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EMOTIONAL EXPRESSIVENESS COMPARATIVE ANALYSIS OF THE DIALOGUES IN D.W. JONES'S *HOWL'S MOVING CASTLE* (ON UKRAINIAN TRANSLATION)

The study examines the linguistic means of emotional expressivity in the dialogues of the central characters, Sophie Hatter and Howl Jenkins, in Diana Wynne Jones's novel *Howl's Moving Castle* (1986) [7]. A particular focus is on their rendering in the Ukrainian translation by Andrii Porytko (2008) [1]. The analysis is conducted within the frameworks of literary stylistics, pragmatics, and translation studies, with attention to how emotional tone, interpersonal dynamics, and character voice are constructed in the English original. I also study how these effects are reproduced, modified, or transformed in Ukrainian.

The aim of the research is to compare the strategies used to express emotionality in the English and Ukrainian versions of selected key dialogues between Sophie and Howl. As Cruse [6] notes, meaning is always shaped by context, and emotional nuances often emerge through subtle semantic contrasts. Subsequently, the study employs close reading, stylistic interpretation, comparative translation analysis, and pragmatic examination of key markers, including evaluative lexis, modality, metaphor, hyperbole, vocatives, exclamatory constructions, hedging, mitigation, and intensifiers. This methodology follows established qualitative practices in stylistics [10] and translation studies [3].

The theoretical framework relies on pragmatic models of speech acts [6], politeness and face-work [4], and the notion of expressive meaning as discussed in linguistic and literary scholarship [2; 6]. For translation evaluation, the study draws on the concepts of pragmatic equivalence [3], communicative and semantic translation [8], and strategies of modulation and compensation in literary translation [5].

Selected dialogues between Sophie and Howl are analysed as representative of emotionally marked interactions in the narrative — quarrels, confessions, humorous exaggerations, and moments of character development. As Baker [3] mentions, translation inevitably involves shifts that reflect structural, cultural and interpersonal differences between languages. Therefore, each episode is examined first in English, identifying the linguistic devices shaping emotional expressivity, and then in Ukrainian, determining whether the translator preserves the emotional and stylistic function, adapts it through modulation, compensates for losses, or shifts the emotional tone.

Preliminary qualitative observations reveal that Howl's speech in the original is characterized by expressive hyperbole, theatrical self-presentation, melodramatic metaphors, and emphatic modality, while Sophie's utterances often include self-diminishing hedges, modal softeners, and later — increasingly assertive evaluative expressions reflecting her character growth. In translation, Howl's flamboyant style tends to be rendered through domesticated Ukrainian idioms and softened hyperboles, which may reduce his humorous exaggeration yet maintain his emotional volatility. As Allan [2] notes, connotation is inseparable from cultural associations; therefore, shifts

in emotional tone between languages are almost inevitable. Sophie's hedging is sometimes strengthened or clarified in Ukrainian, affecting the degree of politeness or emotional restraint.

The significance of this research lies in its contribution to the understanding of how emotional expressivity, as a crucial component of characterization, is transferred between languages in children's and young adult fantasy literature. The findings may serve as a methodological model for similar comparative stylistic studies and enrich the field of pragmatic translation analysis.

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