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Baimės sąvokos ir su baime susiję veiksmai rusų kalboje ir jų vertimas į ispanų kalbą

TRASLATION / VERTIMAS

Irina Votyakova

Udmurt State University, Russia

Enrique Federico Quero Gervilla

University of Granada, Spain



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Abstract

Translation in cognitive linguistics is a point of intersection and a means of communication and interpretation between cultures. Currently, the studies which are carried out in the sphere of cognitive linguistics acquire significance due to their interdisciplinary character. This is because of the fact that their results are applicable to diverse fields, particularly in research on translation, as they present the issue of concept transfer, which construes complex mental categories.

In this article, we are going to carry out a parallel analysis of the concepts *cmpax* // *fear* in Russian and *miedo* // *fear* in Spanish with a view to addressing two issues: 1) the translation of the noun *cmpax* into Spanish, and 2) the translation of actions associated with this noun. In order to address the first issue, we studied two translations into Spanish of the work *Белая Гвардия* // *La Guardia blanca* // *The White Guard* by Bulgakov: that of Pablo Díaz Mora and that of José Laín Entralgo. The analysis which was carried out allowed us to structure the parameters that must be considered when translating the noun *cmpax* and to understand the strategies followed by the previously mentioned translators when translating this concept. In order to analyse the second issue, we researched the actions associated with the presence of the noun *cmpax* in Russian and their translations into Spanish, making use of the national corpus of the Russian language (RUSSCORPORA). In this study, we show how the noun *cmpax* can appear in statements in which it performs the function of a direct object (*преодолеть страх*) and of a subject (*страх мучил меня*) as well as in structures of the type *cmpax* *Vf* + *prep.* (*от, из, с, в*) + *страх* (*дрожать от страха*). This study allowed us to confirm to what extent the actions associated with the presence of *cmpax* can find equivalents in Spanish, and what the most suitable strategies and techniques are there for their translation into Spanish.

KEYWORDS: conceptualisation of emotions, fear, associated actions, translation, Russian, Spanish.



Introduction

Translation in cognitive linguistics (Shreve & Angelone, 2010; Ana Rojo & Ibarretxe-Anuñano, 2013) is a point of intersection and a means of communication and interpretation between cultures. "Translation is no longer considered as the simple transposition of words and structures, but as a communicative and interpretive process in which different types of phenomena converge: linguistic, psychological, social, cultural etc." (Rojo López, 2001, p. 310). Currently, the studies which are carried out in the sphere of cognitive linguistics acquire significance due to their interdisciplinary character since the results are applicable to diverse fields (Geeraerts & Cuyckens, 2010). "Cognitive science is a new field that brings together what is known about the mind from many academic disciplines: psychology, linguistics, anthropology, philosophy, and computer science" (Lakoff, 1987, p. IX). This is particularly true for research into translation, as these results set out the issue of concept transfer, which constitutes complex mental categories. This concept, as we understand it, is a mental structure which constitutes a basic unit of a person's code of thought and is characterised by having relatively ordered internal organisation. This is a result of individual's cognitive activity and that of society. This process covers wide encyclopedic information on the subject or the phenomenon in question, and the relationship which exists between the perception and the knowledge which the speakers of a certain language have of a subject or a phenomenon (Popova-Sternin, 2007). Consequently, when translating a text, a translator has to deal with a series of problems which depend on the distinctive features of a language, in general, and their individual perception, in particular.

The way in which reality is conceptualised in a language has a universal component and a specific component, and that specificity is revealed in the most significant way when we verbalize emotions. "In trying to find ways of comprehending love, anger, friendship, morality, illness, death, misfortune, and other such normal phenomena, we make use of many alternative means of conceptualization, not just novel ones made up on the spot but conventional alternatives used throughout our culture" (Lakoff, 1987, p. 306). The emotional worldview is defined as a set of emotional ideas, categories and concepts, which are expressed through complex units having a fixed meaning and a certain structure. The distinctive feature of the emotional worldview can be seen when it is reflected in the relationship between a person and their evaluation of reality in this cognitive process.

In general, a translated text tries to communicate the emotional load of the original, but, frequently, the means available in the target language do not make it possible to reflect that which was expressed in the source language. This means that content is sometimes lost when we translate a certain concept derived from the cultural specificity which the linguistic means have. These means reflect emotions, and the different workings of emotional behaviour within the different existing specific scenarios, from a cultural point of view (Silinskaja, 2007). It is necessary to consider the fact that "the distinctive linguistic features of a text in any language are orientated at a specific collective of speakers and it is not always possible to communicate them precisely and completely to the target language" (Valeeva, 2009, p. 6).

The concept is a unit of linguistic awareness which is projected through words (Popova-Sternin, 1999; Stepanov, 2001; Wierzbicka, 1999; Karasik, 1996). "Cultural factors prepare the location, the time and the way in which emotions are expressed. Furthermore, culture causes some emotions to be projected more than others" (Ostrovskaja, 2006, p. 5). The emotional concept is based on the universal concept of emotion, which forms a part of a person's life and is reflected in language (Krasavskij, 2008; Frumkina, 2000; Shahovskij, 1988, 2001). Emotions, and the states which are associated with them, are reflected in each human being's worldview, that is to say, as Voronin affirms, "emotional states which are expressed

through language have distinctive features. Not only do they have a motivational function in the process of recognition and expression, but they also act as a type of “accumulator” of awareness” (Voronin, 2005, p. 37). However, this universality of concepts coexists with a major variability of these same concepts, connected to the distinctive features of the national culture in which they are employed (Garbovskij, 2004).

