saseru) is a verb that denotes the action of causing an insult to somebody or putting somebody to shame. The word is constructed of two characters, one of which denotes “shame”. The words 辱める (hazukashimeru – “to put to shame”) and 侮辱させる (bujoku saseru – “to insult”) are often used as synonyms, or to define each other. Thus, the notions of “causing an insult” and “putting to shame” are closely connected in the Japanese language and culture. This points to the high value that is attached to honor, “face” and social standing. Making a person lose face is considered an insult. It also points to the fact that the Japanese word for emotion “shame” (恥/辱 – haji) is not exactly equivalent to what the English word denotes. In Western cultures, shame is what a person feels in relation to the bad things that

he/ she has done, it is a feeling of guilt, sadness and embarrassment that one experiences when one knows that what they have done is wrong or stupid. In contrast, the Japanese word 恥/辱 (haji) that is most often translated and used to denote “shame”, is connected to “losing face,” the evaluation of one’s actions by others, and not the inner feeling of guilt or embarrassment. This also demonstrates that Japan is a collective-oriented culture (vs. the more individualistic Western cultures). Thus, the translation is again a dynamic translation with a modulation strategy and translation by a culture-specific term.

Konuma in ex. 2 uses the expression さんざんな目にあわされた (sanzanna me ni awasareta), which is used to denote a miserable, sad, wretched, pityful person. This is a dynamic equivalent as the ST adjective is rendered by a phrase, and it also constitutes a translation by a more expressive equivalent. Kitagaki in the ex.2 uses another synonymous expression ひどい目にあった (hidoi me ni atta), which denotes exposure to an unpleasant situation. It is a dynamic equivalent and a modulation strategy, as there is a change in perspective: the SL EW focuses on the effect of the experience, while the TL EW points to the cause of the emotional state.

In ex.5 Kitagaki uses the phrase 癪にさわる (shaku ni sawaru), which also relates the emotion to the basic mode “anger”, and denotes the process of causing somebody to lose one’s temper. It is a dynamic equivalent, as the SL adverb is rendered by a verbal phrase and a modulation strategy, as the SL EW denotes the state of the experience, while the TL EW focuses on the action, which the experiencer is exposed to.

Трогательный (trogatel’niy) (touching)

This EW depends on the basic emotion mode “happiness” and derives from the verb *трогать* (trogat’), which means “to touch”, and is close in etymology, form and structure to the similar words in other Indoeuropean languages. However, Japanese does not have such a direct one-to-one equivalent.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Есть что-то неизъяснимо трогательное в нашей петербургской природе, когда она, с наступлением весны, вдруг выкажет всю мощь свою, все дарованные ей небом силы опустится, разрядится, упростится цветами...	わがペテルブルグの自然には、言い尽くせないほど 感動的な 何かがある。(p.110)	わがペテルブルグの自然には何か言葉には現わしがたい、 胸を打つもの がある.....(p.418)	わがペテルブルグの自然が春の到来と同時に俄然自分の力を、空から授かった力を余さず發揮して、芽をふき、着飾って、色さまざまな花で身を飾る頃のその自然にはなにやら言いようもなく 感動的なもの がある.....(p.374)

Igeta and Kitagaki use a formal equivalent 感動的 (kandouteki), which is also the equivalent that the dictionary suggests. However, while in the SL it relates to the positive emotion “happiness”, the TL equivalent is a generic EW that denotes the general emotional state, a feeling of being impressed and moved. Thus, it is a translation by a hyperonym.

Konuma uses a phrase 胸を打つ (mune wo utsu), literally “to touch/ hit one’s heart”. This is an equivalent that is close to the SL EW in both form and semantic structure. It is, thus, a dynamic equivalent and a synonymy strategy.

Разжалобить (raz’zhalobit’) (to touch, to make feel pity)

This EW is based on the emotion mode “sadness” and denotes an action of causing somebody to feel pity or compassion towards another person or thing. In Russian language it is a word formed from the root “pity” and the prefix “to make do something”.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Ну, не разжалобливайте меня больше! -- проговорила Настенька, утирая слезинку, которая выкатилась из глаз ее	「お願い、これ以上わたしに辛い思いをさせないで！」(p.152)	「ねえ、あたしに涙を流させるのはもうやめにしてください！」(p.433)	[ねえ、わたしにこれ以上哀れな気持ちを催さないで！](p.398)

As the Japanese language does not have affixes as a morphological means of word-building, formal equivalence is not possible here. Igeta uses the dynamic equivalent 辛い思いをさせる (tsurai omoi wo saseru), which literally means to “cause bitter thoughts”. This is a paraphrase using unrelated words because while the SL EW refers to an emotional state, the TL expression refers to cognitive processes. Konuma uses the phrase 涙を流させる (namida wo nagasaseru – literally, “to cause tears to flow”), which is also a dynamic equivalent and paraphrase with unrelated words, with expansion and a grammatical shift (as the TL EW indicates a physical display and is a metonymical expression). Kitagaki uses the phrase 哀れな気持ちを催す (awarena kimochi wo moyoosu – “to cause pitiful feelings”). This is a dynamic literal equivalent, as it fully renders the semantic structure of the SL EW.

Нанюгать (napugat’) (to scare, to frighten)

This SL EW is based on the basic mode “fear” and denotes the action of causing another person to experience fear.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)

	Я тотчас же раскаялся, что напугал ее, заставил считать часы, и проклял себя за припадок злости. (p.168)	「ええ、十一時だろうわ」 彼女はおずおずと、ためらいがちに言った。 彼女を おびえさせ 、時計の音を数えさせたことを、僕はたちまち後悔した。(p.185)	彼女を 驚かし 、鐘の音を数えさせたことを私はたちまち後悔した。そして発作的に意地悪なことをした自分を呪った。(p.443)	僕はすぐさま、彼女を おどかして 鐘の音を数えさせたことを後悔し、発作的に意地悪な気持ちになった自分を呪った。(p.415)
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The translators have used different equivalents for the SL EW. Igeta translates with the verb おびえる (obieru – be afraid) in its causative form おびえさせる (obiesaseru – to frighten). It is a formal literal equivalent as the translator has used the semantically equivalent verb and the grammatical form that matches the form of the SL EW.

Konuma uses the the verb 驚かす (odorokasu – to scare, surprise) which is a formal equivalent (its form matches that of the SL EW), but an expansion strategy and a translation by a culture-specific EW (the TL EW also includes the element “to be surprised”, which the SL EW does not have).

Kitagaki uses the verb おどかす (odokasu – to threaten), which is a formal literal equivalent, as its form and semantic structure match those of the SL EW.

3.2.5 Words for emotional goals

These EWs denote emotions that are related to goals, their fulfillment, or unfulfillment, hopes that are related to goals and wishes, and motifs which lead to the achievement of goals.

***Страсть* (strast’)** (passion)

This SL EW can be used both as a generic emotion word to denote any strong feeling, passion, and as an EW, to denote an emotional goal, a passion in a sense of an amorous desire, want or attraction. It is used as a noun and an adjective *страстный* (strastniy – passionate). In Japanese language, the semantic field of the one-to-one direct equivalent 情熱 (jounetsu) matches the semantic field of the Russian EW.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
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1	невольно вчуже поверишь, что страсть настоящая, истинная волнует душу его (p.150)	ついうっかりと信じてしまふかもしれませんね、本物の真実の 情熱 が彼の魂を波立たせ (p.144)	知らない人なら彼の心を掻き乱しているのは現実、真の 情熱 であると信ぜざるを得なくなります。(p.430)	(...)自分の心を騒がしているのは本物の、真実の 情熱 なのだ(p.393)
2	только лишь снилась ему эта страсть (p.150)	(...)彼女への 情熱 もただ夢の中で現われただけなんて？(p.144)	その 情熱 も単なる夢の中の出来ごとに過ぎないのでしょうか？(p.430)	彼はただ単にその 恋 を夢に見ていたにすぎないんだ(p.394)
3	забыли и горе, и разлуку, и все мучения, и угрюмый дом, и старика, и мрачный сад в далекой родине, и скамейку, на которой, с последним страстным поцелуем , она вырвалась из занемевших в отчаянной муке объятий его...	彼らは喜びの声を上げ、互いを抱きしめ、遠い祖国での悲しみも別離も、すべての苦しみも、陽気な物も、老人も、暗い庭も、一瞬にして忘れ去ってしまうのです。最後の 熱いキス を交わして、彼女は絶望的な苦しみに暮れながら彼の抱擁から身を振りほどいていったあのベンチも.....(p.146)	(...)『あたしはもう自由の身なのよ』と囁くが早いか、全身をふるわせて、いきなり彼の抱擁の中に身を投げる。そして喜びの声をあげ、お互いにひしと抱き合うと、二人はたちまち悲しみも、別離も、すべての苦しみも、遠い故国のあの陰気な家のことも、老人のことも、淋しい庭のことも、その上で 熱い最後の接吻 をかわし、絶望的な苦しみに麻痺した彼の抱擁から身をもぎはなしたあのベンチのことも、すっかり忘れてしまします.....(p.431)	ふたりは歓喜の叫び声もろとも、たがいにひしと体を寄せ合って、たちまち悲しみも、別離も、苦しみも、陰気くさい屋敷のことも、老夫のことも、(...)彼女が最後の 情熱 あふれる接吻をかわすと同時に、絶望的な苦悶に麻痺した彼の抱擁から抜け出していったあのベンチのことも忘れてしまう.....(p.394)

Taking into account the very similar semantic fields of this EW in Russian and its direct equivalent in Japanese, most of the above translations are formal literal equivalents. The exception is the Kitagaki translation, (ex.2), where he uses the EW 恋 (koi – love), which is a case of a dynamic equivalence and the use of a hyponym.

In ex.3 the SL EW is used in the form of an adjective. The Japanese language does not have affixes and thus the same morphological means cannot be used in the TL. Igeta and Konuma use the adjective 熱い (atsui) which is the second character in the word 情熱 (jounetsu) (the formal literal equivalent to the SL EW). It has the literal meanings “warm” and “hot” and also the figurative meanings “enraged with anger”, “absorbed by something, crazy about something” and “intimate (of a relationship between a man and a woman). Only the third figurative meaning matches the contextual meaning of the SL EW and thus it is a formal equivalent and an expansion strategy (as the semantic fields of the SL and the TL EWs match only partially).

Kitagaki uses the same noun in ex.3, 情熱 (jounetsu), which is a formal literal equivalent to the SL EW in the verbal phrase 情熱あふれた (jounetsu afureta – “full of passion”); this constitutes a dynamic equivalent and a synonymy strategy.

Капризный (kaprizniy) (capricious)

This EW denotes a sudden (often selfish) wish and relies on the basic mode of either “happiness” (if the wish is attained), or sadness (in case the wish is not fulfilled). As an adjective describing a person, it denotes an emotional goal, or a naughty person who is unhappy about not possessing something. In case of this ST, this EW is based on the mode sadness.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Небо было такое звездное, такое светлое небо, что взглянув на него, невольно нужно было спросить себя, неужели же могут жить под таким небом разные сердитые и капризные люди ?	このような素敵な空の下でもやっぱり、怒りっぽい人、 気まぐれな人 、 わがままな人 たちが生きているなんてことが、いったいありうるだろうか。(p.103)	こんな美しい空の下に、さまざまな怒りっぽい人や、 気紛れな人間 がはたして住んでいられるものだろうか?(p.416)	いったいこんな空の下に、いろんな怒りっぽい人間や 気まぐれな人間 など住んでいられるものだろうか (...)(p.371)

Konuma and Kitagaki use a formal literal equivalent **気まぐれな** (kimagurena), which denotes a changeable state or a whimsical, capricious person (or, when used figuratively, changeable weather). This matches the semantic field of the SL EW.

Igeta uses two words to translate the single SL EW: **気まぐれな** (kimagurena) and **わがままな** (wagamamana). The second word denotes selfishness and egotism and complements the first one, adding the semantic component “selfish”, which is present in the SL EW. This is a case of dynamic equivalence and compensation strategy, and also componential analysis is evidently applied.

Недовольный (nedovol'niy) (discontent, unsatisfied)

This SL EW denotes a state of unhappiness, caused by an unfulfilled wish or goal.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	неужели вы недовольны тем, что не рассердились, как бы сделала другая, не отогнали меня в самом начале? (p.141)	あなたは他の女性のように腹を立ててなかったことで 不満 なんじゃありませんか?(p.124)	どうかお聞かせください、ほかの女ならきっとそうしたでしょうが、いきなり腹を立てて、しょっぱなからぼくを追っばらってしまわなかったことを、あなたは 不満 に思っているんじゃないでしょうか?(p.423)	ね、おっしゃってください、あなたはほんとうに、ほかの女の人みたいにぷんとしてしょっぱなから僕を追っばらわなかったことを 不満 に思っているんじゃないですか?(p.383)

The three translators use a formal literal equivalent 不満 (fuman - discontent), which matches the semantic structure and form of the SL EW.

3.2.6 Complex Emotion Words

Complex emotion words denote feelings that combine a basic emotion mode and an evaluation of oneself. This might be an evaluation of one's past or present actions, goals or feelings; it may be feelings that result from comparing oneself to others. There are also some culture-specific complex EWs which derive from traditional beliefs, religion, etc.

Отчаяние (otchayaniye) (despair)

In the Russian language this EW denotes a state of hopelessness and extreme sadness caused by the inability to achieve something.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Боже мой! Да разве никак нельзя помочь горю? -- закричал я, вскочив со скамейки в совершенном отчаянии. (p.162)	「神様! こんな悲しみをなんとか救ってあげることができないものでしょうか?」 こう叫んで、僕は絶望のあまりベンチから跳び上がった。(p.171)	「ああ! それにしてもなんとかしてあなたの悲しみをやわらげるわけにはいかないものかなあ?」 と私はすっかり途方に暮れてベンチから跳びあがって叫んだ。(p.439)	「困ったなあ! なんとかあなたの悲しみを軽くしてあげるわけにはいかないものだろうか?」僕はすっかり絶望的状态でベンチからぱっと立ちあがるなり、こう叫んだ。(p.408)

Igeta and Kitagaki use the EW 絶望 (zetsubou), which denotes a state of hopelessness and despair and a lack of hope or goals. This is a formal literal equivalent, and componential analysis strategy has also been applied.

Konuma uses the phrase 途方に暮れる (tohou ni kureru) which is an expression literally translated as “to lose one's direction” meaning “to be perplexed” or “to be at a loss”. It has been used by Konuma previously to render the SL EW *потеряться* (poteryat'sya – “to lose one's way” in a figurative sense). Thus, it represents a dynamic equivalent, use of reduction strategy (only the meaning “sadness”, the general reference to the basic emotion mode, is rendered), and a translation by a more expressive figurative EW.

Скучно (skuchno) (bored)

This EW denotes an emotion of boredom, which is based on the mode “sadness” and the realization that one has no goals and nothing to do.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	жилец и присылает сказать с Феклой что у него книг много французских и что всё хороши книги, так что можно читать; так не хочет ли бабушка чтоб я их ей почитала, чтоб не было скучно ? (p.157)	退屈 しないように、おばあさんに読んであげたら、というのです。(p.160)	お祖母さんも 退屈 しのぎに、お嬢さんに読んでもらったらどうでしょう?(p.435)	おばあさんも、 退屈 しのぎにお孫さんに呼んでもらいになったらいかがでしょう?(p.402)
2	что, говорит, вам не скучно целый день сидеть вместе с бабушкой? (p.158)	『一日中おばあさんと座っていて、 退屈 ではないのですか?』(p.162)	ところで、一日じゅうおばあさんと二人っきりですわっていて 退屈 なことはありませんか?(p.436)	『どうですか、一日じゅうおばあさんと一緒に坐りっきりじゃ 退屈 じゃありませんか?』(p.403)

There is a literal equivalent in the Japanese language, the EW 退屈 (taikutsu), which matches the semantic structure of the SL EW. It is a dynamic equivalent, as there is a grammatical shift: in the ST the EW is an adverb, while in the TTs the EW is a verb or an adjective.

Сожаление (sozhaleniye) (regret)

This EW denotes two types of feelings, both based on the mode “sadness”: 1) a feeling of sadness caused by a loss and inability to change or accomplish something; 2) a feeling of pity towards another person.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	...напоминает она мне ту девушку, чахлую и хворую на которую вы смотрите иногда с сожалением , иногда с какою-то сострадательною любовью (p.135)	なぜだか僕に、こんな娘を思い起こさせる。ひょろりとした、病弱な娘だ。あなたは、時には 憐れみ を、また時には同情のこもった愛情をもって眺める。(p.111)	思わず知らず自然は私にこんな少女を思いださせる。病弱でやつれ果てた娘、諸君は時には 憐れみ の眼で、時には同情的な愛情をいだいて彼女をながめ...(p.418)	そういう自然に僕はなんとなくおのずとこんな娘が連想される。痩せ細って病身で、それを見ると時には 憐れみ を、時にはある同情の混ざった愛をおぼえるかと思うと、また時には彼女の存在にまったく気づかないこともある、が突然一瞬のうちにふと思いがけず、それがえも言われぬ、すばら

				しい美女に様変わりし、 こちらは驚きに打たれ、 うっとりしてしまい、思 わずこう自問する。 (p.375)
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In the example above, the EW is used in its second meaning, “a feeling of pity towards another person”. All three translations use the EW 憐れみ (awaremi) which denotes a feeling of pity and compassion. This matches the contextual meaning of the SL EW but is not a one-to-one equivalent. It is thus a dynamic equivalent with a reduction strategy.

