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Taras Shmiher
Ivan Franko National University of Lviv, Ukraine
ORCID: https://orcid.org/0000-0002-4713-2882
t_shmiher@ua.fm

Stories Behind Words of Emotions: Ways to Assess the 1076 Kyivan Literary Monument in Contemporary Ukrainian and English Translations

Opowieści poza słowami emocji. Kijowski pomnik literacki z 1076 roku we współczesnych tłumaczeniach – ukraińskim i angielskim

Summary: The author discusses emotion terms through the prism of interlingual and intralingual translation. The prototype analysis applied expands the lexicographic interpretation of emotion terms by involving the reader's psychological experience. The model of a sociological analysis of emotions by J.E. Stets and J.H. Turner reveals how dictionaries influence users' mentality, and what is the correlation of the semantic features described in the dictionary and those present in the original. The presented descriptive criteria will stimulate approaches in search of guidelines for further evaluative interpretation and of emotion terms.

Keywords: translation quality assessment; emotion terms; emotion of joy; emotion of sadness; Old Ukrainian

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INTRODUCTION

The study of emotional speech overwhelms in papers dedicated to the emotional aspects of communicative acts, pragmatics and semasiology. The emotional component of lexical meaning has been discussed and perhaps overdiscussed. The issue of naming emotions, however, has enjoyed much less attention.

The reason for this *status quo* lies in the broad understanding of emotional lexis which can be triple: "Human emotions are verbalized by the language in three ways: emotions may be named, described or expressed by the language"[1]. The third dimension is purely stylistic and incorporates a huge range of a language's means for stylistic expressiveness, boosted even by non-verbal means: "prosody, phonation or gestures (mimics, pantomime) which usually accompany verbal emotions"[2]. This wide interpretation has shifted the focus of attention from the nominalization of emotions to the connotative components of meaning.

The nominalistic approach to the study of emotions has a rich tradition in philosophy, psychology and anthropology, while in translation studies research is still scarce. The common nature of emotions is considered dual: some are universal, while the others are culture-specific, but it is generally believed that any source-language emotion can be interpreted in terms of the target language[3].

EMOTION TERMS AND TOOLS FOR ANALYZING THEM

The basic principle for understanding emotions as a linguistically manifested token can be formulated as "emotions are one of the ways for reflecting reality, […] being a complicated product of spiritual and cognitive activities by a human"[4]. In the act of communication, emotions may maintain non-conflict dialogue or generate conflict interaction. From the viewpoint of temporally distant texts, this communication is complicated more and more: "Emotionality is a temporal category; thus, it is changeable. This feature should be taken into account when the literary texts of the past are reprinted"[5].

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1 V.I. Shakhovsky, *English Stylistics*, Moscow 2008, p. 56.

2 *Ibidem*.

3 A. Wierzbicka, *Emotions Across Languages and Cultures: Diversity and Universals*, Cambridge 1999, p. 8.

4 N.N. Orlova, *Yazykovyye sredstva vyrazheniya emotsiy: sintaksicheskiy aspekt (na materiale sovremennoy angliyskoy prozy)*, Extended abstract of candidate's thesis, Rostov-na-Donu 2009, p. 3.

5 V.I. Shakhovskiy, *Emotivnyy komponent znacheniya i metody yego opisaniya*, Volgograd 1983, p. 76.

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PROS AND CONS OF DISSECTING EMOTIONS

In N. Orlova's views, speech realizations of emotions ("emotional acts") incorporate the following mandatory components: 1) the name of an emotion; 2) a reference to the subject of the emotion; 3) the cause of the emotion; 4) the object of the emotion; 5) an intonation pattern expressing this emotion[6]. In the textual analysis, psychological parameters of emotional states are usually interpreted from the lexicographical perspective overlapping a researcher's personal experience. They cannot be measured otherwise; thus, psychological interpretation is overtaken by psychological reconstruction. This psychological reconstruction is never fully objective as there are no easily visible means for tracing medieval psychological states. Thus, a translator offers again only a subjective interpretation motivated by linguistic proof, personal experience and literary taste, but the ontological essence of this interpretation is still partly dubious.