In this article, we analyse the distinctive features of the translation, from Russian into Spanish, of the concept *страх* // *fear* and the actions connected to it.

The concept *страх* is a basic emotion, just like those of surprise, joy, rage and sadness; it is universal from a psychological point of view and constitutes one of the most relevant cultural components for any ethnic group (Krasavskij, 2008). According to Shafigullina, “fear is the most important component of the culture of any society” (Shafigullina, 2012, p. 228); Zajkina adds that “it has a certain code of universal mimetic, gesticulatory reaction, and of behaviour” (Zajkina, 2004, p.17). As a result, the analysis of the said concept, its description and linguistic representation present difficulties that, in turn, are transferred to translation.

In this article, we intend to analyse:

- 1 the representation of the concept *страх* in Russian and *miedo* in Spanish, and their synonyms;
- 2 the difficulties in translating the noun *страх* from Russian into Spanish;
- 3 the actions associated with the presence of the noun *страх* in Russian and its translation into Spanish.

In order to address the issues raised, we followed the following strategies: for the first one, we turned to the definitions which are given in dictionaries (Ozhegov and Bol’shoj tolkovyj slovar’ for the Russian language, and the Dictionary of the Spanish language of the Royal Academy (DRAE) for the Spanish language) for the concept *страх* in Russian and *miedo* in Spanish, and their synonyms; for the second one, we analysed two translations into Spanish of the work *Белая Гвардия* // *La Guardia blanca* // *The White Guard* by Bulgakov: that of Pablo Díaz Mora (1971) and that of José Laín Entralgo (1981); and for the third one, we analysed over 500 contexts which have actions connected to the noun *страх* in Russian and their translations into Spanish, all of these from Russian literary works. These contexts were taken from the Russian National Corpus (RUSCORPORA) and the Reference Corpus of the Spanish language (CREA).

The Concept of *страх* in the Russian Worldview

Stepanov, following Vajan, says that the origin of the word *страх* originates from a conceptual point of view, from the union of two concepts *страх* // *fear* and *страдание* // *suffering* (Stepanov, 2001). Voronin speaks about the close relationship which exists between the concepts *страх* // *fear* and *удивление* // *surprise* (Voronin, 2005).

The concept *страх* is defined in Russian as “состояние сильной тревоги, беспокойства, душевного смятения перед какой-л. опасностью, бедой” (state of high alert, unease, mental unrest when faced with danger or misfortune) (Bol’shoj tolkovyj slovar’ russkogo jazyka, 2018). In light of this definition, we can infer that it deals with a sensation of stress, anxiety and a lack of confidence in one’s own safety, which is intense and unpleasant, and causes an impression of discomfort in the speaker, particularly when they feel that their integrity is threatened by a cause from the past or future, which could be real or imagined. The verbalisation of the emotional concept *страх* is widely represented at different levels of the language, and it is considered as a negative emotion because it causes unpleasant feelings and arises when a situation is deemed to be dangerous and harmful, and all available resources

to face the threatening circumstances are activated. When a speaker experiences this feeling it is often difficult to control, and it can cause them to panic or freeze. The analysis of the syntagmatic relationships of the noun *страх* shows us that it tends to be employed in two types of structures:

- Performing the functions of the object of the action and the subject: *преодолевать страх, показать страх, скрыть страх, избегать страха, породить страх, страх проходит.*
- Forming part of structures of the type *Vf + prep. (от, из, с, в) + страх*: *умирать от страха, помертветь от страха, обливаться потом от страха, потеть от страха, похолодеть от страха, съежиться от страха, укутаться от страха, не дышать от страха, плакать от страха, реветь от страха, запыхаться от страха, подпрыгнуть от страха, дрожать от страха, поморщиться со страха, орать в страхе, молчать в страхе.*

The noun *страх* in its different aspects or meanings has the following related terms in Russian: *ужас* “чувство сильного страха, доходящее до подавленности, оцепенения” (feeling of intense fear that can lead to depression and inanition); *боязнь* “беспокойство, страх перед кем-чем-н” (feeling of dread, fear caused by someone or something); *опасение* “чувство тревоги, беспокойство, предчувствие опасности” (feeling of anxiety, unease, premonition of danger); *трепет* “сильное волнение, напряженность чувств” (serious unrest, intensity of feelings); *жуть* “чувство тоскливого беспокойства, страха” (feeling of melancholic anxiety, of fear); *испуг* “внезапное чувство страха, состояние испугавшегося” (heightened sensation of fear, state of a frightened person); *паника* “крайний, неудержимый страх, сразу охватывающий человека или многих людей” (extreme fear, uncontrollable, that quickly reaches one person or numerous people) (Slovar’ russkogo jazyka Ozhegova). In Russian, this series of nouns which reflect the concept of *страх* show us different dimensions of this concept and they are differentiated, fundamentally, by their level of expressivity: *ужас*, *трепет*, *жуть* and *паника* express a more intense fear, and *боязнь*, *опасение*, *испуг* are less intense. On the other hand, *трепет*, *опасение* and *паника* are used, in general, in a higher register, while *жуть*, in agreement with the information given in dictionaries, is used in more colloquial contexts. In this article, we only analyse the term *страх*.

The concept of *miedo* in Spanish has two clearly differentiated meanings: a) “Angustia por un riesgo o daño real o imaginario” (anguish caused by real or imagined risk or harm) (DRAE 2018), and b) “Recelo o aprensión que alguien tiene de que le suceda algo contrario a lo que desea” (distrust or apprehension which someone has about something happening which is against their wishes) (DRAE 2018). As proved, the first meaning is similar to the noun *страх* in Russian and the second one is related to an action derived from a possible adverse development of an event, whose equivalent in Russian is not the noun *страх*, but the verb *бояться* // *to dread something*.