Одиночество (odinochestvo) (loneliness)

This EW denotes a feeling of sadness about being unrelated to others or separated from others.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Мне вдруг показалось, что меня, одинокого , все покидают и что все от меня отступают. (p.131)	こんなに 孤独な僕 を、みんなが見捨てていくような気が急にしたのだ。みんなが、僕から別離を置いて、離れて行ってしまふ。(p.104)	まったく藪から棒に、この 孤独な私 をみんなが見棄てようとしている、みんなが私から離れようとしているというような気がし始めたのだ。(p.416)	ふと急に、みんながこの ひとりぼっち の僕をおき去りにして、僕から離れてゆきそうな気がしはじめたのである。(p.371)
2	ровно год тому назад, ровно в это же время, в этот же час, по этому же тротуару бродил так же одинок о, так же уныло, как и теперь! (p.153-154)	ほら、ここで、ちょうど一年前に、ちょうどこの季節の、ちょうどこの時間に、この同じ小道を、やっぱり 一人ぼっち で、沈んで、さまよい歩いていたんだ！(p.151)	そのときもいとまったく同じように 孤独 で、しょんぼりとしていたっけ！(p.433)	(...)ここのこの歩道を、いまみたいに ひとりしょんぼり とさまよっていた(...)(p.397)

There are several synonymous TL EWs used in the TT. The formal literal equivalent is the EW 孤独 (kodoku – solitude, loneliness) (ex.1 Igeta, Konuma; ex.2 in Konuma), which matches the form, semantic structure and the register of the SL EW.

Igeta, in ex.1, and Kitagaki, in ex.3, use the EW 一人ぼっち (hitoribotti - lonely), which is a synonym of the EW 孤独 (kodoku) but is a more informal word. Thus, it is formal equivalence with synonymy strategy.

Kitagaki in ex.2 uses the phrase ひとりしょんぼり (hitorishonbori) which includes 2 elements: ひとり (hitori – “one”) and しょんぼり (shonbori – “depressed”, “disappointed”). This is a dynamic equivalent and compensation strategy.

Участие (uchastiye) (sympathy, concern)

This SL word has two meanings: 1) participation, common task; 2) compassion, sympathy, help. The second meaning is of interest to this study because when used in that meaning, it is an EW.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	и с участием прошли друг подле друга (p.132)	(...)それなりの思いやりを示しつつ、互いのかたわらを通り過ぎたのだった。(p.105)	互いにさりげなくそばを通り過ぎたものである (p.416)	気持ちをかよわせながらお互いにそばを通りぬけたものである。(p.372)
2	Что, наконец, и всё, чего я требую, состоит в том только, чтоб сказать мне какие-нибудь два слова братские, с участием , не отогнать меня с первого шага, поверить мне на слово, выслушать, что я буду говорить, посмеяться надо мной, если угодно, обнадежить меня, сказать мне два слова, только два слова, потом пусть хоть мы с ней никогда не встречаемся!..	僕が要求するのは、兄弟的な言葉です。同情を抱いて、ほんの少しでも聞かせてほしい。(p.118)	つまり、なにかせめてひと言、心のこもった親身な言葉をかけてもらいたいこと(...) (p.421)	つまり僕に二言三言同情をこめた親身の言葉をかけていただきたい(p.379)

There is no one-to-one direct (formal) equivalent to the SL EW as the semantic structure- in the literal and figurative meaning- is specific to the Russian language.

Igeta in ex.1 uses the EW 思いやり (omoiyari), which is a Japanese culture-specific EW denoting a feeling of sympathy, compassion or attentiveness to the feelings of others. It is a dynamic equivalent, an expansion, and a culture-specific term.

Igeta and Kitagaki in ex.2 both use the EW 同情 (doujou) which denotes “sympathy”, and is a dynamic contextual equivalent to the SL EW.

Konuma in ex.1 uses the adverb さりげなく (sarigenaku) which denotes a calm, dry, casual manner (of speech, action, etc.). This is not an exact translation as the meaning of the SL EW is not rendered; moreover, an EW with a nearly opposite meaning is used. It is thus a a

dynamic equivalent and an omission strategy (in Baker’s terms), or an under-translation (in Newmark’s terms).

In ex.2 Konuma uses the phrase 心のこもった (kokoro no komotta – “warm”, “thoughtful”, “kind”) which matches the context and is a dynamic equivalent and a synonymy strategy.

Kitagaki in ex 1 uses the phrase 気持ちをかよわす (kimochi wo kayowasu), which literally means “transferring the mood” and denotes a feeling of understanding and sympathy. It matches the contextual meaning and is a dynamic equivalent and a synonymy strategy.

***Сострадание* (sostradaniye) (compassion)**

This EW denotes a feeling that is close to the emotion “pity” and a feeling of sadness caused by the deep understanding of the feelings of another person, and relating them to one’s own feelings.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Неужели же был грех почувствовать к вам братское сострадание ?.. Извините, я сказал сострадание... (p.139)	あなたに兄弟のような 同情 を感じるのは罪でしょうか?..... 同情 なんて言っておめんなさい.....(p.120)	あなたに対して同胞としての 同情 を感じるのは、はたして罪なことだったでしょうか?..... 同情 なんていう言葉を使ってごめんください.....(p.422)	あなたに親身になって 同情 をおぼえるってことは、果たして悪いことだったんでしょうか?ごめんなさい、 同情 なんて口にして.....(p.380)

2	<p>враждебно взирать на природу и жизнь и даже на подачку с господского обеда, припасенную для него сострадательною ключницей (p.145)</p>	<p>たとえばの話、今の話し相手の顔を、会っている間ずっと、ほんの少し似ているからといって、不幸せな子猫と比べてみる、なんていうことがやめられないのです。その子猫は子供たちに不意打ちをくって捕まえられて、なでまわされ、脅され、あらゆる方法でいじめられ、めちやくちやにされたんです。不幸せな子猫はようやく子供たちの手から逃れて椅子の下の暗がりへ逃げ込みました。そこでたっぷり一時間は、思い出しては毛を逆立て、鼻を鳴らし、侮辱された自分の鼻面を両手で洗って、そのあとも長い間、敵意をむき出しにして、自然や、生活、主人の食べ残した残りの餌だつて眺めているんです。それも情け深いメイド長がわざわざ用意してくれたものなんですかね(p.134)</p>	<p>ところがこの変人は本質的にはじつにすばらしい男なんですがねえ。ただどうもちょっとした気紛れな空想の遊戯をせずにはいられないだけのことなんです。たとえば、先刻の話相手の顔つきを、話し合っているあいだじゅう、間接的ながら、可哀そうな仔猫の姿になぞらえるといったようなものです。その仔猫は子供たちにもみくちやにされ、さんざんにおびやかされ、不意打ちをくらって捕虜になったあげくに、いやというほどいじめ抜かれる。それからやつのことで子供たちの手をのがれて椅子のしたの暗がりにもぐりこみ、そこでまる一時間も暇をみては毛を逆立てたり、唸り声をあげたり、さんざんな目にあわされた鼻面を両手で洗ったりしなければならぬ。その後も長いこと自然や生活をうらめしそうにながめずにはいられない。情ぶかい女中頭がもってきてくれたご主人の食べ残りにさえも、敵意のこもった眼をむけるということになるんです。(p.426)</p>	<p>例えば、自分の先ほどの話し相手の顔つきを、顔をつきあわしている間じゅう、あわれな子猫の様子と、たとえ直接ではないにせよ、引き較べてみるといったぐあいです、子供たちにもみくちやにされ、嚇かされ、裏切り行為で捕虜にされた上ありとあらゆる手でひどい目にあわされ、さんざん困りはてたあげくの果てに子供たちの手から椅子の下の暗がりへともぐりこんで、まる一時間も暇を見て毛を逆立てたり、唸り声を立てたり、ひどい目にあつた面を両方の前足で拭いたりして、さらにそのあとも長いこと自然と人生を恨めしそうに見て、果ては情深い女中頭が取っておいた主人の食べ残しを投げ与えてくれるのさえ、敵意ありげに睨むといったような子猫の様子と引き較べるのです。(p.388)</p>
3	<p>Но к последнему человеку на свете бывают сострадательнее. (p.172)</p>	<p>でもこの世の最低の人間だって、もっと同情のこもった扱いを受けているわ。(p.195)</p>	<p>この世で屑の屑のような人間にだって、すこしはましな世間の同情つてもがあるもんですわ。(p.447)</p>	<p>この世で一番下劣な人間にたいしてだって人はもっと同情的な扱いをするものですよ。(p.420)</p>

4	...напоминает она мне ту девушку, чахлую и хворую на которую вы смотрите иногда с сожалением, иногда с какою-то сострадательною любовью (p.135)	なぜだか僕に、こんな娘を思い起こさせる。ひょろりとした、病弱な娘だ。あなたは、時には憐れみを、また時には 同情 のこもった愛情をもって眺める。(p.111)	思わず知らず自然は私にこんな少女を思いださせる。病弱でやつれ果てた娘、諸君は時には憐れみの眼で、時には 同情的な 愛情をいだいて彼女をながめ...(p.418)	そういう自然に僕はなんとなくおのずとこんな娘が連想される。痩せ細って病身で、それを見ると時には憐れみを、時にはある 同情 の混ざった愛をおぼえるかと思うと、また時には彼女の存在にまったく気づかないこともある、が突然一瞬のうちにふと思いがけず、それがえも言われぬ、すばらしい美女に様変わりし、こちらは驚きに打たれ、うっとりしてしまい、思わずこう自問する。(p.375)
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In most cases the three translators use the formal literal equivalent 同情 (doujou), which is constituted of two characters – “same” and “emotion”- and matches the form and the semantic structure of the original EW.

Ex.2 is an exception, and the three translators have used the EW 情深い/情け深い (nasake bukai). It is used to describe a compassionate, understanding person. This is a formal equivalent and a synonym. In the given context, this EW matches the SL EW better as it refers to a person, who expresses pity towards a kitten, or who was beaten. The direct formal equivalent 同情 (doujou) would be too expressive and could not be used to denote feelings of a human towards a pet.

Сочувствие (sochuvstviye) (sympathy, compassion)

This is another SL synonym to the EWs mentioned above. It denotes a complex feeling of sadness based on the deep understanding of and involvement into the feelings of another person.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	неужели ж давать отчет в каждом чувстве, даже в братском сочувствии! (p.141)	いったいどんな感情も理解できるものでしょうか、たとえ兄弟のような 同情 であっても！(p.124)	たとえ同胞としての 同情 でも、いちいち他人の感情に合槌は打てませんものね！(p.423)	ひとつひとつの感情を、親身な 同情 でさえ、なかなかはっきりとは説明できるものじゃありませんものね！(p.382)

In all three cases the translators use the formal direct equivalent 同情 (doujou), which in the TL is a hyperonym for the related EWs.

Гордость (gordost') (pride)

This EW denotes a feeling of happiness that a person experiences when thinking of oneself as being better than others. It is used in the text in its noun form, adjective form *гордый* (gordiy – proud), and adverbial form *горделиво* (gordelivo), which is formed with suffixes and denotes an “arrogant manner, stance, looks” and “boastful behaviour”.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	так горделиво смотрел на своих неуклюжих соседей (p.132)	かわいい石造りの家で、愛想たっぷりに僕を見つめて、隣の不細工な建物どもをつんとした 優越感 をもって眺めているので、この家のそばを通る時には、僕の心は喜びに震えるのだった。(p.106)	隣り近所の不恰好な家をも 誇らしげ にながめまわしている(p.417)	それはとてもかわいいらしい石造の家で、僕を眺めるその様子がとても愛想がいいし、不恰好な近所の家を見まわしているその目つきがいかに 誇らしげ なため、そのそばを通り過ぎるたびに、僕の心臓は喜びに踊るほどだった。(p.373)
2	Ну, радость какая! Спать я легла такая гордая , такая веселая, так сердце билось, что сделалась маленькая лихорадка, и я всю ночь бредила о "Севильском цирюльнике". (p.159)	ああ、なんて嬉しいんでしょう！わたしは自然の行いに 誇り を感じて、浮き浮きしてベッドに横になって、心臓が激しく打っていたので、まるで熱にうなされたようになって(p.165)	それにしても、なんという嬉しさ！あたしはとても 誇らかな 、浮き浮きした気分でベッドに入りました。胸ははげしく鼓動して、ちょっとした熱病にでもかかったようなありさまでした。(p.437)	いやもうそのうれしかったことと言ったら！床に入るときもそれこそ 誇らしい ような、それこそ浮き浮きした気分で、胸も激しく動悸を打って、軽い熱病のような状態で、ひと晩じゅう《セヴィリヤの理髪師》をうわ言に言いとおしていたくらいでしたわ。(p.405)
3	И стыд, и любовь, и гордость -- всё разом говорило во мне, и я чуть не в судорогах упала на постель. (p.161)	恥ずかしさも、愛も、それに 誇り も、何もかもが一度にわたしの口から飛び出したのです。(p.168)	恥ずかしさと、恋しさと、 プライド と—それが一度に口について出したのです。(p.438)	恥かしさ、恋しさ、 プライド など—なにかも一時に表出しようとするため、わたしは癡癡でも起こしそうになって寝床に倒れてしまいそうでした。(p.406)

The formal literal equivalent for the SL EW is the TL EW *誇り* (hokori – “pride”) and its adjective and adverbial forms *誇らしげ* (hokorashige), *誇らかな* (hokorakana), *誇らしい* (hokorashii). It is used by Igeta in ex.2, 3, by Konuma in ex.1, 2, and by Kitagaki in ex.1, 2. Konuma and Kitagaki in ex.1 use the Japanese adverbial form *—げ—* (-ge-), which is used specifically with adjectives denoting emotional states to add the semantic element “seems” and “looks like”. It completely matches the SL EW and is thus a formal literal equivalent.

Igeta in ex.2 uses a phrase [noun (pride) + verb “feel”], while in the ST it is an adjective. In this case, it is a dynamic literal equivalent.

Igeta in ex.1 uses the expression つんとした優越感をもって (tsun to shita yuuetsukan wo motte – “a standoffish feeling of superiority”), which is a dynamic equivalent with componential analysis. It is a close contextual equivalent to the SL EW and also renders the meaning expressed by the SL suffixes.

Konuma and Kitagaki in ex.3 use the EW プライド (puraido), which is a loan word, and is a synonym to the formal literal equivalent 誇り (hokori). Thus, it is formal equivalence and synonymy.

***Робость (robost’)* (shyness, timidity)**

This EW in its noun, adjective and adverbial forms is used in two meanings: 1) as a basic EW to denote a feeling of mild fear, timidity; or 2) as a complex EW to describe a shy, humble person or behavior (a complex emotion of fear, based on a lack of self-confidence). The first of these cases has been discussed in the section on “Basic EWs”; here I shall consider the complex meaning. As has been said earlier, there are formal literal equivalents in Japanese for this EW, which also combine the two meanings and **match**[M2] the semantic structure of the SL EW: 臆病 (okubyou), おずおず (ozuozu) and 怖気づく (ojike dzuku). There are also other EWs which match only one of the semantic elements. In the ST it is used as the verb *оробеть* (orobet’ – to become shy, lose courage), adjective *робкий* (robkiy – shy, reserved), and adverb *робко* (robko – shyly, timidly).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	То она вздохнет, и снова слезинка набежит на глаза; я оробею , похолодею... (p.179)	彼女は溜め息をつき、その目には涙が浮かぶ。僕はおじけづいて、ひやりとする……(p.211)	彼女はためいきをついて、またまた涙がその眼にあふれてくる。私は急に怖気づいて、思わずヒヤリとする……(p.452)	彼女は溜息をつき、涙が目に溢れ出る。すると僕ははっと 気怖 がして、身内がぞうっと冷えてしまふ……(p.429)
2	заговорить, конечно, робко , почтительно, страстно (p.138)	もちろん 控え 目に、恭しく、そして情熱的に。(p.118)	おずおず と、礼儀正しく、情熱的に話しかけることはいうまでもありません。(p.421)	もちろん、 おずおず と、礼儀正しく、情熱をこめて話しかけるわけです。(p.379)

3	Ни одна добрая женщина, если только она не глупа или особенно не сердита на что-нибудь в ту минуту, не решилась бы отослать вас без этих двух слов, которых вы так робко вымаливаете... (p.138)	親切な女性なら、特にその女性が愚かではなければ、そしてちょうどその時、何かに怒っていたりしなければ。どんな女性だって、あなたが おずおず と懇願しているほんの少しの言葉をかけないで、あなたを遠ざけるなんていうことなんかできないでしょう……(p.118)	気だてのやさしい女だったら、馬鹿でない限り、またそのとき特になにかに腹を立てていない限り、あなたがそんなにも おずおず と哀願しているたったひと言を出し惜しみして、そっけなくあなたを追いはらう気にはなれないでしょう……(p.421)	気心のいい女だったら、馬鹿だったり特にそのときなにかに腹を立てたりしていないかぎり、あなたがそんなにも 羞じんで 頼みこむそういう二言三言の言葉もかけてやらずにあなたを追っばらう気を起こすような女はひとりもないはずですよ……(p.379)
4	Конечно, я бы так не рассказала хорошо, как вы рассказали, я не училась, - робко прибавила она, потому что всё еще чувствовала какое-то уважение к моей патетической речи	「(…)もちろんあなたが話してくださったようにうまくは話せませんが、勉強をしていないから」彼女は ひっそり と付け加えた。(p.152)	「(…)そりゃもちろん、あたしにはあなたみたいに上手にはお話できませんけれど、あたしには学問がないんですもの」と彼女は 臆病そう に付け加えた。(p.433)	「(...)わたしは学問がありませんからね」と彼女は おずおず 言い足した。(p.398)
5	Настенька! -- начал я робким и вкрадчивым голосом, -- Настенька! ради бога, не плачьте! Почему вы знаете? может быть, его еще нет... (p.161)	「ナースチェンカ！」僕は おずおず と、猫撫で声で話し出した。(p.170)	「ナースチェンカ！」と私は おずおず とした、猫なで声で口をひらいた。「ナースチェンカ！お願いですから、泣かないでください！どうしてあなたは知っているんですか？もしかすると、その人はまだ……」(p.439)	「ナースチェンカ！」僕は おろおろ した、機嫌をとるような声でこんなことを言い出した。「ナースチェンカ！お願いだから、泣かないでください！(…)」(p.407)

In most cases the translators use the formal literal equivalents 臆病 (okubyou), おずおず (ozu'ozu) and 怖気づく (ojike dzuku).