THE 1076 TEXT AND ITS TRANSLATORS

The text for this case study is an excerpt under the title "Слово нѣкоего отьця къ сыну своему, словеса душепользьная" ("A Certain Father's Words to His Son for Profit to His Soul") from the collection "Izbornyk of Sviatoslav of 1076", whose manuscript was compiled by an unknown monk named Ioan of Kyiv during the reign of Prince Sviatoslav II Yaroslavych (1073–1076). This synaxarion contains general moral instructions, aphorisms, and interpretations of the Holy Scripture.

The first translation of the excerpt under study into contemporary Ukrainian was done but not completed by the prominent Ukrainian writer and thinker Ivan Franko (1856–1916). The exact date of the translation is unknown because I. Franko never published it. For the first time, it was published in 1925, when M. Vozniak found it in Franko's archives. This very translation is incorporated into the text of Franko's paper "From our Ancestor's Literature of the 11th century"[7].

The next translation into contemporary Ukrainian was done by Vasyl Yaremenko, professor of the Taras Shevchenko National University in Kyiv. It was published in 2002 as part of the anthology of Mediaeval Ukrainian literature[8].

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[6] N.N. Orlova, *op. cit.*, p. 6.

[7] I. Franko, *Iz lektury nashykh predkiv 11 v.*, [in:] *idem*, *Dodatkovi tomy do Zibrannia tvoriv u pyatdesyaty tomakh*, vol. 54, Kyiv 2010.

[8] *Zolote slovo: khrestomatiya literatury Ukrayiny-Rusi epokhy seredniovichchia IX–XV stolit*, vol. 1, Kyiv 2002, pp. 373–385.

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The comparison of Franko's and Yaremenko's texts shows that the latter translation is based on parts of the former.

The English-language translation was prepared by William Robert Veder in 1994. Prof. Veder is an expert in Slavonic linguistics and text studies; he has taught at Utrecht, Nijmegen and Amsterdam. After having retired from Amsterdam University (2003), he continues his research and is actively engaged in identifying Slavonic texts originally written in Glagolitic.

EMOTIONS IN KYIVAN RUS

The range of emotion terms testifies to the conscious, rich emotional life of medieval Ukrainians. The quoted piece clearly demonstrates that the presence of synonymic emotional concepts experience is a sign of the well-balanced system of emotional experience. Unfortunately, the emotions of the Kyivan Rus era is likely to have been unstudied in Ukrainian, Slavonic and World linguistics.

No.	1076 Original	1916 Franko	2002 Yaremenko	1994 Veder
Emotions (reconstructed nouns)				
1.	оутѣха	утіха	утіха	comfort
2.	вдсдли~	веселість	веселість, веселощі	merriment, happiness, cheerfulness
3.	радость	радість	радість	joy
4.	страхъ		страх	fear
5.	въздыхани~	зітхання	зітхання	sighing
6.	пдч”лъ	сум, турбота	сум, турбота	pine, sullenness
7.	сhтовани~	засумованість	нарікання, засумованість	regret, sadness
8.	скърбь	скорба, жаль, туга, затурбованість, сум, смуток	скорба, жаль, туга, горювання, стурбованість, сум, смуток	grief
9.	плачь	плач	плач	weep
Emotion-like states (expressed in verbs)				
1.	стыди с#	стидатися	стидатися, соромитися	be ashamed
2.	поболи собо#		пожаліти себе	have compassion

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BACK TRANSLATION AS A VERIFYING TOOL?

In her dissertation, O.D. Tarasova enthusiastically supported the method of back translation as the one for finding the equivalence between emotion terms in cross-cultural communication[9]. In the author's opinion, the most promising and valuable results of this approach will be achieved in sci-tech, error analysis and computer translation as well as it can contribute to the study of semantic features motivated by a nation's ethnopsychology[10]. Strange as it may sound, but the researcher refers to its novelty (naming it 'the method of reversing'), though the idea of back-translation has a long history of studying and possesses a number of weak points. One is that the dictionaries are a poor source of information, and "they offer many choices for one word and it is not always easy to know which term to use in any given case"[11].

Another disputable issue is: how can we perform this analysis if there are no bilingual and bilateral dictionaries of Old Ukrainian/Rus/Russian? Old Greek and Latin commentaries often used in professional literature are not usually taken into account.

An experiment comparing two contemporary languages – Ukrainian and English – is based on two bilingual dictionaries, published in the Anglophone world and in Ukraine[12]. The comparing of dictionary entries has provided the following matrix for analytical operations.