The analysis of the syntagmatic relationships of the noun *miedo* shows that it is usually employed, as in Russian, in two types of structures:

- performing the functions of the object of the action and the subject: *superar el miedo, perder miedo, quitar el miedo, sentir miedo, causar miedo, fomentar el miedo, generar miedo, producir miedo;*
- forming part of structures of the type *Vf + prep. (de/por) + miedo*: *callar de miedo, alejarse por miedo, arrastrarse por miedo, escapar por miedo, cagarse de miedo, hablar de/por miedo o temblar de/por miedo.*

The Concept of *miedo* in the Spanish Worldview

This concept in Spanish can be expressed with the term *miedo*, which we can consider as the hyponym, and with six other nouns, which contain the same lexical base: *temor*, *susto*, *angustia*, *miedo*, *terror*, *espanto*, *pavor* and *pánico*. The choice of one or another depends on the meaning, the level of expressivity, and the context. The definitions offered by the 2018 version of *Diccionario de la Real Academia de la lengua española* are as follows:

- **Temor:** “pasión del ánimo, que hace huir o rehusar aquello que se considera dañoso, arriesgado o peligroso” (passion of the spirit which causes one to flee or deny that which is considered as harmful, risky or dangerous).
- **Miedo:** “angustia por un riesgo o daño real o imaginario” (anguish caused by real or imagined risk or harm).
- **Terror:** “miedo muy intenso” (very intense fear).
- **Pavor:** “temor, con espanto o sobresalto” (dread, with horror or shock).
- **Pánico:** “miedo extremado o del terror producido por la amenaza de un peligro inminente, y que con frecuencia es colectivo y contagioso” (extreme fear or terror produced by the threat of imminent danger, and it is frequently collective or contagious).
- **Angustia:** “temor opresivo sin causa precisa” (oppressive dread without a precise cause).

In Spanish, it is important to differentiate between *temor* and *angustia*, and the rest of the terms (*terror*, *espanto*, *pavor* and *pánico*) whenever the first ones allude to a future or unknown cause, while the rest of the synonyms refer to a specific cause that is going to happen or has already happened.

Below are some examples, in Spanish, taken from CREA, which contain these nouns and allow their use and meaning to be understood:

*Aunque ambos hacen continuamente gala de europeístas y se disputan quién lo es más, no esconden su inquietud por los plazos que marca el tratado de Maastricht y su **temor** de que la nueva divisa europea no sea tan estable como el marco alemán. (La Vanguardia, 02/11/1995)*

*En la crisis personal del protagonista está implícita la **angustia** de quien sabe que no puede dominar su entorno. (La Vanguardia, 16/10/1995)*

*Íosif Stalin, el hombre de hierro que dirigió la Unión Soviética durante 30 años y que ha pasado a la historia por la oleada de **terror** que desató antes y después de la II Guerra Mundial, fue un informador de la Ojra, la temible policía secreta zarista. (El País, 20/09/1997)*

*Shevardnadze apareció en la televisión con los brazos cruzados y en camiseta, un ojo fuertemente amoratado y restos de sangre, con una expresión de incredulidad, **espanto** y forzada serenidad. (La Vanguardia, 30/08/1995)*

*No obstante, yo me sentía agradecida por el mero hecho de que, en aquellas circunstancias, me prestaran su compañía. Pues contemplaba con **pavor** la idea de abismarme yo sola en el dolor ante la ausencia definitiva de Diego. (La lógica del vampiro. García Morales, Adelaida, 1990)*

*Un rumor esta semana pasada de que el asesino se había escapado de la cárcel sembró el **pánico** entre la población. (Informe Semanal, 11/06/88, TVE 1)*

Translation of *српax* from Russian to Spanish

If we look at the definition of *српax* in Russian, i.e., “состояние сильной тревоги, беспокойства, душевного смятения перед какой-л. опасностью, бедой” (Estado de fuerte alerta, inquietud, agitación mental ante algún peligro, desgracia // state of high alert, unease, mental unrest when faced with danger or misfortune) and that of *miedo* in Spanish, i.e., “angustia por un riesgo o daño real o imaginario” (anguish caused by real or imagined risk or harm), we can prove that both definitions share the same lexical base, which consists of two components:

- 1 the speaker's state is seriously altered: RU – “Состояние сильной тревоги, беспокойства, душевного смятения” (Bol'shoj tolkovyj slovar' russkogo jazyka, 2018); SP – “Angustia” (DRAE 2018);
- 2 that alteration is caused by an adverse situation: RU – “Перед какой-л. опасностью, бедой” (Bol'shoj tolkovyj slovar' russkogo jazyka, 2018); SP – “Por un riesgo o daño real o imaginario” (DRAE 2018).