In ex.1 Kitagaki uses the EW 気怖がする (kioji ga suru), which is a rarely used word, meaning “to be depressed or disappointed”. It partially matches the meaning of the SL EW, is based on a different basic emotion mode (sadness, while the SL EW is based on fear) and constitutes a dynamic equivalent, a reduction strategy and translation by a more expressive equivalent (as the rarely used word is more expressive than the more common words).

Igeta in ex.2 uses the EW 控え目 (hikaeme), which denotes a modest, reserved person or behavior. It is a formal equivalent that matches one semantic element of the SL EW, but does not contain the element “fear”, and is thus a reduction strategy.

In ex. 3 Kitagaki uses the EW 羞じる (hajiru), which denotes a state of being ashamed, feeling of remorse, qualms of conscience, because of losing one’s face. This is a Japanese culture-specific EW, which has a more complex semantic structure than the corresponding EWs in other languages. It is thus a dynamic equivalent, a translation by a culture-specific EW and a more expressive EW.

In ex.4 Igeta uses the EW ひっそりと (hissori to), which denotes a “secret, quiet, sneaking behavior”. This matches the contextual meaning of the SL EW, and only partially its semantic structure (shyness, modesty and a fearful mood may be accompanied by quiet, secretive behavior). It is thus a dynamic equivalent and a reduction strategy.

In ex.5 Kitagaki uses the EW おろおろした (oro'oro shita) which denotes a “restless state” and describes a “doubtful, shattered, shocked person”. It does not match the meanings of the SL EW but matches the context and is based on the same basic mode “fear”. Thus, it is a dynamic equivalent and a translation based on the contextual meaning.

Смущение (embarrassment, confusion, uneasiness)

This EW denotes a feeling of mild fear or shame which is caused by something that makes a person feel at a loss, not know what to do. It is used in the noun form and as an adjective *смущенный* (smuschenniy – confused, embarrassed).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Она взяла меня под руку, смеялась, хотела, чтоб и я тоже смеялся, и каждое смущенное слово мое отзывалось в ней таким звонким, таким долгим смехом... (p.167)	そして僕がとまどって何かを話し出そうとするたびに、よく響く、長い笑い声を上げてさえぎるのだった。(p.184)	そして私が 当惑 してなにか言うたびに、彼女はひどく甲高い、長い笑いでそれにこたえるのだった。(p.443)	(...)僕が おろおろ してひと言言うたびに彼女は甲高い長い笑いでそれに応えるのだった.....(p.415)
2	Да нет же, нет, я не отгоняю вас, нет! -- говорила Настенька, скрывая, как только могла, свое смущение , бедненькая. (p.174)	「まあ、なんてこと、追い払うなんて、決して！」かわいそうなナースチェンカは、なんとかして 当惑 を押し隠しながら言った。(p.200)	「いえ、そんなことはありませんわ、ちがいます、あなたを追っばらったりしてはいませんわ、ちがいます！」と可哀そうなナースチェンカはいつて、できるだけその 狼狽ぶり をかくそうとした。(p.448)	(...)かわいそうに、懸命に自分の 当惑 を隠そうとしていた。(p.423)
3	(я как-то всё не про то говорю, это от смущения , Настенька (p.175)	僕はなぜか調子はずれなことばかり言っている、これは まご ついているからなんだ、ナースチェンカ(p.202)	どうもぼくは見当ちがいなことばかり喋っているようですね、つまり てれている からですよ、ナースチェンカ(p.449)	僕はなんだかしょっちゅう見当ちがいなことばかり言っているようです、これは 気持ち が 乱 れているせいなんですよ、ナースチェンカ(p.425)

There are several equivalents that the translators use to render this SL EW. 当惑 (touwaku) is used often and in the TL denotes a state of confusion and bewilderment. It lacks the semantic component “ashamed” and “shy”. It is thus a synonym with reduction strategy. In

Konuma ex.1 it is a dynamic equivalent as the verb is used to render an adjective. In Igeta and Kitagaki ex.2 these are formal equivalents.

There are also other EWs which are also synonyms and denote a state of confusion and perplexity, but lack the meaning “shy” and “ashamed”: とまどう (tomadou – ex.1 Igeta), おろおろする (oro’oro suru – ex.1 in Kitagaki) and まごつく (magotsuku – Igeta ex.1), These are formal equivalents with reduction strategy.

In ex.3 Kitagaki uses the expression 気持ちが乱れる (kimochi ga midareru) which denotes the state of losing one’s temper, getting confused or upset. Again, as in the above examples, this lacks the semantic component “shame”. It is thus a dynamic equivalent (a phrase used to render a noun) with a reduction strategy.

Konuma in ex.3 uses the verb てるる (tereru), which denotes the state of being shy, embarrassed or bashful. This TL EW is a dynamic equivalent, as it is a verb, while the ST uses a noun, and is a very close synonym.

In ex.2 Konuma uses an EW 狼狽ぶり (roubai buri), which denotes a state of being upset, bewildered, in confusion or panic. It is also a very expressive means in the Japanese language, as the word is made up of of two characters, both of which denote a species of wolf: the first one (狼) is the generally used character for “wolf”, while the second one (狽) denotes an imaginary species of wolf which has shorter forelegs and longer hind legs, while the common wolf, the 狼, has longer forelegs and shorter hind legs. These two wolves always walk together, but once they part, they lose balance, and fall down. Figuratively, this word has come to mean confusion, panic and dismay. It is, thus a dynamic equivalent and a translation by a more expressive, culture-specific word.

Смешаться (smeshat’sya) (to be embarrassed, to be at a loss)

This is a word with a complex semantic structure. The literal meaning is “to become mixed or combined”. When used figuratively, this SL word can denote a feeling of confusion caused or accompanied by shame. It is based on the basic emotion mode “fear”.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	И Настенька совершенно смешалась. Щеки ее вспыхнули; она опустила глаза. (p.174)	ナースチェンカはここですっかりまごついてしまった。頬を真っ赤にして、彼女は目を伏せた。(p.199)	そしてナースチェンカはすっかりまごついてしまった。その頬が真赤に染まった。彼女は眼を伏せた。(p.448)	ここでナースチェンカはすっかりあわててしまった。急に頬を真っ赤にし、目を伏せてしまった。(p.423)

Igeta and Konuma use the equivalent まごつく (magotsuku), which denotes a feeling of confusion, embarrassment and being perplexed. It renders the figurative meaning of the SL EW, and thus, in the given context it is a formal literal equivalent.

Kitagaki uses the equivalent あわてる (awateru), which has the meanings of “being confused” or “being dismayed”. This TL EW lacks the semantic component “embarrassed” and “ashamed” that the SL EW has, and which is important in the given context. Thus, it is a dynamic equivalent with reduction strategy.

Жалость (zhalost') (pity)

This EW denotes 1) a feeling of sadness for someone that one feels when they evaluate the situation that the other person is in; 2) a feeling of sadness that one feels when losing something, or being afraid to lose something.

In the text it is used in the form of a noun-predicate (*жаль* – zhal'; *жалко* – zhalko – “feel sorry”) and verbs (*разжалобить* – raz'zhalobit' – “to make somebody feel pity”; *сжалиться* – szhalit'sya – “to start feeling pity towards someone”). The verbal form *разжалобить* (raz'zhalobit' - “to make somebody feel pity”) is a causative EW and has been analyzed in part 3.2.4.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	И жаль вам, что так скоро, так безвозвратно завяла мгновенная красота, (...) жаль оттого, что даже полюбить ее вам не было времени... (p.135)	そしてあなたは、一瞬の美がこれほど早く、取り返しがつかない形でしぼんでしまったことが 惜しくてならず 、目の前で、一瞬にせよ、意味もなくひらめいた美が 惜しくてならない 。(p.111)	...また永遠に束の美が凋落し、人の心をくすぐっただけでむなしく眼前をひらめきすぎたのを 悲しく思う (p.419)	そして、こんなに速やかに、返すよしもなく束の間の美が凋落し、その美が目の前でこんなに人を魅するように、空しくきらめき過ぎたことが 哀惜され 、その美を愛おしむいとまもなかったことが 惜しまれる のである。(p.375)
2	Я видела, что ему просто жалко было меня за то, что я у бабушки в таком загоне, а больше-то и ничего (p.160)	わたしがおばあさんの横に放っておかれているのがあの人には 哀れ だった、それ以上のことは何もなかった、って分かったの。(p.166)	だってその人はただ、お祖母さんに縛りつけられているあたしが、なんのことはないただ 可哀そう でならないのだってことが、あたしにはちゃんとわかってたんですもの。(p.437)	あの人は、ただわたしがおばあさんにそんなふうには縛りつけられているというのでわたしがただ かわいそう なだけで、それ以上なんにもなかったのだというふうにはわたしは見えていました。(p.405)

3	. Моя Настенька так оробела, так перепугалась, что, кажется, поняла наконец, что люблю ее, и сжалилась над моей бедной любовью. (p.165)	僕のナースチェンカはすっかり臆病になり、怯えてしまったので、どうやらそのために、とうとう理解したらしい。僕が彼女を愛していることを。そして僕の哀れな愛情を 気の毒に思 ったのだ。(p.178)	私のナースチェンカがすっかり怖気づき、おびえきってしまったところを見ると、どうやら彼女は、私が彼女を愛していることにやっと気がつき、私の哀れな恋を 気の毒に思 ったらしいのだ。(p.442)	ナースチェンカがひどく怖気づき、ひどくおびえてしまったのを見ると、どうやら、とうとう、僕が彼女を好きになってきていることに気づいて、僕のあわれな恋を 不憫に思 ったらしいのだ。(p.412) 怖気 おぞけ 不憫 ふびん : (不憫がる) かわいそうに思う。 [古語] (不便・不憫) ①都合が悪く困るさま。不都合。②かわいそうなさま。気の毒。
4	если вы захотите сжалиться надо мною, если вы не захотите меня оставить одну в моей судьбе, без утешения, без надежды, если вы захотите любить меня всегда, как теперь меня любите, то клянусь, что благодарность... что любовь моя будет наконец достойна вашей любви... (p.177)	もしもあなたがわたしを 哀れに思 ったら、わたしを一人ぼっちで運命のままに、慰めもなく、希望もないままに、放り出してしまいたくはないとお感じになるなら、もしも今愛してくださっているようにいつまでも愛してくださるなら、感謝の気持ちだけは間違いなく誓います、.....わたしの愛はやがてはあなたの愛に直するものになるでしょう.....(p.207)	もしもあなたがあたしを 可哀そう だと思になったら、もしもあなたが慰めなければ希望もない運命のままに、あたしを一人ほうっておきたくないとお思になったら、もしもあなたがいとと同じように、これからいつまでもあたしを愛していきたいとお思になったら、その感謝の念だけでも誓って.....あたしの愛は、やがてはあなたの愛に価するものになると思いますが.....(p.451)	もしもあなたがわたしを かわいそう に思って、わたしをひとり運命のままに、慰めも、希望もないままに、放ったらかしておきたくないとお思ったら、そしてもしもいまみたいにいづまでもわたしを愛しつづけたいとお思ったら、わたしの誓って言いますが、感謝の気持ちは.....わたしの愛情は結局あなたの愛情にふさわしいものになると思います.....(p.427)
5	Вам жаль меня, Настенька; вам просто жаль меня, дружочек мой! (p.174)	あなたは僕を 哀れ んでいるんですね、ナースチェンカ。ただ かわいそう なだけなんだ。(p.201)	あなたはぼくを 可哀そう だと思ってるんだ、ナースチェンカ、何のことはない、ただ 可哀そう でならないですよ！(p.449)	あなたは僕を 不憫 に思ってるんですよ、ナースチェンカ。ただもう 不憫 でならないんですよ！(p.424)

In the case study text this SL EW is mostly used in accordance with its first meaning (ex.2, 3, 4, 5). In ex. 2-5 all the translators have used formal literal equivalents that are all synonyms in the TL. These are 哀れ (aware –“pity”), 哀れに思いう (awareni omou – “to feel pity”), 可哀そう (kawasou – “pity”), 気の毒に思いう (ki no doku ni omou - “to feel sorry for somebody”), 不憫に思いう (fubin ni omou – “have pity on somebody”) and 哀れむ (awaremu – “have pity on somebody”).

In ex.1 the SL EW refers to the “feeling of sadness that one feels when losing something, or being afraid to lose something”. Igeta uses the adjective 惜しい (oshii), which has a complex semantic structure in the Japanese language and is used to describe (1) something that is precious and irreplaceable and that one loves, (2) something that one loves so much that they cannot part

with it, (3) a feeling of sadness stemming from being parted from something or someone, and (4) something that is too good for a person or better than a person deserves or wishes for. In its second and third meanings this TL EW is equivalent to the contextual meaning of the SL EW but it is not a full equivalent, as the other meanings of the SL and TL EWs do not match. The translator also uses the TL EW in a grammatical form [adj.] *くて+ならない* (*kute+ naranai*), which denotes an intense, extreme degree (often translated as “unbearable”, “too [adj.]”). Thus, it is a dynamic equivalent, a synonym and expansion strategy.

Konuma in ex.1 uses the expression *悲しく思う* (*kanashiku omou*), which denotes a feeling of sadness and points out only the basic emotion mode, but not the complex emotion. Thus, it is a dynamic equivalent (the noun-predicate form, which does not exist in the Japanese language, is rendered by an adjective and a verb) and a translation by a hyperonym. Also, while in the ST the EW is used twice and the emotion is emphasized, in the TT Konuma uses the EW only once, which is also an omission strategy.

Kitagaki in ex.1 uses EWs *哀惜される* (*aiseki sareru*) and *惜しまれる* (*oshimareru*). These are verbs in passive forms. The first EW is used to denote a feeling of sadness or regret in relation to a person who died, while the second one is the verbal form of the adjective *惜しい* (*oshii*), analyzed above. These are dynamic equivalents (verbs are used to render a noun-predicate) and synonymy strategy.

***Стыд* (stid) (shame)**

In Russian language, this EW denotes a complex feeling that is based on the basic emotion mode disgust (that one feels towards oneself). It arises when one evaluates oneself in relation to one’s own or others’ standards. It is a conscious realization of a wrongdoing. This EW can also be used to denote the wrongdoing itself (much like in the English “What a shame!”), something that a person should feel bad about. It has been noted above that even though in the Japanese language there is a formal literal equivalent to this Russian EW (*恥 – haji*), when the semantic fields of the two EWs are analyzed, it becomes evident that they are not equivalent and therefore the Japanese EW can be considered a translator’s “false friend”. Moreover, the Japanese EW appears to be culture-specific, as it denotes a feeling of “sadness, caused by the loss of face or by people’s criticism”. It is, thus, a socially-oriented emotion, caused not by the inner evaluation of self, but by the reaction towards the others’ evaluation of self.

