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THE EMOTION CONCEPT JOY: A FRAME SEMANTIC ANALYSIS IN THE ORIGINAL AND UKRAINIAN TRANSLATION (BASED ON THE SCIENCE FICTION NOVEL "DUNE MESSIAH" BY FRANK HERBERT)

The presented article examines the application of the frame semantics method to research how the emotion concept JOY is verbalized both in the original English version of *Dune Messiah* by Frank Herbert and its translation into Ukrainian. The research focuses on reviewing the terms such as 'emotion concept', interrelationship between cognitive linguistics and translation, summarizing of the associative field of meaning for the lexeme 'joy' in English and «радість» in Ukrainian. Furthermore, the study identifies and compares frame elements – such as Experiencer, State, Stimulus, Event, Expressor, and Topic – across the source and target texts to demonstrate how emotional meaning is conveyed across languages. The frame semantics method provides a structured framework to analyze how language reflects human experience and conceptualization, making it particularly useful in the context of translation studies and cognitive linguistics. A special focus is placed on the concept of JOY and its Ukrainian equivalent РАДІСТЬ highlighting their similarities and differences which are crucial for translators as a failure to account for them may lead to loss of emotional and conceptual meaning in target text. The review shows that JOY and РАДІСТЬ are defined and situated within each language's linguacultural worldview. Subsequently, the paper applies qualitative analysis to three selected fragments of the text based on the criteria as direct verbalization of lexeme 'joy' in the original, the verbalization of the concept using a synonym from its conceptual field and the implicit realization of emotion concept. The frame semantic method based on the FrameNet template is used in the original and the rendered text in Ukrainian. The findings show that some frame elements may be precisely preserved, while in others, there is inconsistency of frame elements. The study demonstrates how a cognitive approach can be applied to translation studies and how frame semantics serves as the tool for comparing conceptual structures in source and target texts. Frame semantic is both descriptive and diagnostic framework that allows to ensure cognitive equivalence in the translation. This research also sheds light on the topic of the cultural adaptation and cognitive challenges that may arise in the process of literary translation.

Key words: emotion concept, frame semantics, joy, *Dune Messiah*, translation, literary translation.

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ЕМОЦІЙНИЙ КОНЦЕПТ РАДІСТЬ: ФРЕЙМОВО-СЕМАНТИЧНИЙ АНАЛІЗ ОРИГІНАЛУ ТА УКРАЇНСЬКОМОВНОГО ПЕРЕКЛАДУ (НА МАТЕРІАЛІ НАУКОВО-ФАНТАСТИЧНОГО РОМАНУ ФРЕНКА ГЕРБЕРТА «DUNE MESSIAH»)

У статті розглядається застосування методу фреймової семантики, з метою дослідити, як емоційний концепт JOY вербалізується в оригінальній англійській версії твору «Месія Дюни» Френка Герберта і в його українськомовному перекладі. Основний фокус дослідження – це огляд таких термінів, як «емоційний концепт», взаємозв'язку між когнітивною лінгвістикою та перекладом, узагальнення асоціативного поля значення лексеми 'joy' в англійській мові та «радість» в українській. Крім того, в дослідженні порівнюються такі елементи фрейму: Experiencer, State, Stimulus, Event, Expressor, і Topic у вихідному та цільовому текстах, щоб продемонструвати, як емоційне значення передається різними мовами. Метод фреймової семантики надає структуровану основу для аналізу того як мова відображає людський досвід та концептуалізацію і це робить його особливо корисним у контексті перекладознавства та когнітивної лінгвістики. Особлива увага приділяється концепту JOY та його українському відповіднику РАДІСТЬ, підкреслюючи їхні подібності та відмінності, які критично важливі для

перекладачів, оскільки неврахування їх може призвести до втрати емоційного та концептуального значення в цільовому тексті. JOY та РАДІСТЬ, відповідно знаходяться в межах лінгвокультурного світогляду кожної мови. У статті також застосовується якісний аналіз до 3 вибраних фрагментів тексту за такими критеріями, як пряма вербалізація лексеми «joy» в оригіналі, вербалізація концепту за допомогою синоніма з його концептуального поля та речення з імпліцитною реалізацією емоційного концепту. Метод фреймової семантики на основі шаблону з веб-сайту FrameNet використовується як в оригінальному, так і тексті, що перекладено українською мовою. Результати дослідження показують, що деякі елементи фрейму можуть бути точно збережені, тоді як в інших – спостерігається невідповідність елементів фрейму. Дослідження демонструє, як когнітивний підхід може бути застосований до перекладознавства, а також як фреймова семантика служить інструментом для порівняння концептуальних структур у вихідному та цільовому текстах. Фреймова семантика є одночасно описовою та діагностичною основою, що дозволяє забезпечити когнітивну еквівалентність у перекладі. Це дослідження також розкриває тему культурної адаптації та когнітивних викликів, які можуть виникнути в процесі художнього перекладу.