In Spanish, there are six nouns which have the previously explained lexical base: *temor*, *miedo*, *terror*, *pavor*, *pánico*, *angustia*. These terms are present in the two existing Spanish translations of the novel *Белая гвардия // La guardia blanca // The White Guard* by Bulgakov: that of Pablo Díaz Mora published in 1971 by the publisher Noguer, and that of José Laín Entralgo, published in 1981 by the publisher Bruguera and republished in 2014 by the publisher Penguin Random House. We further analyse the statements which contain the term *страх* and its translation into Spanish (see Table 1 below):

| Mijaíl Bulgákov | Traductor Pablo Díaz Mora | Traductor José Laín Entralgo |
|--|--|--|
| ...сменил свой четкий почерк и вместо определенного "В.Лисович", из страха перед какой-то будущей ответственностью, начал в анкетах, справках, удостоверениях, ордерах и карточках писать "Вас. Лис." | por temor a alguna reponsabilidad futura, había abandonado el firme y claro «V. Lisovich» que le servía de firma, para escribir en adelante sobre cuestionarios, fichas atestados, bonos diversos y cartillas de alimentación la inscripción: «Vas. Lis.» (p. 36) | ...cambió su clara firma y en vez del definido «V. Lisovich», temeroso de ciertas reponsabilidades en el futuro, empezó a firmar los cuestionarios, los certificados, los bonos y las cartillas de racionamiento como : «Vas. Lis.» (p. 47) |
| Его сердце защемило почемуту-то от страха . | Sin saber por qué le había oprimido el corazón una ligera angustia . (Pág. 89) | Su corazón se oprimió de miedo . (p. 113) |
| "Отчего? Отчего?" - думал Николка и сейчас же понял, что страшно от тоски и одиночества, что, если бы был сейчас на ногах полковник Най-Турс, никакого бы страха не было... | «¿Por qué, por qué?» siguió preguntándose, y comprendió al mismo tiempo que su miedo le venía de la pena y de la soledad, y que el coronel Nai-Turs hubiese estado en aquel momento de pie a su lado, no hubiera tenido ningún miedo , en absoluto...(p. 160) | «¿Por qué, Por qué?», siguió pensando, y al instante comprendió que su miedo se debía a la angustia de la soledad, que si el coronel Nai-Turs estuviera de pie, junto a él sentiría temor alguno. (p. 196) |
| Сходя с ума от страху , дворник уже не выл, бежал, скользя по льду... | Loco de terror , corrió sin proferir un solo sonido, resbalando sobre el hielo ...(p. 162) | Enloquecido por el miedo , ya no chillaba, sino que corrí tropezando y resbalando por el hielo. (p. 198) |
| Какой-то человек в черном пальто ошалел от страха , рванулся в ворота, засадил в решетку свою палку и с треском ее сломал. | Un hombre con abrigo negro, enloquecido de pánico , se lanzó contra una verja, pasó el bastón entre los hierros y lo rompió con un ruido seco. (p. 164) | Un señor de abrigo negro, enloquecido por el miedo se acercó a un portón, metió el bastón en la verja, y lo rompió con estrépito. (p. 201) |
| Забывлась практика и страх , что будет, потому что все заслонили эти водоросли. | La medicina y el temor al porvenir fueron olvidados, porque aquellas algas lo cubrían todo. (p. 187) | Olvidaron las cuestiones prácticas y el miedo a los que podía suceder, porque las algas lo tapaban todo...(p. 228) |

Table 1

Examples from the novel *The White Guard* by Bulgakov containing the concept of *страх* // *fear* and their translation into Spanish

| Mijaíl Bulgákov | Traductor Pablo Díaz Mora | Traductor José Laín Entralgo |
|--|---|---|
| Значит, конечно; еще полминуты - и валенки погубят. Все непреложно, а раз так - страх прямо через все тело и через ноги выскочил в землю. | Todo esto era irrefutable, y de repente el miedo se deslizó a lo largo del cuerpo y las piernas y desapareció en el suelo. (p. 199) | Es inevitable, pero puestas así las cosas, el miedo se escurre por todo el cuerpo y por las piernas y salta al suelo. (p. 242) |
| В сердце его заполз страх и отчаяние: "Что с Еленой? Боже, боже... Николка. | En su corazón se insinuaron la angustia y la desesperación: «¿Y Helena? Dios mío...Nikolka. (p. 203) | Su corazón se vio de nuevo invadido por la desesperación y el miedo : «¿Qué habrá sido de Elena? Dios mío. Dios mío...Nikolka. (p. 247) |
| - Угу. - Она благосклонно кивнула головой и поглядела на Турбина со страхом и любопытством. | Ella asintió, inclinando la cabeza con benevolencia y mirando a Turbin con asutada curiosidad . (p. 204) | -Sí-confirmó con un movimiento de cabeza, y se lo quedó mirando con curiosidad y miedo . (p. 249) |
| ...а глаза стали такие невиданные, что страх и пьяная радость разорвали ей сердце, она сникла к полу и больше не поднималась. | y el brillo de los ojos se hacía tan extraordinario que el corazón de la joven se sintió desgarrado por un pavor y una alegría delirantes. Se proternó y no volvió a moverse. (p. 268) | ...y la mirada adquiría una expresión tan inusitada que su corazón estalló por el miedo y una embriagadora alegría. Cayó al suelo y no volvió a incorporarse. (p. 325) |
| И страха не испытывал, а мудрую покорность и благоговение. | . Y no sentía ningún pánico , sino una devoción y humildad cargadas de sabiduría. (p. 285) | No sentía miedo , sino una sensación de sabia sumisión y bienaventuranza. (p. 344) |

The strategies followed by the two translators are completely different. José Laín Entralgo mainly translates *cmpax* as *miedo* and on 5 occasions as *temor* and *susto* (*asustado*). Pablo Díaz Mora employs the six words mentioned above: *temor*, *angustia*, *miedo*, *terror*, *pavor*, *pánico*. Once proved that, from a semantic view, the six indicated words contain the same lexical base, we still have to prove which reasons make Pablo Díaz Mora use the different synonyms mentioned, while Laín Entralgo mainly chooses to translate with the noun *miedo*. The analysed material shows that in order to translate *cmpax* into Spanish two factors must be taken into consideration:

- 1 The meaning which *cmpax* expresses, distinguishing between those cases in which allusion is made to a future cause, which is unknown or non-defined (*miedo*, *temor*, *angustia*), or a defined cause (*miedo*, *terror*, *pavor*, *pánico*). The term *miedo*, due to its hyponymical character, can be used in both meanings.
- 2 The level of expressivity which the translator interprets in their use of the noun *cmpax*. This level of expressivity can be determined by the context or by the presence of adjectives (in order to analyse this second case, we turn to a greater number of examples than those contained within the work *The white Guard* by Bulgakov). According to this factor, the lexical units analysed would be ordered in the following way: on one hand, *miedo* < *temor* < *angustia*, and, on the other, *miedo* < *terror* < *pavor* < *pánico* (the terms are ordered from lower to higher level of expressivity, from left to right).

Regarding the first factor, when *cmpax* alludes to a future or unknown cause "из *cmpaxa* перед какой-то будущей", Pablo Díaz Mora turns to the noun *temor* "<...> por **temor** a alguna reponsabilidad futura" and José Laín Entralgo to the adjective *temeroso* "<...> **temeroso**

de ciertas reponsabilidades en el futuro". However, in the phrase "<...> в сердце его заполз **страх** и отчаяние", the strategy is different, Pablo Díaz Mora translates it as *angustia* "<...> en su corazón se insinuaron la **angustia** y la desesperación" possibly motivated by the fact that, contextually, as well as not having a defined cause, in the statement mentioned the noun *страх* is associated with the noun *отчаяние* // *desesperación*. However, José Laín Entralgo translates it as *miedo*. It could also be so because it is not clear if the cause of *страх* is unknown or not. In these cases, the strategies of the translators vary, as in the case of "никакого бы **страха** не было" where Pablo Díaz translates it as "no hubiera tenido ningún **miedo**" alluding to a cause that could be determined or non-determined, turning to the use of a present perfect subjunctive, and José Laín Entralgo as "no sentiría **temor** alguno" alluding to an unknown cause through a simple conditional. We find a different situation with "забылась практика и страх" in which Pablo Díaz refers to *temor* and Laín Entralgo to *miedo*, since in a situation which deals with an undefined cause, both terms can be used.

On the other hand, when dealing with a known cause, the strategies followed by both translators are completely different: José Laín Entralgo translates *страх* as *miedo* in every case, while Pablo Díaz translates it as *miedo*, *pavor*, *terror* and *pánico* depending, probably, on the expressive load which he interprets in the noun *страх*: "**страх** прямо через все тело и через ноги выскочил в землю" // "el **miedo** se deslizó a lo largo del cuerpo y las piernas y desapareció en el suelo"; "**страх** и пьяная радость" // "un **pavor** y una alegría delirantes"; "**страха** не испытывал" // "no sentía ningún **pánico**". In the case of "поглядела на Турбина со **страхом** и любопытством" // "mirando a Turbin con **asustada** curiosidad", the translator distorts the meaning of the text by converting the noun *страх* into the adjective *asustada*, which modifies the noun *любопытство* // *curiosidad*. The structures of the following type *Vf + prep. (от, из, с, в) + страх* deserve a mention. In these structures, the level of expressivity is determined by the action that precedes the noun *страх*. If the translator interprets that the action which precedes the noun *страх* is highly expressive, it can be translated as *terror*, *pánico* or *espanto*: *ошалел от страха* // *enloquecido de pánico*, *сходя с ума от страху* // *loco de terror*, *в глазах помутилось от страха* // *el espanto le nubló la mirada*.

Regarding the second factor, and going beyond the nominal groups contained in the novel *The White Guard*, the analysis carried out allowed us to prove that the noun *страх* can be accompanied by the adjectives that modulate its expressivity (in order to better understand the meaning that is communicated in Russian, we propose a literal translation of the adjectives): *сильный* // *fuerte*, *детский* // *infantil*, *животный* // *animal*, *панический* // *de pánico*, *непреодолимый* // *insuperable*, *мучительный* // *torturador*, *смертельный* // *mortal*. Below are some examples.

Оно побежало только тогда, когда его вдруг охватил панический страх, произведенный перехватами обозов по Смоленской дороге и Тарутинским сражением. // Sólo se puso en movimiento cuando de improviso cundió el pánico producido por la captura de convoyes en el camino de Smolensk y por la batalla de Tarútino. (Tolstói, 2003, p. 1211)

Берлиоза охватил необоснованный, но столь сильный страх, что ему захотелось тотчас же бежать с Патриарших без оглядки. // ...y a Berlioz le entró un pánico tal que hubiese echado a correr para desaparecer rápidamente que lo único que quería era irse corriendo de Patriarshie prudy sin pararse ni un segundo a mirar atrás de Los Estanques. (Bulgákov, 1992, p. 28)

In the examples above, the translation of the noun *страх* is *terror*, *pánico* or *miedo*, depending on the adjective that accompanies it. When it appears accompanied by the adjectives that reflect a greater level of expressivity, such as *панический* and *сильный*, the translators choose to translate *страх* as *pánico*, therefore, substituting the sequence *Adj + страх* for

Actions Associated with the Concept of *страх* in Russian and their Translation into Spanish

pánico, which reflects greater expressivity in Spanish. In these cases, another option is to choose adaptation, when translating the adjectives that increase the level of expressivity for an equivalent adjective. We may translate *дикий страх, животный страх* or *смертельный страх* as *miedo terrible* (the sequences derived from the identification of *страх* with an animal or a dangerous object can be considered as collocations in Russian but not so much in Spanish, and, as a result, literal translation is feasible, *miedo salvaje, miedo animal, miedo extremo*, but it is not idiomatic).