In the ST, the EW is used in its verbal form *застыдиться* (*zastidit’sya*) with the prefix *за-* (*za*), which literally means “to become ashamed”.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
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<p>я, уж не знаю отчего, покраснела, застыдилась, и опять мне стало обидно, видно оттого, что уж другие про это дело расспрашивать стали. (p.158)</p>	<p>わたしは、もうなぜか分かりませんが、赤くなって、恥ずかしくなって、それからまた、侮辱されたような気持ちになりました。 (p.162)</p>	<p>急に恥ずかしくなって顔をあからめました。そしてまたなんだか侮辱されたような気がしました。 (p.436)</p>	<p>(...)私、どうしてかわからないけど、恥ずかしくなって顔を赤らめました。それに、癪にもさわったんですのね、多分、他人にそんなことをせんさくされたことがね。 (p.403)</p>
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All three translators have used the EW 恥ずかしくなる (hazukashiku naru – “become ashamed”), which is a contextual equivalent, but the TL EW is culture-specific so it is an expanded translation. It is also a dynamic translation and a grammatical shift, as the SL verb is rendered by an adverb and a verb.

Угрызения совести (ugrizeniya sovesti) (remorse, pranks of conscience)

This EW in the SL denotes a feeling of remorse and qualms of conscience. It is a complex emotion, based on the basic mode “sadness”, which results from evaluating one’s past actions as wrong. The first noun is a figurative word, which derives from the root *-грыз-* (griz – to gnaw), and increases the expressivity of the phrase (conscience “gnaws, bites” a person).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	<p>не было этих угрызений совести, угрызений мрачных, угрюмых, которые ни днем, ни ночью теперь не дают покоя (p.154)</p>	<p>良心の呵責(p.151)</p>	<p>良心の苛責(p.433)</p>	<p>(...)こんな良心の呵責、暗い、陰気な呵責などなかったような気もする。 (p.397)</p>
2	<p>Вот у вас теперь угрызения совести за то, что вы насмехались, а я не хочу (p.175-176)</p>	<p>いま、あなたは僕のことを笑ったと言って良心の呵責を感じている。 (p.204)</p>	<p>あなたはぼくを嘲笑したといて、現に良心の呵責に悩んでいらっしゃる。 (p.450)</p>	<p>自分はずかかっていてなんて言って良心の呵責に悩んでいるじゃありませんか(p.425)</p>

As is evident from the examples above, there is a formal literal equivalent that all the translators use: 良心の呵責 (ryousin no kashaku). It matches both the form and the semantic structure of the SL EW. It also has the expressive, figurative semantic element, as the second noun 呵責 (kashaku) means “load” or “torture”, and the phrase itself sounds literally as “loads, tortures of conscience”.

Надежда (nadezhda) (hope)

This is a word for a complex emotion, which is based on the mode “happiness”. It denotes a feeling of optimism, certainty in relation to one’s goals and wishes, and a feeling of being sure that one’s wishes will come true.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Ах, Настенька! мне хотелось как-нибудь передать вам это странное впечатление... -- начал я жалобным голосом, в котором скрывалась еще надежда , хотя весьма отдаленная. (p.167)	「ああ、ナースチェンカ！僕はなんとかしてこの奇妙な印象をあなたに伝えたいと思って……」僕はあわれっぽい声で話し出した。そこにはまだ 希望 が隠されていた。とてもありそうもないものだったが。(p.183)	ああ、ナースチェンカ！ぼくはなんとかしてその奇妙な印象をあなたにお伝えしようと思ったんですがねえ……」と私は哀れっぽい声で言いました。その声にはきわめて遠まわしなものではあったが、まだ一片の 希望 がかくされていたのである。(p.443)	「ああ、ナースチェンカ！僕はなんとかしてその奇妙な感じをあなたに伝えたいと思ってたんですが……」とこう僕はあわれっぽい声いきました。その声には、もうすっかり遠のいてしまっはいたけれども、まだある 期待 が隠されていた。(p.415)

There is just one case when this EW appears in the text. The translators use two TL EWs, which are synonyms: 希望 (kibou) and 期待 (kitai). These are formal literal equivalents and a synonymy strategy.

3.3 Emotion Metaphors and Metonymy

3.3.1 Metonymical Expressions

In the case study text, there is a group of words that point to physical states which appear when a person experiences a certain emotion. These are called metonymical expressions, which describe emotions by naming their parts – physical, or bodily displays of emotions.

Покраснеть (pokrasnet’) (to get red in one’s face, to blush; figurative for “to be ashamed”)

This EW is used in the Russian language to denote a physical state of blushing or getting red in the face, and is a figurative way to name the emotion “shame”.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	... О, согласитесь, Настенька, что вспорхнешься, смутишься и покраснеешь , как школьник, только что записавший в карман украденное из соседнего сада яблоко, когда какой-нибудь длинный, здоровый парень, весельчак и балагур, ваш незванный приятель, otvorit вашу дверь и крикнет, как будто ничего не бывало: "А я, брат, сию минуту из Павловска!"(p.151)	ところがどうでしょう、可愛いナースチェンカ、飛び上がってしまいます、そして困って、 赤くなってしまう 、隣の庭からりんごを盗んでポケットに押し込んだばかりの小学生のように。(p.146)	こっちは隣の庭から盗んできた林檎を、たったいまポケットに突っこんだばかりの小学生みたいに、思わずとびあがって、どぎまぎしながら 顔を赤らめ ずにはいられませぬよ。(p.431)	(...)小学生みたいに、ぱっと跳びあがって、もじもじし、 顔も赤ら めないわけにもゆくまいじゃありませんか。(p.395)
2	Слово за слово, бабушка же болтлива, и говорит: "Сходи, Настенька, ко мне в спальню, принеси сче́ты". Я тотчас же вскочила, вся, не знаю отчего, покраснела , да и позабыла, что сию прищипленная; (p.157)	わたしはすぐに飛び上がって、なぜか分からないけど、 真っ赤 になって、そしてピンで留められていることをすっかり忘れてしまいました。(p.159)	あたしはいきなりサッと立ちあがりましたが、理由はわかりませんが、ひどく 真赤 になって (...) (p.435)	わたし、どうしたわけか、顔じゅう 真っ赤 になって、ピンで留められていることも忘れて、いきなりぱっと立ちあがったんです。(p.401)
3	Он остановился, я покраснела , и он покраснел ; однако засмеялся, поздоровался, о бабушкином здоровье спросил (p.158)	あの人は立ち止り、わたしは 赤 くなりました。あの人も 赤 くなりました。(p.161)	あたしが 顔を赤ら めると、その人も顔を赤らめました。(p.436)	下宿人は足をとめました、こっちが 顔を赤 くすると、むこうも顔を赤くしましてね。(p.403)

4	я, уж не знаю отчего, покраснела, застыдилась , и опять мне стало обидно, видно оттого, что уж другие про это дело распрашивать стали. (p.158)	わたしは、もうなぜか分かりませんが、赤くなって、恥ずかしくなって、それからまた、侮辱されたような気持ちになりました。(p.162)	急に恥ずかしくなって顔をあからめました。そしてまたなんだか侮辱されたような気がしました。(p.436)	(...)私、どうしてかわからないけど、恥かしくなって顔を赤らめました。それに、癩にもさわったんですのね、多分、他人にそんなことをせんさくされたことがね。(p.403)
5	Да, говорит, это тот самый "Цирюльник", -- да и взглянул на меня. А я уж всё поняла, покраснела , и у меня сердце от ожидания запрыгало! (p.159)	わたしはもう何もかも察しがついて、赤くなって、心臓は期待に高鳴っていました。(p.163)	「『そうですよ。同じ《理髪師》です』と言って、ちらりとあたしの顔を見るんです。あたしはすっかり種がわかってしまったので、パッと顔を赤らめました。あたしの胸は期待にドキドキと鳴りはじめました」(p.437)	わたしはもうすっかり察しがついたものですから、顔は赤くなるし、胸は期待にどきどきはじめるような様子！(p.404)
6	когда же мы встречались - - всё на той же лестнице, разумеется, -- он так молча поклонится, так серьезно, как будто и говорить не хочет, и уж сойдет совсем на крыльцо, а я всё еще стою на половине лестницы, красная как вишня , потому что у меня вся кровь начала бросаться в голову, когда я с ним повстречаюсь. (p.160)	会うことがあっても、(...)わたしは階段の途中に立ったまま、さくらんぼのように赤くなっているの。というのも、あの人と会うときにはいつも全身の血が頭にのぼってしまうのです。(p.166)	顔を合わせることもあっても(...), あたしは階段の途中に突っ立って、桜ん坊みたいに真赤な顔をしてもしもじしているだけ。だってその人と顔を合わせると、血がぜんぶ顔へのぼってしまうんですもの(p.437) 突っ立つつつ	時おり出遇うことはあっても、(...)こちらはまだそのまま階段の途中に突っ立って、桜ん坊みたいに真っ赤になっているような有様なんですの、それはわたし、あの人に会うたびに、血がすっかり頭へのぼってしまうからなんですの。(p.405)
7	Она сначала отвернула от меня свое личико, покраснела, как роза , и вдруг я почувствовал в моей руке письмо, по-видимому уже давно написанное, совсем приготовленное и запечатанное. (p.164)	まず僕から顔をそむけて、薔薇のように赤くなって、突然、僕は手の中に手紙が押し入れられるのを感じた。(p.175)	はじめすこし顔をそむけて、ばらのように顔を染めたかと思うと、不意に私は自分の手のなかに一通の手紙が押しこまれるのを感じた。(p.441)	彼女はそれをしまいまで言いきらずに、最初僕から顔をそむけて、ばらのように真っ赤になったかと思うと、不意に僕は自分の手に手紙を押しこまれるのを感じた。(p.410)
8	Rosina! -- запели мы оба, я, чуть не обнимая ее от восторга, она, покраснев, как только могла покраснеть , и смеясь сквозь слезы, которые, как жемчужинки, дрожали "а ее черных ресницах. (p.164)	僕たちは二人で歌い始めた。歓喜に包まれて、僕は危うく彼女を抱き閉めるところだった。彼女は赤くなって、もう本当に真っ赤になって、そして涙を浮かべながら笑い声を上げた。(p.176)	「Rosina!」二人は声を揃えてうたいだした。私はあまりの嬉しさに彼女を抱きしめんばかりにして、また彼女はこれ以上は無理なくらい顔を真赤にして笑いながら。(p.441)	「Rosina!」とふたりは歌いでしたが、僕は感激のあまり彼女を抱かっぱかりだし、彼女のほうは顔を赤らめられるかぎり赤らめ、涙を浮かべながら笑っていて、その涙が黒いまつ毛にかかって真珠のように震えていた。(p.411)

There are five similar expressions that the translators have used to render this SL EW: 赤くなる (akaku naru – to become red), 顔を赤くする (kao wo akaku suru – to make one's face red), 顔が赤くなる (kao ga akaku naru – face becomes red), 真っ赤になる (makka ni naru – to turn purple/scarlet), 顔を赤らめる (kao wo akameru – to redden one's face). They

all are formal literal equivalents and direct translations. However, in Japanese, all these expressions and the fact of one's face turning red relate not only to the feeling of shame or embarrassment, but can also be caused by anger, excitement. Thus, the SL EW and the TL EWs are not one-to-one equivalents. The translations are formal direct equivalents, but also an expansion strategy (the semantic fields of the TL EWs are broader than that of the SL EW).

Only Konuma in ex.6 used a compensation strategy, and adds a verb もじもじする (mojimoji suru), which denotes a state of being restless because of shyness, embarrassment or restraint. Thus, the emotional meaning behind the SL EW and its reference to the feeling of shyness and shame, are compensated by this verb.

Потупиться (potupit'sya) (to cast one's eyes down)

In the Russian language this EW denotes an action of looking down or casting one's head and eyes down as an expression of embarrassment, deep thought, perplexity, or confusion.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	-- Оставьте, довольно, не говорите... -- сказала девушка, потупившись и сжав мою руку. (p.139)	「もういいわ、お願い、もう言わないでください.....」娘は言って、 目を伏せると 僕の片手を強く握った。(p.120)	「もうおよしになって、結構ですわ、もうなにもおっしゃらないで.....」と娘は 眼を伏せ 、私の手を握りしめていった。(p.422)	「およしなさいよもうたくさんですわ、もうおっしゃらないで.....」娘は 目を伏せて 、僕の手をきゅっと握りしめて、こういった。(p.380)

In the Japanese language there is a one-to-one literal equivalent 目（眼）を伏せる (me wo fuseru), which denotes both the same action as the SL EW (casting eyes down), and the same feeling (confusion, frustration). However, this is a dynamic equivalent as the SL verb is rendered by a noun-verb phrase.

Metonymies denoting “unrest”, “excitement”, “agitation”, “worriedness”.

There are a variety of ways to denote feelings of anxiety, worriedness and unrest using metonymies. This might be explained by the fact that there are a number of ways in which these feelings are revealed physiologically. There is no direct mentioning of the emotions in the ST, but it is the context and subtext that reveal the emotions behind the metonymies.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)

1	Она попробовала улыбнуться, успокоиться, но подбородок ее дрожал, и грудь всё еще колыхалась. (p.169)	彼女はにっこりと笑顔を作ろう、落ち着こうとしたが、それでも唇は振るえ、胸は波立っていた。(p.187)	彼女は笑顔を見せて気を落ち着けようとした。ただその下顎はふるえ、胸は相変わらず波をを打っていた。(p.444)	彼女はにっこり笑って、気を落ちつけようとしたが、顎は震え、胸はやはりまだ波打っていた。(p.416)
2	я уже чувствовал, что во мне зашевелился какой-то враждебный бесенок, что мне уже начинало захватывать горло, подергивать подбородок и что всё более и более влажнели глаза мои... (p.151)	なぜだかひどく、無理やりに大声で笑いたくなったのを覚えている。というのも僕はもう感じていたのだ。自分の中で敵意に満ちた小悪魔がもぞもぞと蠢き始め、喉が詰まり、唇が痙攣し、目がどンドン潤み始めるのを感じた.....(p.146)	私は早くも自分の内部で妙に意地の悪い小悪魔がゴンゴン動きはじめた気配を感じていたからである。早くものどがムズムズしはじめ、下顎は踊りだそうとして、眼はいよいようるみを帯びてきた.....(p.431)	僕は早くも、心内になにやら意地の悪い小悪魔がうごめき出し、すでにのどがつまりそうになり、あごがびくびくしはじめ、目が次第に潤みをおびてくるのを感じた.....(p.395)
3	жилец к нам приходит и говорит бабушке, что он выхлопотал здесь совсем свое дело и что должно ему опять уехать на год в Москву. Я, как услышала, побледнела и упала на стул как мертвая. (p.160)	これを聞いたとたんに、わたしは真っ青になって、死んだように椅子に倒れました。(p.167)	あたしはそれを聞くが早いか、真蒼になって、死んだように椅子の上に倒れてしまいました。(p.438)	わたしはそれを耳にしたとたんに真っ青になって、死んだように椅子の上、くずおれてしまいました。(p.405)

In ex.1 the author describes the inner state of the female character via her physical state: her chin is trembling and her chest rising (a SL word *колыхаться* – *kolihat'sya* – is used figuratively; literally this denotes the rippling movement of water). She had just been crying and was extremely sad because the person that she had been waiting for did not show up. The male character tried to console her and we see her depicted in a still worried and upset mood. The second part of the description is rendered by each of the translators in a similar way, as there is a one-to-one corresponding equivalent *胸が波立つ* (*mune ga namidatsu* – roughly, “the chest is rising like waves”), which is a formal literal equivalent. The expression “chin is trembling” is translated by Konuma and Kitagaki by a formal literal equivalent *下顎/顎は震える* (*shitaago/ago ha furueru* – “the chin is shaking”), but Igeta uses the expression *唇が振るう* (*kuchibiru ga furuu* – lips are trembling), which is a dynamic equivalent and a synonym; this is similar to the Russian in which this expression is also used to denote upset spirits, sadness, anxiety.

Ex. 2 denotes the state of the main character who is upset and sentimental, and feels like he is about to cry. He feels like there is a lump in his throat (literally, something seizing his throat), his chin is trembling and his eyes are getting moist. The first expression is a phraseological unit that denotes a state of a person unable to speak, because of strong emotion. It is rendered by Igeta and Kitagaki as *喉が詰まる* (*nodo ga tsumaru* – to feel a lump in one’s throat/ to choke), which is used more often to speak of somebody choking, so there is only the literal meaning to it, and no figurative, metonymical one. Thus, it is an omission, translation by a less expressive equivalent and a dynamic translation. Konuma uses the equivalent *喉がムズムズする* (*nodo ga muzumuzu suru* – the throat is itching), which is again a literal expression,

denoting a symptom of a cold, rather than a figurative unit, denoting an emotional state. Thus, it is also a dynamic equivalent, omission and translation by a less expressive equivalent. The second expression is the same as in ex.1, but it is rendered slightly differently. Igeta uses the expression 唇が痙攣する (kuchibiru ga keiren suru – lips are twitching in a spasm”), again substituting “chin” with “lips”. It is a dynamic equivalent and a synonym. Konuma and Kitagaki render the SL expression as 下顎は踊りだそうとする (shitaago ha odoridasou to suru – literally, “the chin was about to dance”) and あごがびくびくしはじめる (ago ga bikubiku shihajimeru – the chin trembled with fear/ anxiety), respectively. These are figurative expressions which match both the metonymical form and the semantic content of the SL expression, and are thus formal cultural equivalents. The third expression denotes “eyes getting wet”, and is rendered by formal literal equivalents, which are one-to-one correspondences to the SL expression and have the same underlying meaning (目が潤み始める – me ga urumihajimeru – eyes start getting wet; 眼はいよいようるみを帯びてきた – me ha iyoiyo urumi wo obite kita – eyes were getting wetter and wetter; 目が次第に潤みをおびてきた – me ga shidaini urumi wo obite kita – eyes were gradually getting wet).