No.	Ukrainian translation	English-Ukrainian Dictionary	Ukrainian-English Dictionary	English translation
Emotions (*reconstructed forms)				
1.	утіха (оутhха)	заспокоєння, спокій; утіха, підтримка	pleasure, delight, joy; consolation, diversion, pastime, amusement; luxury	comfort
2.	веселість (вдсдли~)	веселощі, розваги, пожвавлення; *веселість, *радість	gaiety, gladness, hilarity, cheerfulness, good humour; cheer, joy	merriment

[9] O.D. Tarasova, *Analiz lingvokulturologicheskogo polya "emotsi" v sopostavitelnom aspekte (na materiale angliyskogo i russkogo yazykov)*, Extended abstract of candidate's thesis, Moskva 2009, pp. 12–15.

[10] *Ibidem*, p. 13.

[11] *An Encyclopedia of Translation: Chinese-English, English-Chinese*, eds. Ch. Sin-wai, D.E. Pollard, Hong Kong 2001, p. 25, 26.

[12] *Ukrainian-English Dictionary*, compiled by C.H. Andrusyshen, J.N. Krett, Toronto 1981; *Anhlo-ukrayinskyi slovnyk*, uklad. M. Balla, 2 vols., Kyiv 1996.

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No.	Ukrainian translation	English-Ukrainian Dictionary	Ukrainian-English Dictionary	English translation
Emotions (*reconstructed forms)				
3.	––– ” ” –––	щастя; *щасливість, *задоволеність, *веселість	––– ” ” –––	happiness
4.	––– ” ” –––	*бадьорість, веселість, безжурність	––– ” ” –––	cheerfulness
5.	радість (радость)	радість, веселість, утіха, задоволення	gladness, delight, pleasure, joyfulness, exultation	joy
6.	страх (страхъ)	страх, острах, боязнь; побоювання; побожний страх, трепет	fear, fright, dread, horror, terror; anxiety	fear
7.	зітхання (въздыхани~)	подих, зітхання; горе, сум	sighing	sighing
8.	сум (пg”ль)	*нарікання, *бідкання; *жадання, *сум, *туга	sadness, grief, sorrow, affliction, melancholy	pine
9.	турбота (пg”ль)	похмурість, сердитість; зловісність	trouble, care, restlessness, worry, anxiety; grief, sorrow;	sullenness
10.	*печаль (пg”ль)		*Archaic* sorrow, grief, sadness, affliction	
11.	нарікання (сhтовани~)	жаль, розкаяння	complaint, grievance; lamentation	regret
12.	засумованість (сhтовани~)	сум, смуток, журба	*sadness, *mournfulness, melancholy	sadness
13.	*скорбота, скорба (скърбь)	горе, сум, смуток, журба, печаль	grief, sorrow, distress, mourning, heartache	grief
14.	жаль (скърбь)		sorrow, grief, regret, concern; repentance, penance; pity, compassion	
15.	туга (скърбь)		grief, sorrow, affliction; yearning, longing; sadness, melancholy	
16.	горювання (скърбь)		grieving, sorrowing, moaning; affliction	
17.	плач	плач, ридання	weeping, tears, crying, wailing, lamenting	weep

The results of this analytical operation do look dubious and disputable. The choice of words is more like a lottery than a context-motivated option. It can just bring some attention to some semantic connections and relations. Thus, the interpretative outcome of this matrix can be triple.

First, the correspondence between Ukrainian and English lexemes is lexicographically undisputable in the cases of the pairs *зітхання – sighing*, *страх – fear*

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and *плач – weep*. Nevertheless, it should be reasserted that this correspondence is rather superficial. The logic of interlingual similarity is motivated by the process of a language user's identical cognitive experience: our external behavior interacts with internal feelings. This is the reason that *зітхання – sighing* and *плач – weep* can be considered emotion terms in certain contexts. Besides, we may face a problem when what is an emotion state in one language can be a process in another; this will make impossible the common ground for correspondence.

Second, the broken circle of correspondence in the pairs *утіха – comfort* and *засумованість – sadness* does not elucidate the weak points of lexicographical practices nor does it motivate the translator's choice. Initially, the lexemes in the two languages cannot claim equivalence, but in the texts discussed, they do.