In this section, we analyse the actions that tend to be most frequently connected to the noun *страх* and their translation into Spanish. The analysis carried out of the syntagmatic relationships of the nouns *страх* and *miedo* shows that both tend to use the same types of structures:

- performing the functions of the object of the action and the subject;
- forming part of the structures of the type (*Vf + prep. (от, из, с, в) + страх*) in Russian, and *Vf + prep. (de/por) + miedo* in Spanish.

We are going to analyse both type of structures:

a) Predicates on those in which the term performs the function of the direct object or subject

The noun *страх* functioning as the subject and the direct object appears associated with the following types of actions:

- Actions that describe absolute control over a human being: *владеть // poseer, держать // mantener, охватить // apoderarse, пронизывать // atravesar, воцариться // establecerse, наполнить // llenar, купить // comprar, отдалиться // entregarse*. These types of verbs show a human being's incapacity to face *страх*. However, a reaction which is too excessive can cause panic attacks and mental blocks and can lead to losing control of a situation, e.g.:

Иван Дмитрич в конце концов, видя, что это бесполезно, совсем бросил рассуждать и весь отдался отчаянию и страху // Por fin, Iván Dmítrich, viendo que todo era inútil dejó definitivamente de razonar y se entregó por entero a la desesperación y al terror (Chéjov, 1994a, p. 50).

Сначала она шагала довольно смело, но скоро волнение и страх взяли свое: она пугливо обернулась, остановилась и перевела дух // Al principio avanzaba con bastante aplomo valentía, pero muy pronto los nervios y el miedo pudieron con ella: volvió la cabeza austada y tomó aliento (Chéjov, 2012, p. 35).

- Actions that reflect personification of *страх*. "*Страх* is an enemy which exercises violence on a man and is capable of unleashing pernicious activity on him and even lead him to death" (Voronin, 2005, p. 164). In these cases, *страх* is employed with the following verbs: *гнуть // doblar, мучать // hacer sufrir, напасть // atacar, ослабить // debilitar, подавить // aplastar, заставить // obligar, мешать // molestar, не позволить // no permitir, разрушить // destruir, руководить // dirigir, сжимать // apretar, унижать // humillar, казнить // ajusticiar, зажигать // encender, сместить // destruir, владеть // poseer, ходить // ir, душить // estragular, сказать // decir*, e.g.:

На первых порах его мучили стыд и страх, что весь зал знает о том, что его сейчас обнимала и целовала женщина. // En los primeros momentos lo torturaron la vergüenza y el miedo la idea de que toda la sala estaba enterada de que hacía un momento lo había abrazado y besado una mujer. (Chéjov, 2012, p. 64)

Рано утром до восхода солнца хозяйке пришли печники. Иван Дмитрич хорошо знал, что они пришли затем, чтобы переключивать в кухне печь, но страх подсказал ему,

что это полицейские, переодетые печниками. // *Iván Dmítrich sabía muy bien que venían a arreglar la estufa de la cocina, pero el miedo le llevó a pensar que eran policías disfrazados de albañiles.* (Chéjov, 2003, p. 52)

- Actions that communicate an increase in strength, its decrease and disappearance (Votjakova, 2014): *исчезнуть // desaparecer, пропасть // perderse, пройти // pasar; возникнуть // surgir, показаться // presentarse, оказаться // encontrarse, угадаться // adivinarse; отсутствовать // faltar; нарастать // crecer, усиливаться // reforzarse, расти // crecer; снижаться // bajarse, прятаться // esconderse, уменьшаться // disminuir, притупляться // embotarse, e.g.:*

Что ж вы хотите, жизнь вошла в рамки, **страх прошёл**, я не ошибся. (Dombrovskij, Хранитель древностей / Приложение, 1964) // *¿Qué le vamos a hacer? La vida ha tomado su curso habitual, ya no tenemos miedo, no me he equivocado.* (Our own translation)

- Actions that express movement or state in the position of the subject and direct object. Position of the subject: *войти // entrar, врываться // irrumpir, проникать // penetrar, лететь // volar, уйти // irse, переходить // pasar, плавать // nadar, прыгать // saltar, висеть // colgarse, встречаться // encontrarse, жить // vivir, сидеть // sentarse, стоять // estar de pie, существовать // existir, простираться // extenderse, остаться // quedarse, e.g.:*

Пробило два часа, а **страх всё еще не проходил и не уменьшался** // *Dieron las dos, pero su miedo no menguaba ni disminuía.* (Chéjov 2004: 92)

- Position of direct object: *преодолеть страх // superar el miedo, показать страх // demostrar miedo, скрыть страх // disimular el miedo, избежать страха // evitar el miedo, породить страх // engendrar el miedo, e.g.:*

Люди умеют **преодолеть страх**, — и дети идут в темноту, и солдаты в бой, и парень делает шаг и прыгает с парашютом в бездну. (Grossman, Жизнь и судьба, часть 2, 1960) // *La gente sabe superar el miedo: van los niños a la oscuridad, los soldados a la guerra y el joven da un paso adelante y salta el abismo en paracaídas.* (Our own translation)