Ex.3 depicts the female character feeling very much upset about the news that the person she liked had to leave the town. As she heard the news, she got pale and fell on the chair as if she were dead. The facial expression (paleness) is rendered by a matching metonymy 真っ青/ 真蒼 (massao – literally, “very blue”), which is a formal cultural equivalent (as the color that is used to describe such paleness is “blue”). The second part, “fell on the chair as if she were dead” is not a metonymy in a strict sense, but rather, a simile. It is also rendered literally with formal equivalents.

Metonymy for emotion “shame”, “embarrassment”.

In the ST there are two metonymies that denote the feeling of embarrassment and shame that the female character feels when the male character says he loves her. She feels embarrassed, shy, and perplexed. Her cheeks flush and she looks down.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	И Настенька совершенно смешалась. Щеки ее вспыхнули ; она опустила глаза. (p.174)	ナースチェンカはそこですっかりまごついてしまった。頬を真っ赤にして、彼女は目を伏せた。(p.199)	そしてナースチェンカはすっかりまごついてしまった。その頬が真赤に染まった。彼女は眼を伏せた。(p.448)	ここでナースチェンカはすっかりあわててしまった。急に頬を真っ赤にし、目を伏せてしまった。(p.423)

There are one-to-one corresponding metonymies for these SL expressions: 顔を真っ赤にする/ 顔が真っ赤に染まる (kao wo makka ni suru/ kao ga makka ni somaru – to make one’s

face red/ the face colored in red); and 目/ 眼を伏せる (me wo fuseru – “to cast one’s eyes down” or avoid looking in a partner’s face as an expression of shame and embarrassment). This is translation by dynamic cultural equivalents.

3.3.2 Metaphorical expressions

Heart (сердце – serdtse) as the source domain for metaphorical description of emotions.

Many Russian metaphors that represent emotional states are based on the source domain (or “object”, in Newmark’s terminology) “heart”. There are many aspects, from which the heart is viewed: as an object, moved by emotions, as a container for (hot) fluids (emotions), as a straight object, which, when turned, causes emotions (or vice versa: is caused to turn by emotions), as something that is squeezed by emotions, as typically a warm object that is chilled by negative emotions, as typically a whole object that can be broken by emotions, and as an object that can be attacked by emotions.

Emotions (anger, insult, love, compassion, sympathy) are (hot) fluids in a container (the heart).

In the examples below emotions are represented metaphorically via the source domain “heart”. The metaphorical image used is that of emotions being fluids (often hot, boiling) which fill the heart. According to Kövecses, this is a source domain common to all basic emotions⁹⁴. In the case study, this metaphor applies to the complex emotion love (ex.2, 3, 5). In other cases the metaphor is used to describe the emotions in general, as an emotional arousal that a person feels or as a general emotional state (ex.1, 4, 6).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)

⁹⁴ Kövecses Z. (2007) *Metaphor and Emotion: Language, Culture and Body in Human Feeling*. New York: Cambridge University Press (pp.20-34)

1	уже раскаивался, что зашел далеко, что напрасно рассказал то, что уже давно накипело в моем сердце	そしていっぽうでは、後悔をし始めていた。僕の心に、もう長い間沸き立っていて、書かれたものでも読むように話すことができることを、意味もなくしゃべってしまった。(p.146)	ずっと以前から私の胸の中につきもりにつもっていて、まるで書いたものでも読むように話すことのできることを、あさはかにもベラベラと喋ってしまったことを、早くも後悔しはじめていた。(p.431)	これはもうずいぶん前から僕の心のなかでふつつつ煮えたぎっていた考えで...(p.395)
2	Однако, как радость и счастье делают человека прекрасным! как кипит сердце любовью! (p.165)	それにしても、喜びや幸福は人をなんとすばらしいものにするのか！愛によって人の心はなんと燃え立つものだろう！(p.177)	それにしても喜びと幸福は、なんと人間を美しくするものだろう！愛にハートを沸きたたせるものだろう！(p.441)	それにしても、喜びや幸福というものは人間をなんとすばらしいものにするものだろう！なんと心が愛に湧き立つものだろう！(p.411)
3	Я пришел к ней с полным сердцем и едва дождался свидания. (p.165)	僕はあふれるばかりの思いを抱いてやってきた。出合いを待ちきれないくらいだった。(p.179)	私は胸にあふれる思いをいできて彼女のところへ駆けつけた。(p.442)	僕は胸にあふれんばかりの思いをいできて、会うのが待ちきれないような気持ちで、彼女のところへ駆けつけた。(p.412)
4	Наконец сердце мое переполнилось. (p.167)	とうとう僕は胸がいっぱいになってしまった。(p.182)	とうとう、私は胸がいっぱいになってしまった。(p.443)	ついに僕は胸が一杯になってしまった。(p.414)
5	Сердце мое было полно; я хотел было заговорить, но не мог. (p.172)	僕は胸がいっぱいになった。何か言いたかったけれど、言えなかった。(p.196)	私は胸がいっぱいだった。なにか言おうと思ったが、どうしても口がきけなかった。(p.447)	僕は胸が一杯だった。口をきこうとしたが、だめだった。(p.421)
6	Я не могу молчать! Я должен наконец говорить, высказать, что у меня накипело тут, в сердце... (p.173)	もう黙っていることはできません！僕はやっぱり、言ってしまわなければなりません、話してしまわなければなりません、僕のここ、心は、沸き立っているんです……(p.197)	「ナースチェンカ！」と、とうとう興奮を抑えきれずに私は叫んだ。「ナースチェンカ！それはぼくをさいなむというもんです！ぼくのハートを傷つける、ぼくを殺すというもんですよ、ナースチェンカ！ぼくは黙ってはいられません！ぼくはどうしても言わずにはいられない、この胸に沸き立っているものを、ぼくはすっかり言ってしまわなければならぬ……」(p.447)	僕はもう黙っちゃいられない！僕はいよいよ話さなければ、ここにこの心のなかに煮えたぎっているものを吐き出してしまわなければならぬ……(p.421)

There is no uniformity in the ways that the translators chose to render the SL word *сердце* (serdtse – heart), which is the source domain on which the metaphors are built. Emotions are centered either in the 心 (kokoro) or in the 胸 (mune); 心 (kokoro) is the center of wisdom, emotions and will. In Russian language and culture *сердце* (serdtse) is often opposed to the mind as the irrational, emotional being, however, in Japanese language and culture 心 (kokoro) not only embodies emotions, but also “sense” and “judgment” as well. 胸 (mune) has several

meanings: (1) literally the “chest”, “breast”; (2) heart as the organ, when used in metonymies (胸がドキドキする – mune ga dokidoki suru – “heart pounds”); (3) lungs, (4) stomach (also metonymies, but not as visible: the more general notion is used to refer to the parts); (5) “container” for mood, feelings, thoughts.

Konuma in ex.2 uses the loan word ハート (haato – heart), which denotes the shape of a heart, or can be figurative, similar to how 心 (kokoro) can be used; an example is the expression ハートをこもった手紙 (haato wo komotta tegami – “cordial/ thoughtful letter”).

The metaphorical images of emotions being fluids in a container correspond one-to-one in the two languages, which is expressed by verbs: in ex. 1, 2, 6 emotions “boil” in the heart of the main character and the translators use the verbs 沸き立つ (wakitatsu – “to boil”, both literally and figuratively, of emotions), 煮えたぎる (nietagiru – to boil and simmer), 燃え立つ (moetatsu – “to burn”, both literally and of emotions). Thus, there are corresponding metaphorical means to denote emotions in Japanese and Russian; however, there are also cultural peculiarities in the semantics of the main source domain “heart”. In terms of the translation strategies, formal cultural equivalence is applied.

Only Konuma in ex. 1 uses the verb つもりにつもる (tsumori ni tsumoru), which means “to pile up high”. It expresses the same concept of “emotions overflowing or boiling”, and is thus a dynamic equivalent and synonymy strategy.

In ex. 3, 4, 5, the metaphors activate the image of a container (heart) being full of emotions. Ex. 4 and 5 are one-to-one correspondences and formal equivalents: 胸がいっぱいになる (mune ga ippai ni naru), with only the cultural peculiarities of the semantics of the word “heart” (胸 – mune). In ex. 3 all three translators use the word 思い (omoi), which derives from the verb “to think”, but is more polysemous than the English or Russian equivalent. It also denotes the processes that take place in the heart. As has been said above, the Russian cultural concept of “heart vs. mind” and “feelings vs. thoughts and sense” do not match the Japanese concept of 心 (kokoro) as the container of both feelings and thoughts. It is thus a dynamic translation by a cultural equivalent.

Emotions cause the heart to turn.

The concept activated in this metaphor is “heart turning around or flipping over” as a result of strong emotions (usually based on the basic mode sadness).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
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	<p>Тут она остановилась, помолчала немного, опустила голову и вдруг, закрывшись руками, зарыдала так, что во мне сердце перевернулось от этих рыданий. (p.161)</p>	<p>そこで彼女は言葉を切り、しばらく黙って、顔を伏せると、突然両手で顔を覆って、泣き始めた。それを聞いている僕の心がひっくり返るような泣き声だった。(p.170)</p>	<p>こう言うと彼女は言葉を休め、しばらく無言のままうなだれていたが、やがて不意に両手で顔をおおって、声をあげて泣きはじめた。その声を聞くと私は胸が張り裂けるような思いだった。(p.439)</p>	<p>(...)顔を両手で隠して、いきなりすすり泣きはじめた。その慟哭に僕は気も転倒せんばかりだった。(p.407)</p>
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There is again a difference in translations due to the use of either 胸 (mune) or 心 (kokoro) to denote the “heart”. Kitagaki uses still another equivalent, 気 (ki), which is a culturally-specific notion denoting the force that is the basis of all living things, life energy, the spirit or synergy. Thus, there is an evident cultural difference in the concept of the source of emotions.

Igeta and Kitagaki use the same image for this metaphor: the 心 (kokoro) or 気 (ki) turning over, expressed by the words ひっくり返る (hikkurikaeru) and 転倒 (tentou). These are formal cultural equivalents.

Konuma uses another conceptual image: 胸が張り裂ける (mune ga harisakeru), “the heart is breaking”. This is a synonymous expression and applies dynamic equivalence, which matches the context.

Emotions cause the heart to move, shake, tremble.

In the Russian language there is a set of metaphors that use different lexical means to express the metaphorical concept of the heart shivering or thumping (due to excitement), jumping (with anticipation), or trembling (with unrest). These expressions are close to metonymies in that they activate physical display as their source image.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Сердце мое трепетало, как у пойманной птички.	僕の心臓はつかまった鳥のように震えていた。(p.113)	私の胸は捕まった小鳥のようにふるえていた。(p.419)	僕の心臓は、捕まえられた小鳥のようにおののいていた。(p.376)
2	Сердце так билось, что в голове больно было, и разум мой помутился. (p.160)	心臓は高鳴って、頭は痛くて、もう何がなんだか分かりませんでした。(p.167)	心臓はドキドキするし、頭は痛むし、なにがなんだかわからなくなってきました。(p.438)	胸の動悸が激しいために、頭痛はするし、なにがなんだかわからないような状態なんですものね。(p.406)
3	Да, говорит, это тот самый "Цирюльник", -- да и взглянул на меня. А я уж всё поняла, покраснела, и у меня	わたしはもう何もかも察しがついて、赤くなって、心臓は期待に高鳴っていました。(p.164)	「『そうですよ。同じ《理髮師》です』と行って、ちらりとあたしの顔を見るんです。あたしはすっかり種がわかってし	わたしはもうすっかり察しがついたものですから、顔は赤くなるし、胸は期待にどきどきしはじめるといふような様子！(p.404)

	心臓が期待にドキドキと鳴りはじめました」(p.437)			
4	Знаете ли, отчего я так рада? -- сказала она, -- так рада на вас смотреть? так люблю вас сегодня? -- Ну? -- спросил я, и сердце мое задрожало. (p.166)	「わたしがこんなに嬉しい理由がわかる？」彼女は尋ねた。「こんなに嬉しい気持ちであなたを見ている理由が？今日どうしてこんなにあなたを愛しているか？」 「どうしてでしょう？」 僕は尋ねた。僕の心臓はびくびくと震え始めた。(p.179)	「おわかりになって、どうしてあたしがこんなに嬉しいか？」と彼女は言った。「あなたのお顔を見るとどうしてこんなに嬉しいか？どうして今日はこんなにもあなたを愛しているか？」 「なんですって？」と私はたずねたが、思わず心臓がどきんとふるえだした。(p.442)	[あなたはお分かりになって、どうしてわたしがこんなにうれしそうにしているのか？]と彼女は言った。「お顔を見るのがどうしてこんなにうれしいのか？今日はどうしてあなたがこんなに好きなのか？」 「なんですって？」とこゝろ僕は聞きかえしたが、胸はどきりとした。(p.412)
5	Сердце во мне задрожало... (p.179)	僕の心臓は震え始めた。(p.212)	私の心臓はおののきはじめた。(p.453)	僕の心臓はどきどきしはじめた。(p.430)

The TL figurative expressions use the same metaphorical concept of the heart shaking. These metaphors use the verbs 震える (furueru), おののく (ononoku), ドキドキする (doki doki suru), どきりとする (dokiri to suru); and the noun 動悸 (douki) to express this concept. Thus, there is correspondence in the conceptual metaphor and lexical means that are used to express it and these are formal literal equivalents.

Igeta in ex.2 uses an expression 心臓は高鳴る (shinzou ha takanaru – “the heart cries out loud”), which is based on a different metaphorical concept (emotions cause the heart to cry). Thus, it is a dynamic equivalent.

Japanese words used for the word “heart” here are 胸 (mune) and 心臓 (shinzou – the word for “heart” as a physiological organ). Thus, we can conclude that when “heart” is spoken of metonymically, referring to the trembling of different intensity, then these two words will be most often used in Japanese.

Emotions cause the heart to squeeze.

There is a metaphorical concept of emotions such as excitement, sadness or grief causing the heart to squeeze.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	У меня сердце сжалось (p.136)	僕の心は締め付けられた。(p.112)	私は胸がキュッとしめつけられるような気がした。(p.419)	ああ！僕は胸がぎゅっと締めつけられる思いがした。(p.376)

2	Ну, простите меня, если я напомню: мне показалось, что вы плакали, и я... я не мог слышать это... у меня стеснилось сердце ... О, боже мой!	あなたは泣いているように見えました。そして僕は.....それを聞いていられなかった..... 胸が苦しくな って.....ああ、神様！ (p.120)	胸がしめつけられる ような気がして.....(p.422)	胸がきゅっと締めつけられる ようですね.....ああ！ (p.380)
3	[облако] внезапно застелет солнце и сожмет тоскою настоящее петербургское сердце , которое так дорожит своим солнцем, -- а уж в тоске какая фантазия!	ところが一方、臆病な幻想は物悲しく、月並みなほどに単調なのです。幻想は影の、観念の奴隷であり、急に太陽を覆い、あれほど太陽を大切にしている本物のペテルブルグの人々の 心を憂愁で締め付ける 雲の最初の一片の奴隷なのです。この 憂愁 の中では、いったいどんな幻想がありうるでしょうか！ (p.149)	ところが臆病な空想の生活は陰気で、俗悪なほど単調きわまるものです。それは影の奴隷、観念の奴隷、だしぬけに太陽をおおいかくして、自分の太陽をあれほどたいせつにする、真のペテルブルグの主人の 胸をやりきれぬ思いで締めつける 最初の雲の奴隷なのです—いったんそんな やりきれない気持ち になったら最後、空想もへちまもあつたもんじゃありませんよ！ (p.432)	(...)ところがこっちの臆病な空想の生活のほうは陰鬱で、俗悪くらい千篇一律です、それは陰の奴隷、観念の奴隷であり、不意に太陽を覆い隠してしまう最初の雲の奴隷、あれほど自分の太陽を大事に思っているペテルブルグの人たちのほんとうの 心を憂愁で締めつけて しまう雲の奴隷なのです、—がそんな憂愁にとらわれたらもう空想などなんの意味もありやしません！ (p.397)

There is one-to-one correspondence in Russian and Japanese metaphors. Expression 胸/心を締め付ける (mune/ kokoro wo shimetsukeru – to squeeze the heart) or its passive form 胸/心が締めつけられる (mune/ kokoro ga shimetsukerareru – the heart is squeezed) are used and are formal cultural equivalents. Igeta in ex.2 uses the expression 胸が苦しくな**って**(mune ga kurushiku natte – “the chest felt tight”, “feel pain in the chest”), which matches the contextual meaning of the SL EW, but activates a different metaphorical concept (emotions cause the heart to ache). Thus, it is a dynamic cultural equivalent.

Emotions cause the heart to break.