Ключові слова: емоційний концепт, фреймова семантика, елементи фрейму, радість, переклад, художній переклад.

Statement of the problem. Meaning can be shaped by complex emotional and conceptual frameworks in science fiction literature. Traditional studies mostly focus on lexical and semantic equivalence, but they rarely address the question of how semantic frames, which include frame elements, are preserved or transformed in translation.

Consequently, this oversight creates a gap in understanding how emotional meaning, which is conveyed by emotion-laden vocabulary, is transferred across languages. Science fiction often relies on culturally specific frames, and thus, any distortion in the translation of the meaning of emotions can influence the perception of the text. Therefore, it is crucial to analyze how semantic frames of the vocabulary that verbalizes emotion concepts operate in original and translated text in order to determine if the meaning is preserved, adapted or lost in translation.

Research analysis. While the problem of translating vocabulary that verbalizes emotion concepts has not been considered entirely fully in the works of leading researchers, it is important to note that scientists have, however, studied the issues of defining the emotion concept (Wierzbicka, Kövecses), interdisciplinary work combining cognitive linguistic and translation (Tabakowska) and the application of the frame semantics method to translation (Rojo López). Additionally, some papers have specifically reviewed the emotion JOY in English and Ukrainian languages (Wierzbicka, Kövecses, Olkhovych-Novosadyuk).

The purpose of the article is to compare frame elements in sentences that contain words that verbalize the emotion concept JOY in the English original text and its Ukrainian translation of Dune Messiah by Frank Herbert. Ultimately, this analysis will show how the method based on the FrameNet template can be used to evaluate the degree of conceptual equivalence between the original and the translated frame structures, and thereby, determine if the conceptual meaning is preserved, shifted or reconstructed across

languages. However, before conducting this analysis it is crucial to review the meaning of the emotion concept, the importance translation research using methods of cognitive linguistic, as well as the meaning of emotion concept JOY in English and its equivalent РАДІСТЬ in the Ukrainian language.

Presenting main material Frame analysis using FrameNet involves identifying the conceptual structure (frame) activated by a word or phrase and subsequently mapping its participants (frame elements) in context. It helps us understand not only what is being said, but also how knowledge and experience are structured and conveyed across languages. For this study, only qualitative analysis will be applied to compare the vocabulary that verbalizes emotion concept JOY in the original and translated text Dune Messiah by Frank Herbert.

One of key ways to understand concepts is through emotional experience (and this applies not only in the sphere of artistic communication). Such concepts, whether named directly or conveyed through images, expressions or descriptions, may also be implicit and be revealed through hints, associations and links to related concepts. These concepts collectively form a kind of ideogram of key textual or artistic concepts (Vorobyova, 2011: 57).

According to Anna Wierzbicka (1992: 577–578), emotion concepts take the form of prototypical scripts or scenarios that are based on thoughts, wants and feelings, thereby outlining the conditions of definition of each concept. Furthermore, the researcher challenges the idea of fuzzy boundaries between different emotion concepts and emphasizes a clear distinction between concepts, so even apparent synonyms may have distinct meaning when applying the method of universal semantic primitives. Upon closer examination, it becomes clear that humans conceptualize emotions through a system marked by unconscious distinctions of incredible delicacy, subtlety, and precision.

According to Paula Niedenthal (2008: 588), emotion concepts are mental representations that encompass categories, objects, situations and activities. The causes of emotions constitute a part of the information regarding emotion concepts. Furthermore, this knowledge also includes factors related to common situational factors associated with a specific emotion, internal experience and overall meaning of each emotion.

Different cultures may conceptualize emotions differently, but it is also evident that there are some similarities in their conceptualization. Indeed, most emotion concepts have counterparts across cultures, which signifies partial universality. A key question that arises is precisely what is universal in how emotions are understood. A cognitive linguistic approach can show how emotion concepts vary across and within cultures. Therefore, one of the main problems both in cross-cultural and intercultural variation lies in emotion conceptualization (Kövecses 2000: 139).