Third, the synonymic clusters are not systematized and explicated. The dictionaries do not offer any corpus-based approach to motivate the stable usage of equivalents. Thus, the clusters of the offered contextual equivalents *оутнха – вдсдли~ – радость*, *утіха – веселість – радість* and *comfort – merriment – happiness – cheerfulness – joy* are not aligned in parallel, but they are more like random equivalents. Similarly, back-translation cannot help to confirm the relations among synonyms and equivalents in the clusters *пди'ль – скърбь*, *скорбота – жаль – туга – горювання – стурбованість – сум – смуток* and *pine – sullenness – grief*. The number of related emotion words shows the fuzziness of this semantic field.

These contemplations lead us to various schemes for analysing emotion terms from different angles.

CONSTRUCTING PROTOTYPICAL SCENARIOS: *УТІХА* VS. *COMFORT*

The Academic Dictionary of Ukrainian introduces a cross-reference between the lexemes *утіха* and *радість* which does not discriminate these two concepts[13]. The basic difference may lie in the nature of these emotions: *радість* is a pure state without other causative and temporal relations, while *утіха* is the same state but caused by an agent, an object or an event.

The Oxford English Dictionary provides scarce definitions for the mediaeval senses of *comfort* and more expanded explanations in its more recently used senses[14]. We observe an interesting semantic development from a hypothetically simplistic state of satisfaction to a psychological state involving enjoyment, mental relief, and consolation as acts of cause and result.

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[13] SUM: *Slovnyk ukrayinskoyi movy*, Kyiv 1970–1980: vol. 10, p. 513; vol. 8, p. 436.

[14] CEOED: *The Compact Edition of the Oxford English Dictionary*: *Complete Text Reproduced Micrographically*, 2 vols., Oxford–London–Glasgow 1971: vol. 1, p. 476.

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The prototypical scenarios, applied for analyzing emotion terms by A. Wierzbicka[15], resembles the value of oppositional analysis for Translation Studies: the analysis reveals the basic feature of both lexemes by comparing them, and this feature should be equivalent in both original contexts. However, the reason why words do matter cannot be described clearly, or completely. The translation practitioner can ground his/her judgements on this approach as it shows the directionality of his/her strategies and the common background of cultural climate, but the translation analyst requires more criteria in order to sustain the statistical objectivity[16] of his/her analytical operations. Another trouble for an analyst who is not initiated in prototype theory is the visual and experiential ambiguity of interpretation.

The emotions are described via the vicious circles of cross-referencing, so any language user has to apply his/her psychological experience. Thus, the possible prototypical scenarios for *ymixa* and *comfort* can be reconstructed in the following way (the samples of scenarios are borrowed from C. Goddard[17]):

X feels *ymixa*=
sometimes a person thinks something like this:
something good has happened to me
I feel satisfied
I feel calm now
I wanted something like this
I do not want to do other things now
because of this, this person feels something good
X feels like this

X feels *comfort*=
sometimes a person thinks something like this:
something good has happened to me
I feel pleased
I feel consoled now
I wanted something like this
I do not want to do other things now

[15] A. Wierzbicka, *op. cit*., pp. 12–l5.

[16] In this paper, statistical objectivity means a conventional assessment when full equivalence is ascertained by using the closed set of defined/suggested analytical criteria. Thus, the number of criteria in the set may differ according to the aims and scopes of an analytical study. In a specific study, the analyst compiles a unique list of criteria.

[17] C. Goddard, *Semantic Analysis: A Practical Introduction*, Oxford 1998, pp. 86–106.

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because of this, this person feels something good
X feels like this

The correlation between the hypothesized prototypical scenarios and the lexicographic entries is not harmonized on all levels: the scenarios represent a personal feeling more, and the entry covers all the relations between the subject, the object and the event.

This means that in the texts, interpretation will be strongly experience-motivated. The idea of comforting a person is recorded only once in the literary monument.

... и оумѣють пꙋчальнааго оутѣшити[18].	... і вміють потішити турботного[19].	... and they will comfort you...[20]

The dictionaries do not provide exact features of psychological states. Thus, a reader has to overlap the offered information with his/her own psychological condition. This operation is even necessary while reading the dictionary entries: the reader is to modify his/her psychological response under certain conditions. So, what we face here is our subjective experience, thus, every interpretation will be objectively dubious as we do not operate the defined psychological criteria. We conventionally believe that a person's response to a psychological challenge is identical in the whole community.

