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LINGUISTIC REPRESENTATION OF EMOTIONAL EXPRESSIVENESS IN CHARACTER DIALOGUE: A CONTRASTIVE ANALYSIS OF D. W. JONES'S *HOWL'S MOVING CASTLE* AND ITS UKRAINIAN TRANSLATION

The present study explores the multi-level linguistic mechanisms of emotional expressiveness within the dialogic interaction of the key protagonists, Sophie Hatter and Howl Jenkins, in Diana Wynne Jones's acclaimed fantasy novel *Howl's Moving Castle* (1986) [7]. Special emphasis is placed on a contrastive evaluation of these emotive structures against their rendering in the Ukrainian translation executed by Andrii Porytko (2008) [1]. The investigation operates at the intersection of literary stylistics, linguistic pragmatics, and translation studies, aiming to decode the structural constitution of emotional tone, interpersonal dynamics, and individual character voices in the source text, while systematically tracking how these stylistic values are mirrored, adapted, or transformationally modified in the target text.

The ultimate aim of this research is to perform a comparative scrutiny of the strategies applied to convey emotionality in the English and Ukrainian textual realizations of pivotal dialogues between Sophie and Howl. As Cruse [6] emphasizes, context plays a decisive role in shaping linguistic meaning, and fine emotional nuances frequently manifest through delicate semantic oppositions. To achieve this, the study utilizes close reading, qualitative stylistic interpretation, comparative translation analysis, and a rigorous pragmatic investigation of key emotional markers, encompassing evaluative vocabulary, modal markers, figurative metaphors, hyperbolic expressions, vocatives, exclamatory syntactic patterns, hedging, mitigation devices, and intensifiers. Such a methodological paradigm strictly aligns with prominent qualitative frameworks in contemporary stylistics [10] and translation theory [3], bypassing automated corpus tools in favour of deep contextual decoding.

The theoretical underpinnings of the paper integrate pragmatic models of speech acts [9], politeness strategies and face-work dynamics [4], and the concept of expressive meaning as a distinct communicative category [2; 6]. Regarding the translational assessment, the study utilizes the principles of pragmatic equivalence [3], semantic versus communicative translation methods [8], and the mechanism of stylistic modulation and compensation within literary discourse [5]. These frameworks allow us to analyse how a character's internal psychological affect is converted into a functional, cross-linguistic communicative code.

For empirical analysis, specific dialogic episodes between Sophie and Howl were selected as highly representative of emotionally charged narrative nodes – ranging from domestic arguments and intimate confessions to humorous hyperbole and critical vectors of character evolution. In accordance with Baker [3], translation inherently induces shifts caused by structural, cultural, and interpersonal incongruities between the source and target languages. Consequently, each communicative event is initially dissected in the English original to establish its emotive-expressive infrastructure, followed by a systematic juxtaposition with the Ukrainian version to determine whether Andrii Porytko preserves the functional emotional load, introduces modulations, compensates for lexical/structural losses, or fundamentally shifts the stylistic register.

Preliminary qualitative findings indicate that Howl's idiolect in the source text is densely saturated with dramatic hyperbole, theatrical verbal behaviour, over-the-top metaphors, and assertive modality, whereas Sophie's speech formulas predominantly feature self-deprecating hedges, modal mitigators, and a subsequent transition toward confident evaluative structures that index her internal psychological growth. In the target text, Andrii Porytko frequently reconstructs Howl's flamboyant verbal style through domesticated Ukrainian idiomatic phrases and structurally softened hyperboles; while this strategy occasionally dilutes the specific flavour of British ironic understatement, it successfully sustains the character's core emotional volatility and theatricality. As Allan [2] observes, connotation is bound up with sociocultural associations; thus, subtle shifts in emotional resonance are practically inevitable during interlingual transfer. Furthermore, Sophie's initial hedging is sometimes grammatically explicated or reinforced in Ukrainian through emphatic particles and shifts in word order, which subtly modifies the original degree of politeness or emotional restraint (see Table 1).

The scientific significance of this research lies in expanding the scholarly comprehension of how emotional expressiveness, as a primary engine of characterization, transitions across typologically distant languages within the realm of young adult fantasy literature. The systematically derived insights offer a viable methodological matrix for parallel comparative stylistic inquiries and contribute new empirical data to pragmatic translation analysis.

Table 1. Emotive-Expressive Markers in the Dialogues of Howl and Sophie

Linguistic Category	Source Text (D. W. Jones, 1986)	Target Text (A. Porytko, 2008)	Pragmatic & Translational Shift
Expressive Hyperbole (Howl's idiolect)	"I feel ill," Howl said. "I'm going to bed. I may be dying."	— Мені зле, — сказав Хаул. — Я йду в ліжко. Можливо, я помираю.	Syntactic Transposition: The fragmented sentence structure is preserved to retain the original melodramatic and theatrical emotional affect.
Pragmatic Hedging (Sophie's idiolect)	"I'm only an old woman," Sophie said to herself.	— Я ж усього-на-всього стара бабуця, — подумала Софі.	Morphological Compensation: The single English hedge "only" is amplified via Ukrainian emphatic particles (<i>ж</i> <i>усього-на-всього</i>) and the emotive diminutive <i>бабуця</i> .
Implicit Modality (Interpersonal conflict)	"You might have told me," Howl said mildly.	— Ти ж могла мені й сказати, — м'яко мовив Хаул.	Pragmatic Modulation: The passive-aggressive modal structure "might have" is converted using emphasis tools (<i>ж</i> , <i>й</i>) to crystallize the emotional tension.
Exclamatory Metaphor (Howl's tantrum)	"Look at this! It's ruined! I look like a pan of spinach!"	— Поглянь на це! Воно зіпсоване! Я схожий на варену шпинату!	Lexical Adaptation: The humorous, high-pitched emotional outburst is transferred through literal adaptation, adjusting grammatical traits for stylistic eccentricity.

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