Moving on to Richard Shweder (1991), implicational view, unlike core or dimensional views that focus on general meaning, emphasizes connotative meaning – that is, what words imply to those who understand them. In his research the meaning of ‘anger’ varies cross-culturally. Connotative meaning, and especially emotional meaning, is seen as highly variable across cultures.

Zoltan Kövecses (2000: 2) considers that there has to be a distinction between expressive and descriptive emotion words (or terms or expressions). While expressive emotion words directly convey emotions – for example, *shit!* (anger), *wow!* (enthusiasm or awe), or *yuk!* (disgust) – in contrast, descriptive emotion words refer to or describe some emotions rather than expressing them directly.

A. Wierzbicka, in her book ‘Emotions Across Languages and Cultures’ (1999: 140–141), presented two examples of the significant role of translation in shaping not only vocabulary but also the emotional and even semantic landscape of a language. The first example was the translation of the Bible by Martin Luther. This translation influenced the development of standard German by introducing new concepts and meanings, particularly those related to emotions like *Angst*. Luther’s sensitivity to emotional nuances shows how powerful translation can be in conveying emotion concepts. Thus, translation plays a crucial role in both linguistic standardization and the cultural shaping of emotion concepts across time.

Another pertinent example mentioned by Wierzbicka (1999: 154–155) is that ‘*the heroes in the "Nibelungen" have plenty of angst [trouble/danger], but they have no angst [fear].*’ The correct understanding of these emotion concepts is essential for

grasping how a culture interprets and expresses emotional experiences. Specifically, there was a shift in meaning from *angest* (external danger bravely faced) to *angst* (internal fear and lack of courage) and this reflects cultural and historical changes in how humans conceptualize emotions. The wrong interpretation of such concepts can lead to a misconception of cultural values in literature or translation. Therefore, attention to evolution of emotion terms is crucial in translation.

Cognitive linguistics offers a flexible framework for studying translation by rejecting reductionism and strict rules. The translation equivalence can be redefined and more systematic assessments can be supported. Although cognitive linguistics does not propose a specific translation theory, it contributes to the poetics of translation by offering a powerful instrument for the description, comparison and evaluation of how two languages function. Furthermore, the theoretical framework can help not only to make new discoveries but also provides a systematic and coherent description of old and well-grounded intuitions (Tabakowska, 1993: 20).

Accurate translation conveys the same information in both languages. Furthermore, translation theory determines general principles that can be used in specific cases by analyzing similarities and differences between languages. An adequate translation is the one that fully reflects content, style and intent of the original text without any distortions. There are both semantic accuracy and stylistic equivalence in the adequate translation. The unity of form and meaning is preserved in the target language in accordance with its literary norms (Gudmanian et al., 2020: 7).

A translator should first examine the cultural concepts of the society in which the text was created, identify how they are embedded in the text and plan strategies on how to reproduce them in the target language. Conceptual analysis, therefore, may help uncover elements of the linguistic worldview that influence human perception of reality and supports the deeper cultural and spiritual worldview behind the text (Holubenko, 2019: 136).

A relevant issue in cognitive and cultural linguistics is the cross-cultural search for accurate equivalences of emotion concepts. Using an imprecise equivalent in the target language can distort how its speakers perceive an entire aspect of the emotional worldview of the original culture (Mizin et al., 2023: 85).

Frank Herbert’s *Dune Messiah* (1969) is the second book in the monumental science fiction saga ‘Dune Chronicles’ which describes complex philosophical, religious, ecological and political topics. Ukrainian translation by Nataliia Mykhalovska (2019) was a response to the challenge of reproduc-

ing the linguistic and conceptual realities of the original book. Consequently, this translation is a highly relevant subject of research in translation studies and cultural analysis. The Ukrainian translation of *Dune Messiah* is thus a valuable source to explore conceptual transfer and cultural adaptation in science fiction literature. This rich conceptual layering provides the opportunity to examine how abstract ideas (including emotion concepts) can be transferred between the languages. Although the original and translated text possess the dominant atmosphere of tension, fear and bitterness, the main focus will be on the translation of vocabulary that verbalizes emotion concept JOY. However, before analyzing the translation, a summary of research on the emotion concept must be provided.