That is why we believe that events and things can bring us some psychological tranquility, but the depth of this emotion is not proved linguistically, so the equivalence will be vague from the viewpoint of analytical sections, but appropriate from the viewpoint of general essence. The general essence of the utterance makes us vaguely perceive the real emotional state, but strongly believe in its reality.

EMOTIONS LIKE SOCIAL PRACTICES: TEXTUAL BEHAVIOUR FOR *JOY* AND *HAPPINESS*

A sociocultural tool for assessing the translation of emotion terms have been discussed in emotion research. This implies a great deal of linguistic information selected according to various criteria and covering different genres of speech. It is apparent that the semantic nature of emotional lexemes is interpreted from

[18] *Izbornik 1076*, Moskva 1965, p. 177.
[19] *Zolote slovo: khrestomatiya...*, vol. 1, p. 379.
[20] *The Edificatory Prose of Kievan Rus'*, Harvard 1994, p. 7.

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the viewpoint of a wide range of relations with actuality, probability, social relations; besides emotions may be equal to judgements, and then they become part of these judgements[21].

The corpus-driven study is very much welcome, but it should be constructed according to the distinctive guidelines motivated by the specific features of texts under analysis. Thus, applying the model of a sociological analysis of emotions as summarized by J.E. Stets and J.H. Turner[22] for medieval texts faces the problem of covering all the aspects demanded by the model. For instance, interactive aspects of emotions (role playing, forms of talk, use of propositions and expressive gestures) cannot be completely described on the basis of medieval textual data. Similarly, studying emotions as part of social structures focuses on the life of different communities, and it is not always relevant (or possible) for a text analyst. The analyst's task is to scrutinize a given context and its values, while a community's social views of emotions can be studied only from a group of texts.

These considerations lead us to taking only three parts of the sociological description of emotions:

1. Cognitive appraisal:
   a) general definitions of self/other(s)/situations,
   b) attributions for the causes behind situations,
   c) awareness of one's place in the social structure,
   d) recognition of cultural guidelines.
2. Emotional arousal:
   a) positive/negative,
   b) a cognitive assessment,
   c) knowledge of the relevant cultural guidelines.
3. Culture:
   a) emotion ideologies (appropriate response in different situations),
   b) emotional experiences,
   c) emotion vocabularies,
   d) feeling and display rules.

This scheme allows one to apply 11 criteria which can be extended in interpretations and commentaries. These are guidelines for the analyst to follow while studying any text with a view to emotions.

In our case study, a specific – seemingly exaggerated – attention concentrates on Christianity which looks like the fundamental theme in Ukraine's and England's

[21] Y.M. Volf, *Funktsionalnaya semantika otsenki*, 2-ye izd., dop., Moskva 2002, pp. 217–219.

[22] J.E. Stets, J.H. Turner, *The Sociology of Emotions*, [in:] *Handbook of Emotions*, New York–London 2008, p. 33.

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mediaeval texts, though the contemporary reader/user would not be inclined to focus so much on the Christian worldview. This may also be true of a common mediaeval illiterate speaker, but literate people were definitely Christianity-centred.

Case 1.

	оутнха	утіха	comfort
Cognitive appraisal:			
– *self-centred emotion*	+	+	+
– *caused by some efforts*	+	+	+
– *non-participation in social structure*	+	+	+
– *some associations with Church*	+	–	+
Emotional arousal:			
– *positive emotion*	+	+	+
– *subjective and social involvement*	+	+	+
– *beneficial achievement in Christianity*	+	–	+
Culture:			
– *support in mental distress*	+	+	+
– *satisfaction*	+	+	+
– *opposition to grief*	+	+	+
– *strengthening for further acts*	+	+	+

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The choice of the equivalents is successful: the Old Ukrainian and English lexemes coincide. The difference between the Old and New Ukrainian notions is motivated by the bigger openness of contemporary notions. The case of lost associations in the New Ukrainian lexeme does not mean that these associations are impossible in relevant contexts. Similarly, the English lexeme was used in relevant religious contexts, but in contemporary social life, the associations will not be religion-limited, and the secularizing level is generally much higher than in the Middle Ages.

Case 2.