This metaphoric image seems to be shared among many languages (e.g., English “heartbreak”, German Herz brechen, etc.). It is used to figuratively label emotions of sadness or sympathy.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	Тут рыдания пресекли ее голос; у меня сердце разрывалось , на нее глядя. (p.171)	泣き声で言葉が詰まってしまった。彼女を見ると、僕の 胸は張り裂け そうだった。 (p.194)	ここではげしい泣き声に彼女の声は中断された。彼女の様子を見てみると、私は 胸が張り裂ける ようだった。 (p.446)	ここで彼女の声は慟哭に中断された。それを見てみると、僕は 胸も張り裂 けんばかりだった。 (p.420)

2	!.. И мне стало так горько, что я не могу помочь вам этой любовью... что сердце разорвалось , и я, я -- не мог молчать, я должен был говорить, Настенька (p.174)	そしてこの愛でもあなたを助けることができないのがあんまり苦しくなって.....僕の心は張り裂けそうになりました。そして僕は、もう黙っていられなくなったのです。(p.201)	するとその愛でもあなたを助けることはできないのかと、ぼくは悲しくなりました.....胸は張り裂けそうになって、ぼくは、ぼくは.....黙っていられなかったんです。(p.449)	そして僕は、その愛でもあなたを救ってやれないのがあまりにも情けなくなって.....胸も張り裂けんばかりでした、だから僕は、僕は一黙っていられなかったんです (...)(p.424)
3	Он, кажется, мигом всё понял и стоял передо мной бледный и так грустно глядел на меня, что во мне сердце надорвало . (p.160)	青白い顔でわたしの前に立って、あんまり憂鬱そうにわたしを見るので、わたしの心は張り裂けそうでした。(p.168)	その人は、どうやら、すぐになにもかもわかったらしく、真蒼な顔をしてあたしの前に突っ立ったまま、とても悲しそうにあたしの顔を見つめているんです。あたしは今にも胸が張り裂けそうな気持ちでした。(p.438)	わたしの前に青い顔をして突っ立ったまま、ひどく悲しそうな様子でわたしを見ているので、わたしは胸も張り裂ける思いでしたわ。(p.406)

This metaphor also has a one-to-one equivalent in Japanese: 心/ 胸が張り裂ける (kokoro/ mune ga harisakeru – heart bursts). Thus, it constitutes formal cultural equivalence.

Emotions cause the heart to get cold, chill.

Emotions such as fear and sadness are seen as causing the heart to get cold.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	"О Настенька, Настенька! - подумал я, --как этим словом ты много сказала! От такой любви, Настенька, в <i>иной</i> час холодеет на сердце и становится тяжело на душе. (p.166)	『おお、ナースチェンカ、ナースチェンカ!』僕は思った。『君の言葉できみはどれほど多くのことを言っただろう! そうした愛は、ナースチェンカ、時には、相手の心を冷やし、その魂を重く、沈んだものにしてしまうのだよ。(p.182)	『ああ、ナースチェンカ、ナースチェンカ!』と私は胸のなかで考えた。『君のその一言にどんなに多くの意味が含まれていることか! そういう愛はね、ナースチェンカ、時と場合によって、相手のハートをヒヤリとさせ、心苦しくさせるものなんですよ。(p.443)	『ああ、ナースチェンカ、ナースチェンカ!』と僕は思った。『君はそのひと言でどんなにいろんなことを言ったことになるか! できないんだぜ! そういう愛のために、ナースチェンカ、時には胸がひやりとし、心が苦しくなることもあるんだよ。(…)] (p.414)

There seems to be no metaphorical concept like that in the Japanese language and culture. The translators have chosen to render the SL expression with the formal equivalents 心を冷やす (kokoro wo hiyasu – to chill the heart) and ハートをヒヤリとさせる (haato wo hiyari to saseru), 胸がひやりとする (mune ga hiyari to suru). These are through-translations (calques). Konuma uses a loan word for “heart” (ハート – haato) and spells the word “to chill” (ヒヤリ) with katakana, which is usually used to spell borrowed words, or to add to the expressivity of the

expression. This might create a sense of culture-specificity in the text and clarify the meaning of the expression.

Love is a sharp object that spears the heart.

This image is usually used for the emotion “love”. Even though the image is not a pleasant one and refers to pain, it denotes a feeling that has “happiness” as its basic mode. This metaphor illustrates the image that stands behind “love” in Russian language and culture: despite causing pain and suffering it brings about happiness in the end.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Вот что, -- начала она слабым и дрожащим голосом, но в котором вдруг зазвенело что-то такое, что вонзилось мне прямо в сердце и сладко заныло в нем (p.176)	「こういうことなの」弱々しい、震える声だった。しかしその声には思いがけず、 何か僕の心を直接に突き刺し 、甘くうずかせるような響きがあった。(p.205)	「あのねえ」と彼女は弱々しい、ふるえる声で言いだしたが、その声には思いがけなくも 私の心臓をいきなり突き刺し 、甘い疼きを感じさせるような妙な調子がひびきはじめた。(p.450)	「あのね」と彼女は弱々しい震え声で切りだしたが、その声音にはなにやら、 僕の心にぐさりと突きささって 、あまく疼きだすようなものが響きはじめていた。(p.426)

In Japanese language there seems to be no corresponding image. The translators prefer to use through-translations and render the metaphor word-for-word: 心を突き刺す (kokoro wo tsukisasu – to spear/ stab one’s heart), 心臓を突き刺す (shinzou wo tsukisasu), 心にぐさりと突きささる (kokoro ni gusari to tsukisasaru – to pierce the heart). These are through-translations (calques) and formal equivalents.

Love is a fluid, every drop of which is valuable.

This metaphorical concept is used to describe the feeling of love in terms of a fluid that can be measured in drops. The expression “a drop of something”/ “not a drop of something” is often used in relation to feelings and emotions, usually with the meaning “not enough” or “little”. In the ST this expression is used by the female character when she speaks about how she came to the person she was in love with, crying, and “begging for at least a drop of love”.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)

	Как вспомню, что я пришла к нему в первый раз сама, что я перед ним унижалась, плакала, что я вымаливала у него хоть каплю любви... (p.172)	あの人の前で、恥ずかしい思いを忍んで泣いたわ、ほんの一滴でも涙を注いでくれるように頼んで.....それなのに！ (p.194)	あたしが始めてこちらからあの人のところへ忍んで行って、恥をしのんでまで、 せめて一片の愛情でも と泣いて頼んだあの時のことを思い出すと.....(p.446)	(...)せめて一かけらの愛情でもと、泣きながら泣きついたことを思い出すと.....(p.420) 欠片 かけら
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Igeta omits the reference to the emotion of love and uses the expression **ほんの一滴でも涙を注いでくれるように頼んだ** (hon no itteki demo namida wo sosoide kureru youni tanonda), which means “begged for at least a drop of tears”. Thus, it is a reduction strategy, a dynamic equivalent, and a substitution by the expression, which is based on the basic mode “sadness” (while the ST expression refers to love, which is based on a different basic mode “happiness”).

Konuma uses the dynamic equivalent **せめて一片の愛情でも泣いて頼んだ** (semete ippenno aijou demo naite tanonda – “was crying and begging for at least a little love”), which does not render the expressivity fully and thus it is a reduction strategy.

Kitagaki uses a figurative expression **せめて一欠片の愛情でも** (semete hito kakera no aijou demo – at least a piece/ fragment/ scrap of love). This activates the image of love being a countable notion that can be given and received in small pieces. The Japanese equivalent leaves out the “fluid” and “drop” metaphor, and thus it is a dynamic cultural equivalent.

Сам не свой (sam ne svoi) (literally: one is not one’s own) (to be beside oneself, to lose composure).

This expression is used to describe the state of a person who has lost his or her composure under the influence of a strong emotion (usually, grief, worriedness and occasionally excitement or joy), and is not acting the way they usually do. It presupposes a worried, anxious state. In the ST this expression is used to denote two different meanings: in ex.1 it denotes a state of frustration or worry and in ex.2, a state of excitement. Thus, it can be based on fear or happiness.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	и дома я был сам не свой (p.133)	(...)家にいてもなんだか落ち着かない。(p.107)	家にいてもさっぱり 気分 が 落ち着 かない(p.147)	外へ出ててもどうも気分がよくないし、家にいても 気が落ち つかない。(p.372)
2	Да! я как-то сама не своя ; я как-то вся в ожидании и чувствую всё как-то слишком легко. Да	「そうなの！なんだか 自分が自分 じゃないみたい。心が期待でいっぱい	そうだわ！確かにあたしは なんだか上の空 みたい。あたし、あたし待ち	そう！確かにわたしは なんだかうわの空 なのね。わたし、なんだか一生懸

	полноте, оставим про чувства!.. (p.166)	で、なにもかもあんまり気楽に感じてしまっています。でもたくさん、この感じについてはふれな いでおきましょう！」 (p.181)	こがれて気もそぞろなもんだから、なんでもひどくピンと感じちゃうみたい。でもいいわ、感情の話はやめにしましょう！(p.442)	命待ちこがれてるもんだから、なににでも妙に感じやすくなってらるんですね。でももうたくさん、感情の話はよみましょう(p.413)
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Translators render this expression dynamically, using semantically corresponding Japanese expressions. In ex.1 similar expressions are used in the three translations: 落ち着かない (ochitsukanai – literally, “not settling down”; figuratively, “restless”), 気分が落ち着かない (kibun ga ochitsukanai) and 気が落ち着かない (ki ga ochitsukanai). These are thus dynamic cultural equivalents.

In ex.2 Igeta renders the ST metaphor literally, with a formal equivalent 自分が自分じゃないみたい (jibun ga jibuyunja nai mitai – “as if one is not himself”). Konuma and Kitagaki both use a dynamic equivalent and a culturally corresponding metaphor 上の空 (uwa no sora – literally, “in the sky above”, figuratively, “absent-minded”).

Hope is a breakable object (разбить надежду – razbit’ nadezhdu – to break one’s hope)

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Она страшно побледнела и долгое время смотрела на меня неподвижно. Я разбил последнюю ее надежду. (p.171)	彼女は真っ青になって長い間身じろぎもせずに僕をみていた。僕は彼女の最後の 希望 を打ち砕いてしまったのだ。(p.193)	彼女は恐ろしいほど顔を真蒼にして、身動きもしないで長いこと私の顔を見つめていた。私は彼女の最後の 希望 を粉砕してしまったのである。(p.446)	彼女はおそろしく青くなって、身じろぎもせずに長いこと僕を見つめていた。僕は彼女の最後の 望み を打ち砕いてしまったのだ。(p.419) 打ち砕く うちくだく

There is the same metaphorical concept with matching lexical means of expression in Japanese: 希望を打ち砕く (kibou wo uchikudaku – to shatter hopes) and 希望を粉砕する (kibou wo funsai suru – to crash, shatter hopes) which have the same literal and figurative meanings as the SL expression. These are thus literal one-to-one correspondences and formal equivalents.

Happiness is high. *На седьмом хрустальном небе* (na sedmom khrustal'nom nebe) (literally, “on the seventh crystal sky”).

This is partly a figurative set expression (*на седьмом небе* – na sed'mom nebe – on the seventh cloud/ on cloud number nine), and partly the author's expression, as the author adds an attribute *хрустальное* (khrustal'noe – crystal). This expression is used to denote a state of extreme happiness and joy, and activates the metaphorical concept “happiness is up high”. Etymologically, this expression dates back to Aristotle, who in his cosmological essay “On the Heavens” writes of the constitution of the heavens and sky: the sky is made of seven motionless crystal spheres on which stars and planets are located. The same concept is mentioned in Hebrew, Islamic and Hindu beliefs: Seven Heavens is part of religious cosmology; the Throne of God is believed to be found on the highest, seventh heaven⁹⁵. The expression has now lost its original cosmological meaning and refers simply to the state of intense happiness.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Теперь "богиня фантазия" (если вы читали Жуковского, милая Настенька) уже заткала прихотливою рукою свою золотую основу и пошла развивать перед ним узоры небывалой, причудливой жизни -- и, кто знает, может, перенесла его прихотливой рукою на седьмое хрустальное небо с превосходного гранитного тротуара, по которому он идет восвояси.	今では『幻想の女神』(ジュークスキーを読んだことがありますか、可愛いナスチエンカ)がほんの気まぐれな手で黄金の縦糸をもう織り始め、彼の目の前にありえないような奇妙な生活の様相が繰り広げられる。そして、その気まぐれな手で、見事な花崗岩でできた舗道を家に向かう彼を、 天の最も高いところにある第七天の水晶の世界に引き上げたのか も知りません。(p.139)	そして、ことによると、この女神はいま彼が家路をたどっているすばらしい花崗岩の歩道から、そのまま彼をその気紛れな手で 第七天国の水晶宮 へと連れていったかもしれません。(p.428)	いま『空想の女神』は (...)その気まぐれな手で、彼が家路をたどっているすばらしい花崗石の歩道から 水晶の第七天国 へ彼を運び去ってしまっていたかもしれないのです。(p.390)

The Japanese language and culture do not share the beliefs that underlie this Russian expression. However, there was an American movie, “Seventh Heaven” (1937), which was translated into Japanese (as 第七天国 – dainana tengoku – “the seventh heaven”) and was shown in Japan. It might have brought the expression into usage or at least made it sound familiar to the Japanese.

Igeta uses the TL expression 天の最も高いところにある第七天の水晶の世界 (ten no mottomo takai tokoro ni aru dainanaten no suishou no sekai – “crystal world of the seventh heaven, located in the highest place of the skies/heaven”). This is a formal literal equivalent (the

⁹⁵ Серов В. (2003) *Энциклопедический словарь крылатых слов и выражений*. М.: «Локид-Пресс».

same wording is used) and a description strategy (the translator specifies, what the expression “seventh heaven” implies).

Konuma uses the expression 第七天国の水晶宮 (dainana tengoku no suishoukyuu – “the crystal palace of the seventh heaven”). The expression “crystal palace” originally refers to the Crystal Palace that was built in Hyde Park, London, England in 1851 to house the Great Exhibition. It is a dynamic equivalent (the translator adds another image, of the crystal palace, to the metaphor) and expansion strategy.

The Kitagaki translation is the most literal and is a formal equivalent, as he uses the expression 水晶の第七天国 (suishou no dainana tengoku – “crystal seventh heaven”), which is a literal word-for-word translation.

Something that causes positive emotions is sweet.

The ST expression is *сладко слушать* (sladko slushat’), which literally translates as “sweet talk to one’s ears”, “sounds sweet”, and denotes something pleasant that one hears. There is a corresponding metaphorical concept with the same lexical expression in English (e.g. expressions such as “sweet voice”, “sweet hotel”, “sweet nothings”).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	я уже не плакала, мне было сладко слушать то, что он говорил... (p.162)	わたしはもう泣いていませんでした。あの人の言葉を <u>うっとり</u> と聞いていました.....(p.170)	あたしはもう泣いてはいませんでした。あの人の話を聞いているのが、 とてもいい気持ち だったんです.....(p.439)	わたしはもう泣いてはいませんでした、わたし、あの人の話を聞いているのが とてもいい気持ち だったものですから.....(p.408)

As the translations show, there is no equivalent metaphor in Japanese. The concept “sweet” is not used to denote something pleasant. Translators use dynamic equivalents and descriptive strategy when they render the SL expression as うっとりと聞く (uttori to kiku – to be fascinated/ enchanted by listening), 話を聞いているのが、とてもいい気持ち (hanashi wo kite iru no ga totemo ii kimochi – listening to his words made me feel good).

Joy and happiness shine.

In the ST the expression “she shone with happiness” is used. It refers to the underlying metaphorical concept of happiness as a shining object.

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
	Она сияла радостью, она ожидала ответа. Ответ был он сам. (p.165)	彼女は喜びに輝いており、返事を待っていた。(p.179)	彼女は喜びに輝いていた。彼女は返事を待ちこがれていた。(p.442)	彼女は喜びに輝いて返事を待っていたのだ、返事はあの男自身だったのである。(p.412)

In the Japanese there is a corresponding metaphorical concept and corresponding lexical means to express it: 喜びに輝く (yorokobi ni kagayaku) – “to shine/glow with happiness”, which is a formal literal equivalent.

“Death” as the source domain for metaphors of sadness and fear.

There are a number of metaphors that activate the source domain “dead” or “killed” to figuratively denote emotions of sadness (in ex. 1, 3) and fear (ex. 2).