Regarding the general concept of JOY, it can be described with three prototypical and plenty of non-prototypical cognitive models that surround three prototypes. The following prototypes of JOY are given: 1) JOY as a spontaneous emotional reaction 2) JOY as an important cultural or personal ideal 3) JOY as being glad (Kövecses, 2008).

Iryna Shymanovych (2011: 511) researched the conceptual field of the emotion JOY in the English language and it was determined that it includes: *pleasure, ecstasy, rapture, delight, bliss, triumph, happiness, excitement, elation, enchantment, joy, jollity, thrill, enthusiasm, satisfaction, nirvana, admiration, gaiety, merriment, enjoyment, gladness, contentment, hilarity, amusement, cheer, liveliness, and light-heartedness*. Therefore, the concept JOY functions as the central term within this group of synonyms. Emotion concepts that have similar lexical meaning expand the overall structure of the emotional conceptual sphere.

Five leading English dictionaries and thesauri were used to compare the definition of concept of JOY. As a result, the following core meaning can be deduced as a strong feeling of happiness, a person or thing that evokes the emotion, success/ satisfaction/action/help (in British English, usually negative meaning), external display of the emotion of pleasure or delight and state of happiness or delight. Notably, JOY is a word that appears more often in literary contexts. In everyday life, native speakers tend to use words like '*they were (really) pleased / happy / glad to do it*' instead of '*they did something with joy*' (Olkhovych-Novosadyuk, 2019: 121).

In Ukrainian linguoculture, joy is a complex emotional and psychological state that can be experienced individually or collectively, authentically or insincerely, with some limits or full intensity. JOY can be expressed through gestures, language, there is a variety in the depth and origin of the emotion and the main associations connected with this concept are

childhood, youth, bright colors and numerous different life events, values and cultural associations (Olkhovych-Novosadyuk, 2021: 252–253).

The associative meaning of the lexeme *радість* has two dictionary definitions 1) the feeling of pleasure, delight and enjoyment and 2) a person, object or event that causes joyful feelings. Hypernyms to the lexeme *радість* are *емоція, відчуття, настрій*. The core association include *щастя, веселість / веселоці, задоволення, приємність / приємне відчуття* and the opposites *смуток and сум*. The most frequent attributes of *радість* are *велика* and *щира*. *Радість* is strongly associated with *сміх, посмішка, усмішка*. The main factors that cause emotion of *радість* in Ukrainian are *життя, родина, друзі, дім, дитинство і молодість, кохання, любов, спілкування, допомога іншим, природа, святкування, розваги і хобі, досягнення, удача, добра новина, їжа, подарунки* (Olkhovych-Novosadyuk, 2022: 622).

The synonymic range of the concept «радість» in Ukrainian language is reflected in the lexicographic sources and have the meanings of expressing positive emotion without mentioning its cause, expression through human actions, active anthropomorphic behavior, contrast between «радість» and negative emotions. Moreover, positive symbolic value, gradation, somatic expression of emotions as well as the temporality of the expression are mentioned. In Ukrainian there are four synonymic lexemes that serve to express *радість*: *радість, утіха, задоволення, відрада* with the dominant term *радість* being the main lexical unit (Drich, 2014: 23).

Both of the concepts of JOY in English and *РАДІСТЬ* in Ukrainian refer to positive emotional experience, although they are different in cultural associations as JOY is a word that appears in literary contexts while *РАДІСТЬ* is connected to somatic expression, shared experience and life values. This knowledge is very important in translation in order to preserve the emotional and cultural meaning of the original text. To address the challenge of conveying emotional meaning across languages the method of frame semantics can be used. It offers a valuable tool for translation analysis that can help to examine emotions in the frame and determine their frame element in both source and target language.

Frames are understood as the conceptual background scenes necessary for comprehending the meaning of linguistic expressions. Frames consist of Frame Elements each representing specific participants and props. The activation of one FE evokes the others, typically connected to them. Frame consists of everyday knowledge essential for language comprehension and they are very important in the context of communication. (Fillmore, 1982).

Within frame analysis the following process occurs as identification of a frame activated by a given lexical unit (a word or phrase) and which roles (or frame elements) are filled in the sentence. A lexical unit index called 'EMOTIONS' from FrameNet will be used (Ruppenhofer et al., 2010) as a general frame for analysis. The following definition of emotion frame is given:

'An **Experiencer** has a particular emotional **State**, which may be described in terms of a specific **Stimulus** that provokes it, or a **Topic** which categorizes the kind of **Stimulus**. Rather than expressing the **Experiencer** directly, it may (metonymically) have in its place a particular **Event** (with participants who are **Experiencers** of the emotion) or an **Expressor** (a body-part of gesture which would give an indication of the **Experiencer's** state to an external observer).' (FrameNet).