	вдсдли~	весели́сть	merri-ment	happiness	cheerful-ness
Cognitive appraisal:					
– *self-centred emotion*	+	+	–	+	+
– *caused by fortune*	+	+	+	+	–
– *participation in social structure*	+	+	+	+	+
– *associations with Church*	+	–	–	+	–
Emotional arousal:					
– *positive emotion*	+	+	+	+	+

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	вдсдли~	веселість	merri-ment	happiness	cheerful-ness
– appropriateness	+	–	–	+	–
– beneficial achievement in Christianity	+	–	–	+	+
Culture:					
– success	–		+/–	+	–
– pleasure	+	+	+	+	+
– good	+	+	–	+	+
– attainment of what is considered good	+	+	–	+	+

The choice of the Ukrainian equivalent is motivated by its origin, despite the historical change of its semantic content. Meanwhile, the English target lexemes compete for the interpretation of the original, offering various perspectives of its ontological essence. Thus, merriment is out-centered emotion, approaching more a festivity than a psychological status of insideness.

Case 3.

	радость	радість	joy
Cognitive appraisal:			
– out-centered emotion	+	+	+
– caused by some actions	+	+	+
– participation in social structure	+	+	+
– possible associations with Church	+	–	+
Emotional arousal:			
– positive emotion	+	+	+
– subjective and social involvement	+	+	+
– Christian gift	+	–	+
Culture:			
– understanding of well-being	+	+	+
– satisfaction, pleasure	+	+	+
– happiness, weeping	+	+/–	+
– exaltation of spirit	+/–	+	+

The Old Ukrainian emotion *радость* is not so overtly acting, and it has rather two senses: one is calm like comfort; another is a festivity and exaltation.

We should question the purity of the experiment: how can the scarcity of lexicographical quotes influence (or even manipulate) the analyst in his/her wish to find the same criteria? Similarly, dictionaries influence users' mentality, so the outcome can be qualified as identical as described in the dictionary and

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presented in the original. The dictionary will not distort the target text, but will guarantee its correct understanding.

These are not full-fledged criteria, but rather a set of guidelines for further evaluative interpretation. From the statistical viewpoint, they represent the semantic correlation of corresponding texts sufficiently.

In the contemporary Ukrainian concept, associations are absent as presented by the Academic dictionary of Ukrainian[23]. The reason is that the dictionary was compiled in the epoch of official atheism, and Christian references and associations objectively faded. Nowadays, in the society of religious freedom, Ukrainian speakers may already feel some religious – but not exactly Christian (after the period of state atheism) – associations. Meanwhile, it may also be explained by the specific range of existing texts that defined the ways of thinking. Maybe, if the secular literature had been more developed, we could have made judgements about the wider spectrum of emotional associations, but the limited range of written genres may objectively testify to the limited ways of world perception.

CONCEPTUAL MODELING FOR EMOTIONS: *ПЄЧ'АЛЬ* AND *СКЪРБЬ*

In common practice, some people may think as in L. Tolstoy's saying from *Anna Karenina*: "Happy families are all alike; every unhappy family is unhappy in its own way"[24]. So, happy emotions are alike, but sad emotions are unique and numerous. It is not the author's task to prove that people are unhappier than happier, because they think and write more about sad emotions. Some prevalence of negative emotion terms, however, is evident.

A conceptual analysis aims at "reconstructing a notion" connected with a term, a thing or an event, including the analysis of the whole class along with transitive states and fuzzy cases[25]. A model for such a reconstruction of emotions on the basis of texts was suggested by L.A. Antypenko which has three parts and combines eight criteria for section[26]:

[23] SUM: *Slovnyk ukrayinskoyi movy*, 11 vols., Kyiv 1970–1980: vol. 8, p. 436.

[24] Translated by Constance Black Garnett (1862–1946) in 1917.

[25] L.A. Antypenko, *Opyt kontseptual'nogo analiza imen negativnykh emotsiy v russkom yazyke*, Extended abstract of candidate's thesis, Charkiv 1995, p. 8.

[26] *Ibidem*, p. 3.

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EMOTION

A. A scheme of a situation:
   1) feeling,
   2) a cause,
   3) a subject,
   4) an object of relations (if applicable).
B. A plot projected on the situation:
   1) retrospective implications about the previous state and thoughts of the subject,
   2) prospective implications (expectations) about the subject's behavior.
C. Associations:
   1) 'connotations' (linked to a thing or doer),
   2) experiential samples (specific cases).