Зная, однако ж, что **показать страх** — *напроситься на беду, отвечал с твердостью.* (Lazhechnikov, Басурман, 1838) // *Sabiendo, sin embargo, que de haber mostrado que tenía miedo miedo se buscaría una desgracia, contestó con firmeza.* (Our own translation)

Самолюбие мешало **показать страх**... (Ciolkovskij, Вне Земли, 1916) // *El amor propio le impedía mostrar que tenía miedo...* (Our own translation)

b) Actions Associated with the Noun *страх* Preceded by the Preposition *от, из, с, в* (Vf + prep. (от, из, с, в). + *страх*)

The reaction to the feeling of fear is captured in actions that are revealed through the structure Vf+prep. (от, из, с, в).+*страх*. We distinguish between the following types of actions: actions of extreme intensity connected with death, actions connected to a losing control as a result of fear, actions which reflect a physical alteration derived from the feeling of fear, and actions that reflect a voluntary reaction associated with fear.

- *Actions of extreme intensity associated with death Vf + prep. от + страх. Страх causes a feeling of losing control that the speaker associates with the concept of death, understanding this latter concept as the loss of reason, which is expressed in Russian using the verbs умирать, обмирать, помертвет, замереть: умирать от страха // morir de miedo, помертвет от страха // quedarse muerto de miedo, обмирать (замираться) от страха // morirse de miedo, e.g.:*

С женской, невольной хитростью любви, она, до сих пор выказывавшая совершенное

бесстрашие, говорила, что она **умрет от страха**, ежели не уедут нынче ночью. // *Con la involuntaria malicia del amor, propia de las mujeres, la condesa, que hasta entonces había dado muestras de gran ánimo, juraba ahora que **se moriría de miedo** si no iban aquella misma noche.* (Tolstói, 2003, p. 1031)

Ротшильд **помертвел от страха**, присел и замахал руками над головой, как бы защищаясь от ударов, потом вскочил и побежал прочь что есть духу. // Rothschild, **muerto de miedo**, se puso en cuclillas y empezó a agitar las manos por encima de la cabeza, como para parar los golpes; luego se enderezó de un brinco y se alejó a todo a correr. (Chéjov, 2004, p. 581)

— Да, да, да, — шептал, **замирая от страху** и ежесекундно оглядываясь, администратор ... // —Sí, sí – susurró el administrador, **muerto de miedo**, sin parar de mirar a su alrededor. (Bulgákov, 1992, p. 376)

In this case, each action described finds an identical equivalent in Spanish “morirse de miedo” and “estar muerto de miedo”, since the same action is employed, with the same meaning, in Spanish.

- *Actions connected to losing control as a result of fear Vf + prep. om + страх.* We refer to actions which reveal the loss of control which human beings experience when they suffer from fear: *обезуметь от страха // volverse loco or enloquecer de miedo, не соображать от страха // bloquearse por miedo, упасть от страха в обморок // desmayarse de miedo, пропадать от страха // desaparecer por miedo, не помнить себя от страха // estar muerto de miedo*, e.g.:

Обезумев от страха, мы с Бегемотом кинулись бежать на бульвар, преследователи за нами, мы кинулись к Тимирязеву. // **Locos de miedo**, Bequemot y yo corrimos al bulevar y los perseguidores detrás; y nosotros hacia el monumento a Timiriázev. (Bulgákov, 1992, p. 399)

Пьер, не **помня себя от** страха, вскочил и побежал назад на батарею, как на единственное убежище от всех ужасов, окружавших его. (Tolstói, Война и мир, 1868) // **Muerto de miedo**, Pierre se levantó y se volvió corriendo hacia la batería, porque era el único lugar donde podía encontrarse a salvo del horror que le circundaba. (Our own translation)

Rarely do we believe ourselves to be capable of facing *страх* or living with it, and this means that the emotional intensity of the feeling of *страх* can oscillate considerably. When it is very strong, it can convert itself into an irrational and persistent fear or even a phobia: *болеть чему-либо от страха // doler de miedo, врать от страха // mentir por miedo, забыть от страха // quedarse en blanco por miedo, страдать от страха // sufrir de miedo, поморщиться со страха // fruncir el ceño de miedo*, e.g.:

*К чему это делать? На вашей стороне сила. (Насмешливо.) Я, бедная, должна **страдать от страха**, ожидая грозного судью в лице вашего сына. Полноте! Оставьте уловки! Не мне бояться мальчика.* (Nevezhin, Вторая молодость, 1887) // *¿Para qué hacerlo? La fuerza está de nuestra parte (con ironía). Pobre de mí, tengo que **sufrir por miedo** a la espera de que llegue ese terrible juez encarnado en la persona de vuestro hijo. ¡Basta ya! ¡Déjese de engaños! No será yo el que le tenga miedo un niño.* (Our own translation)

Another important group integrates actions which reflect a verbal activity in the presence of fear that can consist in a raising and lowering of the tone of voice (until silence is reached): *закричать в страхе // gritar de miedo, вскрикнуть в страхе // gritar de miedo, орать в страхе // gritar de miedo, шептать в страхе // susurrar de miedo, молчать в страхе // callarse por miedo*, e.g.:

*Конечно, на людях приходится скрываться и делать храброе лицо... да и что бы это было, если бы все мы в Петрограде стали **орать от страха** и трястись, как каждую минуту готов заорать и затрястись я! (Andreev, Иго войны, 1916) // Desde luego, en público hay de ocultar el horror y hacerse el valiente y, efectivamente, ¡qué pasaría si en Petrogrado*

*todo el mundo se pusiera a **gritar de miedo** y temblar, como yo gritaba y temblaba a cada instante!* (Our own translation)