Due to this definition the following core frame elements can be identified: **Event**, **Experiencer**, **Expressor**, **State**, **Stimulus**, **Topic**.

To illustrate the method, three examples of original text and its translation will be taken:

1) 'He spills joy for all the universe to drink,' (Herbert, 1999)

«Він радість розливає, щоб Всесвіт весь міг пити» (Herbert, 2019)

In this sentence, the figurative **Event** is preserved: 'spills joy' – «радість розливає». The **Experiencer** is also equivalently translated: 'all the universe' – «Всесвіт весь», although in both cases there is a transposition to preserve rhythm of a sentence. The **Stimulus** ('he' and «він» accordingly) and **State** ('joy' and «радість») have direct lexical correspondence in translation. The **Expressor** and **Topic** are absent both in original and translated sentence. Therefore, it can be deduced that the translation is frame-equivalent as all key elements are preserved.

Another example concerns the lexeme 'elation' that is in the conceptual field of a word 'joy':

2) 'Elation surged through her, but she hid the emotion behind pursed lips, slitted eyelids' (Herbert, 1999).

«Відчула піднесення, але сховала емоції за стиснутими губами й примруженими повіками» (Herbert, 2019).

In this instance, the **Experiencer** exists in both languages but while in English it's mentioned explicitly: 'her', 'she', in Ukrainian it is shown implicitly as «вона» deduced from the word «відчула». The **State** 'elation' is represented with «піднесення» that is semantically adequate. **Event** frame element 'surged through her' is translated as «відчула»: the translation is without metaphor, but with the content preserved (neutralization of metaphor). **Expressor** frame element 'pursed lips, slitted eyelids' was fully reconstructed with «стиснуті губи, примружені повіки». **Stimulus** and **Topic** frame elements are absent.

This third case refers to the situation when the concept of 'joy' is not verbalized directly but it can be deduced as 'JOY as an immediate response'

3) "Am I a victim?" Irulan asked. A burst of laughter escaped Scytale. (Herbert, 1999)

– А я жертва? – спитала Ірулан. Смителі врятував вибух сміху. (Herbert, 2019)

The **Experiencer** frame element 'Scytale' and «Смителі» are fully reconstructed. Conversely, the **Event** frame element is changed: 'A burst of laughter escaped' in the original translation as «врятував вибух сміху». The translation has another syntactical structure. The focus has shifted: in the original, laughter is the event of the subject; in the translation, the event saves. The **Expressor** 'laughter' has the equivalent «сміху». The **State** frame element: is not explicitly expressed, but implicitly positive/sarcastic emotion. The **Stimulus** frame element is Irulan's question ("Am I a victim?") that causes an emotion and it is the same in the translation into Ukrainian. The **Topic** 'Being a victim' is verbalized by 'Am I a victim?' and it is preserved as «А я жертва?» in the Ukrainian variant.

Conclusion. Application of frame semantic analysis of vocabulary verbalizing the emotion concept JOY in Frank Herbert's Dune Messiah and its Ukrainian translation demonstrates how comparison of core frame element can be preserved or changed during the translation. Identification and comparison of frame elements such as **Experiencer**, **Event**, **Expressor**, **State**, **Stimulus** and **Topic** largely maintain semantically and conceptually equivalent with the original text. This is particularly important for a literary work like Dune Messiah, which is rich in metaphorical and emotional content. This method allows us to look deeper not only for lexical comparison but into conceptualization of emotions and their expression.

This analysis reinforces the importance of studying emotion concepts (or more precisely vocabulary that verbalizes them) in translation. While the emotion concept JOY in English and РАДІСТЬ in Ukrainian both express positive emotional experiences, they differ in their associative fields. Such differences have to be taken into consideration by the translators, particularly in the genre of science fiction where the emotional word of characters is deeply embedded in the narrative. Frame semantic proves to be both descriptive and diagnostic framework that allows to ensure cognitive equivalence in the translation.

By focusing on emotion concept JOY, the study illuminates how linguistic choices may affect the target text. Further research is needed to explore how the vocabulary that verbalizes other emotion concepts can be translated as well as the research regarding application of non-core frame elements.

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