The interpretative reconstruction is performed on the basis of the mass of quoted contextual samples[27].

ПЄЧ'ЛЬ

A. A scheme of a situation:
   1) a higher state of sadness, close to weeping,
      OR: suffering that bring this feeling,
   2) due to a conflict between the desired and the reality or a loss,
   3) a subject can also offer some care for something,
   4) causative relations with other doers (recipient).
B. A plot projected on the situation:
   1) rejection of previous judgements,
   2) it can ruin a human,
      OR: God can reward you for this feeling.
C. Associations:
   1) as an act of catharsis for sins or paying back,
   2) connections with туга.

[27] I.I. Sreznevskíy, *Materíaly dlya slovarya drevne-russkago yazika po pis'mennym „pamyatnikam"*, 3 vols., Sankt-Peterburg 1893–1912: vol. 2, 1902, p. 923; vol. 3, 1912, pp. 400–401.

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СКЪРБЬ

A. A scheme of a situation:
   1) a psychological state incorporating pain and suffering,
   2) a great commotion,
   3) a subject receives all the evil,
   4) intrapersonal relations.
B. A plot projected on the situation:
   1) a collapse of previous judgements,
   2) no hope or joy expected in the future connected with this acts; expectation for more pain.
C. Associations:
   1) a negative thing for a Christian like temptation,
   2) connections with мýка.

From the viewpoint of dictionaries, these are two similar notions. The conceptual modeling has enabled us to discriminate some features which are not reflected or stressed in their definitions.

The constructed schemes incorporated in Tables 1 and 2 (see the Appendix) for Ukrainian and English reveal the following conclusions for describing emotion terms of sadness:

1. Among Ukrainian synonyms, the basic explanatory word is *сум*. The single basic word causes confusion for interpretation, and this scheme of conceptual modeling does help to discriminate the meanings of the lexemes under comparison.
2. The table reveals some cross-connections among the lexemes' meanings, like in the closeness between *сум* and *смуток* or the commonness in case of *сум* and *скорбота* based on their antonymy to *радість*. A language user has to perform all the similar cognitive procedures to differentiate all the problematic components of the emotion terms. The researcher may suspect that all the scope of conceptual mapping is done, so extra connections to synonyms and associations may play a more decisive role for decoding. These associations will be a trigger for starting a proper scenario.
3. In the historical perspective, emotions change the social components of their meaning. Social practices change the social association of the lexemes.
4. There is no way for establishing direct equivalents between original terms, all Ukrainian equivalents and all English correspondents. The context is a crucial factor in judging the feelings recorded. But it is extremely laconic,

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so it causes more pondering, thus, it possesses some suggestive power: as in this piece where gradation is impressive and poetic:

… ни скърби ни въздыхани> ни плача ни сhтовани>…[28]	… ні скорботи, ні зітхання, ні плачу, ні нарікання…[29]	… neither the grief, nor the sighing, nor the weeping, nor the regretting…[30]

Emotions are enumerated in order to create some gradation of psychological states, but due to their laconicity, the very contexts of the original are not helpful for deciphering the essence of these emotions.

CONCLUSIONS

The main difficulty in the study of emotion terms is the scarcity of their lexicographic presentation. The entries are based on cross-referencing neighbouring emotions that make the dictionary user apply his/her psychological experience whose relevancy cannot be proven. Due to the subtle nature of emotions, the compilers of dictionaries did not try to extract minimal semantic components to construct a balanced system of relations among emotions. For this reason, the studies of emotions are usually experience-oriented and corpus-based. There is no other way to judge emotions in the 11th-century texts except for analysing their usage in other texts/contexts and relying on the logic of our psychological drives.

The analysis of back translation has testified that it cannot suggest as a reliable means of semantic section, though it can be applied as a preparatory stage for considering a specific lexical and semantic field. This tool fails to motivate the findings of the section. The use of prototype scenarios requires specific preparations for the description of cognitive states, but in general, it manages to identify the major semantic component of a lexeme, on which the information structure of the entire fragment depends.

Besides, emotion terms stand for emotional experience which is unavoidably reduced to these terms not only in the mediaeval contexts, but also in behaviours reflected by current texts. We approach subjectivity – in a way, objectified subjectivity – as the main rule of contemporary translators and critics. The fundamental analytical tool, which is analytical introspection in our case, will be partially subjective in the search for a proper synonym.