	Source text	Igeta Sadayoshi (2010)	Konuma Fumihiko (1958)	Kitagaki Nobuyuki (1974)
1	жилец к нам приходит и говорит бабушке, что он выхлопотал здесь совсем свое дело и что должно ему опять уехать на год в Москву. Я, как услышала, побледнела и упала на стул как мертвая . (p.160)	これを聞いたとたんに、わたしは 真っ青 になって、 死んだ ように椅子に倒れました。(p.167)	あたしはそれを聞くが早いか、 真蒼 になって、 死んだ ように椅子の上に倒れてしまいました。(p.438) 真蒼 まっさお	わたしはそれを耳にしたとたんに 真っ青 になって、 死んだ ように椅子の上、 くずお れてしまいました。(p.405)
2	Я навязала в узелок всё, что было платьев, сколько нужно белья, и с узелком в руках, ни жива ни мертва , пошла в мезонин к нашему жильцу (p.160)	ありっただけの服や、さしあたって必要な肌着の入った包みを作って、両手に抱えて、 生きるか死ぬか の思いで、中二階の間借り人のところへ行ったのです。(p.167)	まるで 生きた心地 もなく、中二階の間借人のところへ忍んで行きました。(p.438) 忍ぶ しのぶ	(...) 生きた心地 もなく、中二階の下宿人のところへと向かいました。(p.406)
3	Я стоял и смотрел на них как убитый . (p.180)	僕は 死んだ ように棒立ちになって彼らを見つめていた。(p.213)	私は 打ちのめ されたように、 じっと 立ったまま、 ぼんやり 二人をながめていた。(p.453)	僕は たたき のめされたように、 突っ立 ったままふたりを見つめていた。(p.431)

In ex. 1 all translators use formal equivalents and through-translations, translating the SL expression word-for-word with the Japanese expression 死んだように椅子に倒れた/ くずれたしまった (shinda youni isu no ueni taoreta/ kuzurete shimatta – fell on the chair as if I were dead).

In ex. 2 the SL expression *ни жива ни мертва* (ni zhiva ni mertva – literally, “neither alive, nor dead”) is rendered by Igeta with a formal literal equivalent 生きるか死ぬかの思い

(ikiru ka shinu ka no omoi – “thinking, whether I was alive or dead”), which is a formal equivalent and description strategy. Konuma and Kitagaki use dynamic cultural equivalents, rendering the SL expression with a corresponding Japanese metaphor 生きた心地もない (ikita kokoti mo nai), which literally reads “no feeling of being alive”, and is used to denote a state of not knowing whether one is alive, which arises from fear or sadness.

In ex. 3 the SL expression is used to denote the extreme sadness that the male character feels, as he watches Nastenka meet the person she was waiting for. He is watching them “as if he were dead”. Igeta uses a dynamic cultural equivalent 死んだように棒立ちになった (shinda youni boudachi ni natta – literally, “to stand like a stick, as if dead”), where 棒立ち (boudachi) is a metaphor denoting a petrified person, unable to move because of fear or surprise.

Konuma and Kitagaki in ex. 3 use similar expressions: 打ちのめされたようにじっと立ったまま、ぼんやり (uchinomesareta youni jitto tatta mama, bon'yari – literally, “to stand and gaze absent-mindedly, as if having been beaten”) and たたきのめされたように、突っ立ったまま (tatakinomesareta youni, tsuttatta mama – “to stand still as if having been knocked down”), which constitute dynamic cultural equivalents and reduction strategy (as they lack the source domain and metaphorical image of “dead”).

As evidenced in the examples above, in Japanese culture there is the metaphorical concept that matches the Russian concept “extreme fear and sadness feel like being dead”, but the lexical means for expressing them differ. Translators have to resort to cultural equivalents and dynamic equivalence in translating them.

3.4 Emotional discourse analysis

A framework for emotional discourse analysis was set out in the “Methods” section of this study. In analyzing the case study, I have taken a compound approach, drawing from the structured DA framework by Ruiz⁹⁶ and several elements proposed by Widdowson⁹⁷.

Much of what can be related to discourse analysis has already been conducted in the “Case Study” part of this work. However, further to this, I shall schematically consider and sum up the findings of the case study from an emotional discourse perspective, using this combined approach:

- ✓ Textual analysis
 - Content analysis
 - Co-textual analysis
- ✓ Contextual analysis
 - Situational analysis
 - Intertextual analysis
- ✓ Sociological interpretation
 - Discourse as ideology
 - Discourse as social information
 - Discourse as social product
- ✓ Pretextual analysis

The **Textual analysis** of emotional discourse undertaken in this study, involved the categorization of EWs into categories in accordance with the theories propounded by Kövecses and Johnson-Laird and Oatley. I applied **content analysis** (in Ruiz’s terminology) or **co-textual analysis** (in Widdowson’s terms) and broke the text down into EW units in line with my aim of conducting a contrastive analysis of translations. The content analysis, with its categorization of EW units, was based on the Russian source text. In analyzing this text as a case study, it became evident that when translated, the categorization of EWs in the Japanese language did not always correspond with that of the Russian language. Textual analysis has also revealed the frequency of use of EWs in the source text. The fact that there is not a single case of basic descriptive emotion words based on the mode “disgust”, as well as the fact that there are very few EWs based on the mode “anger”, illustrate the general tone of the novel. On the other hand, EWs, based on the mode “happiness” constitute the major part of the corpus of EWs in the text: the majority of basic EWs (52 out of 107 cases) denote emotion mode “happiness”. The most frequent EW in

⁹⁶ Ruiz J.R. (2009) Sociological Discourse analysis: Methods and Logic, in *Forum: Qualitative Social Research*, Vol.10, No.2, Art.26

⁹⁷ Widdowson H.D. (2004) *Text, Context, Pretext. Critical Issues on Discourse Analysis*. Malden, Mass.: Blackwell

the novel is “love” (*любовь*) (48 cases). The second most frequent emotion mode is “sadness”. All this speaks for very sentimental, romantic tone of the novel. Quantitative analysis of the kind might be a useful tool for a translator.

Contextual analysis is possibly the most complex element of the DA. In carrying this out, I had to take into consideration the circumstances under which the discourse was produced, and being a translated literary text, this meant conducting a multi-leveled analysis. One aspect of contextual analysis is situational analysis, which looks at the characteristics of the producers of discourse. In the case of a translated literary text, these producers include the author, the translator, and the characters within the text. I often resorted to situational analysis of the characters when revealing the context-dependent meanings of polysemous EWs.

The contextual circumstances under which the text and discourse were produced by the author include an array of the author’s personal biographical events, the author’s intentions in creating the particular discourse, the author’s works in the period and the sphere of his creative interests, as well as the general literary trends of the time and influence by other writers and works. The translators’ intentions and approaches constitute the 3rd element of situational contextual analysis.

Situational analysis. The themes of Saint-Petersburg and a resident “dreamer” there constitutes one of the leitmotifs of Dostoevsky’s writings in the 1840s. This is what he saw to be the trend of the times: those who are active, ambitious, and at the same time sentimental, tend to become dreamers:

«В характерах, жадных деятельности, жадных непосредственной жизни, жадных действительности, но слабых, женственных, нежных, мало-помалу зарождается то, что называют мечтательностью, и человек делается не человеком, а каким-то странным существом среднего рода — мечтателем»⁹⁸.

The main character of “White Nights” is also autobiographical. In his later satirical article «*Петербургские сновидения в стихах и прозе*» (“Petersburg visions in verse and prose”) Dostoevsky writes about his “golden inflamed dreams” that cleanse the soul and are vital to an artist («*о золотых и воспаленных грёзах*»⁹⁹). He writes of himself: “in my youth fantasies I loved imagining myself to be Pericles, or Marius, or a Christian of the times of Nero, or a knight at a spear-running tournament, or Edward Glendinning from the novel “The Monastery” by Walter Scott, and so on and so on. Oh, so many things I dreamed about in my youth. (...) Those were the richest, holiest, purest moments in my life. I dreamt to the extent that my whole youth

⁹⁸ Достоевский, Ф. М. (1988) *Собрание сочинений в 15 томах*. Т.2. Л.: «Наука», Ленинградское отделение (p.31)

⁹⁹ Ibid. (p.558)

went by unnoticed.”¹⁰⁰ This very much resembles the words of the main character in the “White Nights”.

Another reference to the author’s personal contextual intentions can be found in the foreword to the novel. Dostoevsky dedicates the novel to his friend, the poet Alexei Plescheev, with whom he was very close at the time the novel was written. In fact, Plescheev may have been one of the prototypes of the main character. Among the TTs studied in this work, only the Igeta translation renders this dedication, while the other translators omit it.

Intertextual analysis reveals that there are many references to works by other authors of the time, and the novel is characteristic of the romantic trend in literature that was popular then. The main character has much in common with the “dreamers” described by, Dostoevsky’s contemporaries, such as the character Piskarev in the short story “Nevsky Prospekt” by Nikolai Gogol, the dreamers depicted in Ernst Theodor Hoffmann’s novels, and those described in the works of Vladimir Odoevsky and others. All of these characters are discontent with life around them; they strive to escape to an ideal world. Moreover, the romantic, poetic aura of “White Nights” resonates with Alexander Pushkin’s narrative poems about Saint-Petersburg («Домик в Коломне» - “House in Kolomna”; «Медный Всадник» - “The Horseman”). Also, Walter Scott’s novels and characters are mentioned several times and poems by Heinrich Heine are cited by the characters. However, while in the writings of romanticists the theme of dreaming often corresponds to the theme of uniqueness (dreamers are depicted as God-chosen, unique people), in Dostoevsky’s novel the dreamer suffers from this dreaming; indeed, he would give all his “fantastic, dream years” for one day of real life.

Another reference to the romanticism of the time is the novel’s opening with a quotation from the poem “The Flower” by Ivan Turgenev:

*«Иль был он создан для того,
Чтобы побыть хотя б мгновенье,
В соседстве сердца твоего?»*

(And was it his destined part
Only one moment in his life
To be close to your heart?)

This extract from the poem is rendered by each of the translators in Japanese, and Kitagaki also provides a brief note about the authorship of the poem; this reproduces the cultural context of the original text and adds to the emotional expressivity.

¹⁰⁰ Translation is mine. Original text: «Прежде в юношеской фантазии моей я любил воображать себя иногда то Периклом, то Марием, то христианином из времен Нерона, то рыцарем на турнире, то Эдуардом Глянденингом из романа „Монастырь“ Вальтер Скотта и проч., и проч. И чего я не перемечтал в моем юношестве <...>. Не было минуты в моей жизни полнее, святее и чище. Я до того замечтался, что проглядел всю мою молодость». (Cit. from Достоевский, Ф. М. (1988) *Собрание сочинений в 15 томах*. Т.2. Л.: «Наука», Ленинградское отделение (p.558))

Compared to other works by Dostoevsky, “White Nights” is “light and playful”; the depiction of characters lacks the “inappropriate scrutiny, exaltation and the tendency to anatomize the poor human heart”¹⁰¹. The sentimentalism and romanticism traits set this novel apart from other works by Dostoevsky.

Some elements of **sociological interpretation** have already been mentioned in the elements of DA above and throughout the case study. The fact that the novel’s creation was influenced by trends in romanticism provides a sociological backdrop. My analysis of EWs, their cultural background and their characteristics of culture-specificity provide the perspective of **discourse as a social product**.

Dostoevsky’s writings provide a different outlook on the concept of a “dreamer”. The characters of his later novels (created in 1860s-1870s) are also dreamers, but Dostoevsky describes their dreaming as a consequence of the huge gap between them (the majority of educated people) and the common people; this gap was created as a consequence of reforms by Peter the Great. Traits common to the characters of these later novels and the main character of “White Nights” are striving for real, true life and seeking ways to live such a life. This analysis demonstrates **discourse as ideology**. Dostoevsky’s contemporary critic Alexander Druzhinin wrote about the phenomenon of dreaming (*мечтательство* - mechtatel’stvo) as being characteristic to Saint-Petersburg life, and life of that time in general. He wrote about the existence of the kind of young people who are kind and smart, but unhappy. They become dreamers and get attached to their cloud-castles, due to pride, boredom, and loneliness¹⁰².

Sociological interpretation of translations should be approached with regard to 3 different periods, in which the translations have been created. These are sociologically and historically different periods: Konuma translation (1958) was produced in the after-war, cold-war time, Kitagaki translation (1974) was created in the détente period of the cold war, while Igeta translation (2010) is a modern work.

Pretext analysis is a frequent form of analysis in the case study. The intentions of the characters who produce discourse with their utterances, require subtext and pretext analyses. In the case of translation studies, this is a vital tool, as it enables the translator and the translation analyst to uncover the meanings behind utterances and choose equivalents that match the pretext.

The author’s pretextual conditions have already been mentioned in the above parts in relation to social circumstances and contextual factors behind the discourse; these include the author’s social stance (disapproving of the passive stance of contemporary young people, such as their detachment from common people), the author’s friendship with Plescheev (who became

¹⁰¹ From an article by Dostoevsky’s contemporary critic Dudishkin A.A.; cit. from Достоевский, Ф. М. (1988) *Собрание сочинений в 15 томах*. Т.2. Л.: «Наука», Ленинградское отделение (p.560)

¹⁰² Cit. from Достоевский, Ф. М. (1988) *Собрание сочинений в 15 томах*. Т.2. Л.: «Наука», Ленинградское отделение (p.559)

one of the prototypes of the main character), and the author's personality, his own traits, that are revealed in the main character.

Conclusion

A. Russian expressive EWs are characterized by the following:

- 1) polysemy, complex semantic structure
- 2) often an onomatopoetic origin
- 3) a different degree of specificity in the meaning
- 4) use of divine names to express emotions

1. There are many Japanese interjections that are as polysemous as Russian interjections. This fact gives translators more freedom in matching the SL and TL terms, and does not require that they bring up the sub-text of the ST (which may be difficult to understand even to the ST readers, and can lead to misunderstanding). However, the semantic structures of the SL and TL expressions often do not completely match, so the terms are usually synonyms, reduced, or expanded EWs.

2. The onomatopoetic nature of some of the Russian interjections (the most general and polysemous ones) can pose problems to translators, because in the SL such interjections are also accompanied by a sigh, or a groan, or a cry, i.e. a physical display, or presuppose the person making a vocalized sound. In TL this may require an expanded translation or a grammatical shift (e.g., the interjection *ox* “okh”, when used to express grief, disappointment, suffering, etc. in Russian presupposes a sigh, so the translator may need to expand the TL expression to convey that meaning- the physical display of the emotion).

3. Some interjections have very general, broad meanings (e.g. *ax*, *ox*, *a* in Russian, ああ “aa”、おお “oo” in Japanese, *oh*, *wow*, *ah* in English), while others are more narrow and specific (e.g., *yx*, *φy*, *y66* in Russian; いや “iya”, ゲエー “ge-e”, ばんざい “banzai” in Japanese; *yuck*, *hooray* in English). Matching the semantic elements of the SL and TL is a challenge for translators and strategies of reduction or expansion of meaning are often necessary.

4. Some translators use formal equivalence to render EWs formed with the use of divine names (e.g., Igeta uses formal equivalence exclusively in this case). Taking into account the popularity of Russian literary works in Japan, we can assume that such a translation strategy has become accepted, and that the appearance of transferred exclamations such as “oh my God” (おお、神様!) in Japanese (which are not natural to it) may not be striking to the TT reader. On the other hand, the use of dynamic equivalence results in using more natural equivalents in the

TL, and evokes an immediate response in the reader. It immediately renders the emotionality of the phrase.

B. Semantic fields of EWs in Russian and Indo-European languages often match, however EWs in Russian and Japanese are semantically more distant, which poses additional difficulties to translators.

While there are direct literal equivalents to Russian EWs in many Indo-European languages (e.g., English, which was the tool language of this work), there are often none in Japanese. Russian and Japanese are etymologically unrelated languages and thus we cannot expect that they share common etymological roots for words. This fact makes the translation process more difficult between the Russian - Japanese pair of languages, than between Russian and any of the Indo-European languages.

C. For effective analysis of the translation of EWs, it is necessary to introduce translation strategies in addition to those propounded by Newmark and Baker

Throughout the analysis in this study it became clear that it is necessary to expand the taxonomy of translation strategies. I added the following strategies which- as the case study has shown- are extensively used in the translation of EWs from Russian into Japanese:

- Translation by a hyperonym
- Translation by a hyponym
- Translation on the basis of contextual meaning
- Translation using an EW that depends on a different basic mode

D. Different semantic structures of SL and TL EWs result in the need for different taxonomies of descriptive EWs in two languages.

As the contrastive analysis of descriptive emotion words has demonstrated, the taxonomy of EWs cannot be single for two languages, especially if they are unrelated and distant in morphological and syntactic structures (as is the case with Russian and Japanese). Elements of taxonomy and categorization cannot always be transferred from one language to another via translation. A researcher needs to build a new taxonomy for every language or at least modify some elements of the existing ones.

For example, in Japanese, the word 感情 (kanjou) is used as a generic EW to denote any specific emotion, emotions in general, and, in phrases and collocations, a state of experiencing

(any strong) emotion. However, when we need to translate it into Russian, we come across a literal equivalent *чувство* (*chuvstvo*), which is used as often as the Japanese EW (as a generic emotion), but carries additional meanings to the Japanese term (it denotes tactile, physical feelings).

Another example is the Russian generic EW *страсть* (*strast'*), which can be both a generic EW and a word denoting an emotional goal. In Japanese, however, the direct literal and formal equivalent 情熱 (*jounetsu*) is only used as a generic EW and does not have any specific meanings.

Also, 感激 (*kangeki*), which is a generic emotion word that denotes an arousal, an intense emotion, is used to translate the Russian EW *восторг* (*vostorg*), which is a caused emotion, based on the mode “happiness”.

The Russian EW *робость* (*robost'*) can be a basic EW denoting a feeling of mild fear, or a complex EW, denoting shyness, humbleness, timidity. In Japanese there are EWs that have the same semantic structure and combine the two types of meaning: these are 臆病 (*okubyou*), おずおず (*ozuozu*), 怖気づく (*ojike dzuku*). In some cases the translators use these EWs and in other cases, they choose TL EWs with a simpler semantic structure that matches one of the meanings relevant in the given context (e.g., びくびくする – *bikubiku suru* – to be scared; 怯えた – *obieta* – in a scared manner; おどおどする – *odo'odo suru* – to be restless as a cause of fear; etc.).

Thus, different semantic structures of the SL EW and the TL EW result in the need for different taxonomies of EWs in two languages, and often require dynamic translation to capture the different meanings of the SL word.

The fact that the SL EW and the TL EW belong to different categories does not necessarily mean that the translation is inaccurate. It may mean that the translator chose to render contextual meaning or chose a more culturally appropriate equivalent.

E. Different morphological structures of the Russian and Japanese languages often lead to the use of dynamic equivalents.

Russian language is an inflecting (fusional) language in which affixes play an important role in word-building and meaning construction. Japanese, on the other hand, is an agglutinating language that does not possess affixes as a means of word-formation. This often leads to rendering SL EWs with TL EWs that belong to different parts of speech, i.e. the use of grammatical shift strategy and dynamic equivalents.

In this study, I came across 8 SL EWs that contain affixes as a means of word-building, which also add to the semantic structure of the words. The table below shows the ways translators have dealt with them.

	Source text EW	Affix	Affix meaning	Translation	Notes
1	Превесело	пре-	“very much” (intensifier)	1. 愉快な人 2. とても愉快な方 3. ほんとうに愉快だわ	The lack of affixes can be compensated by using a word with the meaning “very much” (as in 2 and 3), or reduction strategy can be applied, as it is not a vital sense-bearing element in the text.
2	перепугаться	пере-	“very much” (intensifier)	1. 怯えてしまった 2. おびえきってしまった 3. ひどく怯えてしまった	Case 3 compensates by using the word ひどく (hidoku), cases 1 and 2 omit the intensifier.
3	несчастный	не-	Negation	1. 不幸 2. 不幸 3. 不幸	Negation prefixes in the Russian language are often used to form new words, which do not point directly at the semantic meaning of the root word. Thus, the translators choose to ignore the morphological structure of the SL EW and use a semantically corresponding EW.
4	рассердиться	рас-	Beginning of action, outburst (when referring to emotion)	1. 腹を立てる 2. いきなり腹を立てる 3. ぷんとする	There are three different strategies used to render the meaning of the prefix: 1) omission, 2) grammatical shift and compensation, 3) literal translation by a more expressive synonym.
5	Струсить	с-	Beginning of action, outburst (when referring to emotion)	1. おじけづいてしまう 2. びくびくしはじめる 3. おどおどしはじめる	The case 1 renders the semantics of the prefix literally: its meaning is embedded in the basic meaning of the verb; in cases 2 and 3 a verb はじめる (to start) is added to the main verb, which is a grammatical shift and compensation.
6	застыдиться	за-	Beginning of action, outburst (when referring to emotion)	1. 恥ずかしくなる 2. 恥ずかしくなる 3. 恥ずかしくなる	All translations use dynamic translations and a grammatical shift: an adverb with a verb “to become” (なる – naru) .
7	напугать	на-	Causative (completed action, vs. “ <i>пугать</i> ”)	1. おびえさせる 2. 驚かす 3. おどかす	The causative form that is expressed in Russian by a prefix can be rendered into Japanese by a causative form of verbs (させる - saseru). Other verbs have causative meaning in their semantic structure. The aspect of “completed action” is omitted.
8	горделиво	-лив-	Property, inclination	1. つんとした優越感をもって 2. さも誇らしげに 3. いかにも誇らしげな	There is an adverbial form げに (-geni) in Japanese, which fully renders the meaning of the Russian suffix “to look like, seem

			(目つき)	like”. Another strategy is to reduce this semantic element.
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Therefore, it can be surmised that the most common strategies for dealing with affixes in translation from Russian to Japanese are:

- Compensation (lexical means to render the meaning of morphological units);
- Reduction, omission (only the main semantic component, which is the root, is rendered, and the meaning of affixes is omitted);
- Semantically equivalent translations that ignore the morphological structure.

F. Using a general, superordinate EW (hyperonym) in the TL for synonyms of the basic EW in the SL.

Some categories of EWs are more developed in one language than in the other. For example, in the SL text in this study there are 8 SL EWs that denote the basic emotion mode “sadness”. They are all synonyms in the SL with only slight differences in their shades of meaning and collocation restrictions. Translators use different equivalents for them, both formal and dynamic, but often resort to the superordinate, general equivalent 悲しい (kanashii), which, in the case of EWs, is usually a word denoting basic emotion mode.

The use of this strategy leads to reduction in meaning.

In the case study, there are also several SL EWs that are synonyms and are often used interchangeably, but are translated into the TL with one and the same superordinate EW. For example, the 4 synonyms for “suffering” in the SL (*мука* - muka, *мучение* - mucheniye, *страдание* - stradaniye, *терзаться* – terzat’sya) are in most cases rendered into the TL by the EW 苦しむ (kurushimu).

The SL EWs for “sympathy” and “compassion” are more numerous than their TL equivalents: the Russian *сострадание* (sostradaniye), *сочувствие* (sochuvstviye), *участие* (uchastiye) are in most cases translated with the single TL EW 同情 (doujou).

These examples show that in the SL these emotion categories are more articulated and have been more consciously analyzed in the culture and expressed in the language.

Another case when a translator may need to resort to the strategy of using a superordinate is when rendering culture-specific emotion words. For example, the Russian culture-specific EW *приветливо* (privetlivo – “in a friendly, sweet way”) can be rendered by a basic EW 嬉しそうに (ureshisouni), which has a broader meaning and refers to the basic emotion mode “happy”.

Another Russian culture-specific word *отрада* (*otrada* – “happiness, pleasure, comfort”) is also rendered by the basic EW 喜び (*yorokobi* – “happiness”).

G. Translation of culturally-specific descriptive EWs.

Often, translators use reduction strategy to translate EWs peculiar to Russian culture. This is a natural way to deal with culture-specific EWs when a translator has to sacrifice some of the semantic elements. As the analysis in this study has shown, translation of such EWs requires extensive use of context analysis, and sometimes a subtext and literary analysis. Another strategy is to use a culture-specific TL EW, with partially corresponding semantic elements. Descriptive equivalents can be efficiently used to render the meaning of the SL word.

For example, when translating the Russian EW *тоска* (*toska* – used to denote sadness, loneliness, discontent, longing, boredom, regret, compassion and even nostalgic feelings), translators either use more general, superordinate TL EWs (悲しい – *kanashii*, 淋しい – *sabishii*, 憂鬱 – *yuu’utsu*, 寂寥 – *sekiryō*), or use a reduction strategy together with componential analysis and pick up one of the semantic aspects to translate (心配する – “*shinpai suru*” – to worry; 気の毒に思う – “*kinodokuni omou*” – to feel sorry, to pity; 悩む – “*nayamu*” – to worry). In one case, the Japanese culture-specific EW わびしい (*wabishii*) is used, which creates an equal expressivity in the TT as in the ST, but sacrifices some of the semantic elements.

Another example is the case of the culture-specific EW *уныние* (*uniniye*), which is used to denote deep grief and despair and is also related to the Russian Orthodox culture, denoting a type of grief that is a sin, stemming from a lack of faith in God. Translators deal with this by using a formal equivalent and reduction strategies, rendering only the components of meaning that are relevant to the context and using more general EWs that denote the basic emotional mode (しょんぼり – *shonbori* – “depressed”, 沈む – *shizumu* – “to be down”, 気落ち – *kiōchi* – “depression”). Another approach, used by Kitagaki, is to compensate the loss of the cultural component by using an EW that has a culture-specific graphic form in the TL, the so-called four-character idioms (四字熟語 – *yōjijukugo*), 意気消沈 (*ikishouchin* – sunken spirits).

Thus, the strategies that are most often applied when translating culturally specific EWs from Russian into English are: reduction (rendering those semantic components of the SL EW that are important in a given context); translation by a basic emotion word or a superordinate; componential analysis (the semantic components of the SL EW are analyzed and a TL equivalent with corresponding semantic components which match the relevant contextual meanings, is picked up); descriptive equivalents; translation by a cultural equivalent; compensation. Sometimes the lack of one-to-one equivalent can be compensated by a graphic form peculiar to the TL (which would constitute a form of translation by a cultural equivalent).

H. Translation by a culturally-specific EW.

As the analysis has shown, there are cases when a culturally neutral SL EW is rendered by a culture-specific EW. When a culture-specific EW is used to render a culturally neutral SL EW, this constitutes a strategy of (semantic) expansion, as the TT reader is exposed to an EW with a broader semantic structure. In such case the translation leaves it to the TT reader to decide which of the TL EW's meanings match the context, and can often lead to misunderstanding of the text. On the other hand, the use of a culture-specific EW is a dynamic translation, which makes the TT sound more natural and easier to comprehend. This is the case with the EW *удивление* (udivleniye – “surprise”) which is often rendered in Japanese by the culture-specific EWs *びっくりする* (bikkuri suru) and *驚く* (odoroku). These Japanese EWs denote feelings of both surprise and fear.

Another example is the translation of the Russian EW *стыд* (stid – shame, guilt) with the Japanese EW *恥* (haji); this is the usual formal literal equivalent that any dictionary would suggest, however, the Japanese “haji” denotes a feeling of shame in relation to and caused by others, and also sadness due to losing face. On the other hand, in Russian, the EW *стыд* (stid) denotes a deep inner feeling, caused by the realization of one's own wrongdoings, regret and sadness about them (not necessarily related to others' evaluation, but rather a feeling of disgust that one feels towards oneself).

There is a translation of the Russian predicate *мило* (milo – to hold dear, cherish) by the Japanese adjective *なつかしい* (natsukashii), which is specific to the Japanese language and culture, and denotes a feeling of nostalgia and longing for something that is gone.

The Russian noun *смущение* (smuschenie – embarrassment, confusion, uneasiness) was rendered by the expression *狼狽振り* (roubai buri), which is a figurative expression, referring to an imaginary pair of animals- wolves- who always walk together but whose legs are of different length; thus, the wolves can only walk straight when they are together but lose balance and fall if they part. This state figuratively refers to a feeling of dismay and confusion.

Another Japanese culture-specific expression involving a reference to animals is *狐につままれたように* (kitsune ni tsumamareta youni – literally, “as if bewitched by a fox”), which is used to render the Russian EW *недоумение* (nedoumeniye – perplexity, bewilderment).

Two expressions that derive from Buddhism and are currently used figuratively in everyday Japanese, were also found. These are *有頂天になる* (utyouten ni naru, which refers to the highest sky in the world, and, figuratively, the feeling of excitement that one would feel when he or she reaches it) and *歓喜* (when pronounced “kanki,” this refers to a high degree of happiness, but when pronounced “kangi,” it denotes “religious joy”), which are used to render the Russian EW *восторг* (vostorg - excitement).

Also, the Russian EW *участие* (*uchastiye* – sympathy, concern) is rendered by the Japanese culture-specific EW 思いやり (*omoiyari* – sympathy, attentiveness, consideration, sensitivity).

Moreover, two Russian EWs *робость* (*robost'* – embarrassment) and *застыдиться* (*zastidit'sya* – to get embarrassed, shy, reserved) are rendered by two Japanese words (羞じる – *hajiru*; and 恥ずかしくなる – *hazukashiku naru*, respectively) which are based on the Japanese culture-specific EW *haji* (spelled as either 恥, or 羞じ, or 辱). This Japanese word is most often translated into English as “shame” but it also denotes sadness due to losing face and being dishonored – feelings related to the emphasis one puts on the evaluation of his or her actions by others, and sadness caused by the inability to live up to the standards and expectations of others. This Japanese word does not correspond exactly to the English word “shame” or the Russian word *стыд* (*stid*). In Western cultures, shame is what a person feels in response to the bad things that one has done; it is the feeling of guilt, sadness and embarrassment that one experiences when one knows that what they have done is wrong or stupid. The Japanese words in these cases render some of the semantic elements of the Russian words but are more semantically complex and expressive when read by the Japanese reader.

I. Translation by a TL EW that depends on a different basic emotion mode.

In this study, there were several cases found whereby the translators chose to render a SL EW with a seeming equivalent, yet, when analyzed, their choice proved to depend on a different basic emotion mode.

This was the case with the translation of the SL causative EW *обида* (*obida* – insult, offence), which in some cases is rendered by the word 怒らせる (*okoraseru* – to irritate, anger, displease). While the SL EW is based on the basic mode “sadness” (when exposed to *обида*, a person feels sad), the TL equivalent is based on the mode “anger”. Such a translation may match the context (the caused feeling may be strong enough to lead to anger, and not be limited to sadness), but would be likely to cause misunderstanding.

Another example is the translation of the Russian caused EW *досада* (*dosada* – annoyance), which is based on the basic emotion mode “anger” (when feeling *досада*, the person experiences an emotion that is close to anger). However, the Japanese equivalents used in some translations are 気を悪くする (*ki wo waruku suru* – to be upset), くやしき (*kuyashisa* – frustration) and 残念 (*zannen* – pity)- all of which depend on the basic mode “sadness”. Another way it was translated was with the Japanese EW いやでたまらない (*iyadetamaranai* – repulsive, extremely unpleasant) which has as its basic mode, “disgust”. These translations partially match the contextual meaning of the Russian EW, as it is used in the ST of this thesis.

Also, the complex EW *робость* (robost') is based on the mode "fear" and denotes a feeling of shyness and timidity. However, the Japanese equivalent 気怖 (kioji – depressed, disappointed), used in one of the translations, depends on the mode "sadness".

J. Translation of metaphors requires either the use of through-translations and formal equivalents, in the case that there is no matching metaphorical concepts, or the use of dynamic cultural equivalents, in the case that there is a corresponding metaphorical concept but the lexicalization means differ from that of the SL.

The analysis in this study has revealed several patterns in the translation of metaphors by translators.

1. In the case that there is the same metaphorical concept and similar lexical means of expression in the TL as in the SL (activating same source domains and images), the translation would be a formal cultural equivalent.
2. In the case there is the same metaphorical concept in the target culture as in the source culture, but lexical means for expressing it differ, then the translation would be a dynamic cultural equivalent.
3. In the case there is no corresponding metaphorical concept in the target culture, translators can either (a) use formal equivalents and through-translations and render word-for-word, leaving it to the TT reader to decide on the meaning behind it; or (b) use formal equivalents and through-translations and description strategy, describing the meaning behind the metaphor; or (c) use a totally different metaphorical concept to describe the same target domain.

K. Culture-specificity of the words denoting "heart" (as the source domain for metaphors and metonymies denoting emotional states).

The analysis has revealed a substantial difference in the semantics and collocation of words denoting "heart" in Russian and Japanese. In the Russian language, there is one word (*сердце* – serdtse) that denotes "heart", which encompasses both the internal organ, the shape of the heart, and the figurative "heart," the "container" and "seat" for feelings and emotions.

In the Japanese language, however, there are 4 equivalents that are used to render this one Russian word, the selection of which depends on the context and collocational restrictions. These are: 心 (kokoro), 胸 (mune), 心臓 (sinzou), and ハート (haato). Moreover, when the Russian word *сердце* (serdtse) is used figuratively to denote the seat of emotions, there are still more

Japanese cultural equivalents that figuratively “embody” emotions; these are: 腹 (hara), 気 (ki), 虫 (mushi), etc.

Kokoro is regarded as the seat of not only emotions, but also of thoughts and intentions (this is in contrast to Russian culture in which *сердце* is the container for emotions and feelings, as distinguished from the “head” and “conscience”, which embody the rational). *Mune* (roughly, “chest”) is the place where Japanese believe *kokoro* is located, but it also acts in many cases as the container for emotions. *Hara* (roughly, “belly”) can be also be used to refer to the seat of “thinking” and emotions (for example, anger arises in the *hara*). The term *ki* (roughly, “breath”, or the living force or energy) is also used for expressions dealing with emotions, temperament and behaviour. There is also the term *mushi* — literally, a “worm”, which, according to the old belief, exists in the *kokoro* and gives rise to emotions. It is used in fixed expressions such as ぶさぎ虫 (*fusagimushi* – “blue”) and 泣き虫 (*nakimushi* – “crybaby”).

Thus, when it comes to translation, we confront similar expressions and corresponding images (emotions embodied, but in slightly different parts of the body), however, there are significant differences in the semantic fields of words that embody emotions.

Strategies used in translating the expressions involving the words above are cultural equivalence (the metaphorical concept of embodiment is the same in the SL and TL, but the lexical means are different due to the cultural-specificity of words for “heart”), or through-translation (when the reader is exposed to a more expressive text, with shades of culture-specificity of the ST).

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