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28 *Izbornik 1076*, Moskva 1965, p. 170.

29 *Zolote slovo: khrestomatiya…*, vol. 1, p. 376.

30 *The Edificatory Prose of Kievan Rus'*, Harvard 1994, p. 7.

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The general opinion that the essence of translation is to render the meaning of linguistic units does not take into account the complexity of the semantic description of the word, which has already been discovered by numerous analytical techniques. The study of emotion terms is even more complicated, because they stimulate the analyst and the reader to pay attention first of all to their own experiences, but not to the parameters which can be empirically considered to be the same for the whole community. Therefore, the socio-cultural context becomes crucial for establishing both the truthfulness of understanding the original and its correspondence in intercultural communication.

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Streszczenie: Autor omawia pojęcia emocji przez pryzmat tłumaczenia międzyjęzykowego i wewnątrzjęzykowego. Zastosowana prototypowa analiza rozszerza leksykograficzną interpretację terminów emocji, angażując doświadczenie psychologiczne czytelnika. Model socjologicznej analizy emocji J.E. Stetsa i J.H. Turnera pokazuje, w jaki sposób słowniki wpływają na mentalność użytkowników i jaka jest korelacja cech semantycznych opisanych w słowniku oraz tych, które występują w oryginale. Przedstawione kryteria opisowe będą stymulować podejście w poszukiwaniu wytycznych do dalszej interpretacji ewaluacyjnej i terminów emocji.

Słowa kluczowe: analiza przekładoznawcza; terminy emocji; emocje radości; emocje smutku; język staroukraiński

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APPENDIX

Table 1. Ukrainian sad emotions (as extracted from SUM)

	скорбота	*жаль*	*туга*	*горювання*	*стурбованість*	*сум*	*смуток*
A. 1.	Почуття, викликане глибокими переживаннями, стражданнями	Важкий настрій, що викликається невдачею, горем і т. ін.	Почуття глибокого жалю; важкий настрій, переживання, спричинені горем, невдачею і т. ін.	Почуття журби, суму	Почуття, викликане неспокоєм, тривогою	Невеселий, важкий настрій, спричинений горем, невдачею і т. ін.	Невеселий, важкий настрій, викликаний горем, невдачею і т. ін.
A. 2.	pain, suffering	loss	loss, absence	loss	anxiety	re-evaluation	an obstacle
A. 3.	recipient of hardships	responsive	recipient of hardships	recipient of hardships	active due to a reason	responsive	responsive
A. 4.	intrapersonal feeling	intrapersonal feeling	intrapersonal feeling	subject-vs.-object relations	cause-and-effect relations	intrapersonal feeling	intrapersonal feeling
B. 1.	a collapse of previous judgements	pity of previous actions	tranquil existence	acceptance of hardships	tranquil existence	pity of previous actions	happy existence
B. 2.	hopeless existence	some moral suffering	strong suffering	hopeless existence	an appeal for an action	some moral suffering	some moral suffering
C. 1.	associated with a funeral	a thing renders a person's feelings	physically rendered in weeping	symbolized by tears	a thing renders a person's feelings	a result of some acts	temporary phenomenon
C. 2.	antonym to радість	synonym to сум, печаль, скорбота	synonym to журба, сум	synonym to журба, сум, туга	synonym to схвильований	synonym to смуток; antonym to радість	synonym to журний

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Table 2. English sad emotions (as extracted from CEOED)

	pine	*sullenness*	*grief*
A. 1.	mental suffering, trouble or distress of mind	condition of gloominess, dismal, melancholy	mental pain, distress, deep or violent sorrow
A. 2.	pain	impending doom	hurt, harm, loss
A. 3.	active	active	recipient of hardships
A. 4.	cause-and-effect relations	subject-vs.-object relations	causative relations with other doers (agent)
B. 1.	necessity to take an action	a terminative course of bad events	a terminative course of wrong actions
B. 2.	accomplishing an aim	refusing to further actions	remorse, moral suffering
C. 1.	grievous or intense longing for something	a thing renders a person's feelings	a thing renders a person's feelings
C. 2.	synonym to grief	a deep, dull or mournful tone	an object of pleasure is lost and a passion arises in mind