With these types of actions, the translator tends to choose literal translation, in such a way that the resulting Spanish text can be idiomatic or non-idiomatic, depending on whether the same action associated with fear exists. We can see that the actions *обезуметь от страха* // *volverse loco* or *enloquecer de miedo*, *пропадать от страха* // *desaparecer por miedo*, when translated literally into Spanish, are understandable, but not very idiomatic, while *врать от страха* // *mentir por miedo*, *страдать от страха* // *sufrir de miedo* can be translated literally, since the equivalent verb forms would be perfectly idiomatic. However, there are cases which are less clear, such as *забыть от страха* // *olvidarse de miedo* or *молчать в страхе* // *callarse por miedo*, which are not idiomatic in Spanish. In this case, it would be better to make a stylistic adaptation in order to achieve a more idiomatic Spanish translation, in such a way that *забыть от страха* could be translated as *quedarse en blanco de miedo* and *молчать в страхе* as *guardar silencio por miedo*.

- *Actions which reflect involuntary physiological reactions derived from the feeling of fear (dealing with actions which reveal the protective reaction of an organism as a reply to a dangerous situation)* (Votjakova, 2014). *Vf + prep. om + страх*. The feeling of *страх* brings about a series of physiological manifestations: acceleration of cellular metabolism, increase in the speed of blood circulation, tachycardia, increase in adrenalin and glucose levels, increase in blood pressure and brain activity, dilated pupils in order to receive light better, increase in blood flow to the lower limbs and a decrease in temperature, pallidity. These involuntary physical reactions are captured in language through the following actions: *обливаться потом от страха* // *bañarse en sudor de miedo*, *потеть от страха* // *sudar de miedo*, *похолодеть от страха* // *quedarse helado de miedo*, *съежиться от страха* // *ponerse los pelos de punta de miedo*, *укачаться от страха* // *cagarse de miedo*, *не дышать от страха* // *quedarse sin respiración de miedo*, *плакать от страха* // *llorar de miedo*, *реветь от страха* // *chillar de miedo*, *запыхаться от страха* // *estar sofocado por miedo*, *подпрыгнуть от страха* // *saltar de miedo*, *дрожать от страха* // *temblar de miedo*, *трястись от страха* // *temblar de miedo*:

*Запыхалась она не столько от ходьбы, сколько, вероятно, **от страха** и неприятного чувства, испытываемого всяким при переходе в ночное время через брод. // **Estaba sofocada** no tanto por la caminata, como, seguramente, **por el miedo** y la desagradable sensación que cualquiera experimenta al atravesar un río de noche.* (Chéjov, 2012, p. 27)

*Вдруг сильный стук в калитку. Оленька просыпается и **не дышит от страха**; сердце у нее сильно бьется. // De pronto sonaban unos golpes fuertes en el portón. Ólenka se despertaba y **dejaba de respirar del terror**; el corazón le latía con fuerza.* (Chéjov, 2012, p. 320)

*Голове его почему-то было неудобно и слишком тепло в шляпе; он снял ее и, **подпрыгнув от страха**, тихо вскрикнул. // Sentía una molestia en la cabeza, como si tuviera demasiado calor. **Asustado**, se quitó el sombrero: tenía en las manos una boina de terciopelo con una vieja pluma de gallo.* (Bulgákov, 1992, p. 241)

These physiological reactions are revealed through the parts of the body, specifically eyes (in utterances such as *закрыть глаза от страха* // *cerrar los ojos de miedo*, *глаза закатились от страха* // *los ojos se pusieron en blanco*, *в глазах помутилось от страха* // *se le nubló la vista de miedo*), legs (*отняться ногам от страха* // *paralizársele a alguien las piernas de miedo*), teeth (*стиснуть зубы от страха* // *apretar los dientes de miedo*), or the heart (*сердце защемило от страха* // *corazón se oprimió del miedo* (*tener el corazón en un puño*), e.g.:

*Ничего ровно она не могла говорить, и круглые глазки ее **закатывались от страха** // No había podido decir nada y sus redondos **ojos miraban asustados**. (Bulgákov, 1971, p. 96)*

*У Николки в глазах помутилось от страха // Los ojos de Nikolka **se enturbiaron del susto**. (Bulgákov, 1971, p. 268)*

***Он стиснул от страха зубы** и притаил дыхание // **Apretó los dientes de miedo** y contuvo respiración. (Chéjov, 2004, p. 90)*

However, going beyond the previously described physical reactions, a circumstance exists in which an individual becomes completely paralyzed: *закаменеть от страха // quedarse petrificado por miedo, застыть от страха // helarse de miedo, цепенеть от страха // quedarse paralizado por el miedo*, e.g.:

*...правда, он никогда не бил её, но всё-таки пугал, и она всякий раз **цепенела от страха** // ...cierto que nunca le había pegado, pero la asustaba de tal modo que ella **se quedaba paralizada de terror**. (Chéjov, 2004, p. 577)*

It is interesting to see how these involuntary physical reactions find their equivalents in Spanish, due to the fact that similar images are found in Spanish to those shown in Russian. The only difficulties that arise are those actions which refer to specific parts of the body, as both languages do not mirror equivalent images in every case. For example, exact equivalents are found for actions such as *глаза закатились от страха // los ojos se pusieron en blanco* or *отнять ноги от страха // paralizarse a alguien las piernas de miedo*, but not for actions such as *в глазах помутилось от страха*, which the translator has translated as “los ojos se enturbiaron del susto”, or *стиснуть зубы от страха // apretar los dientes de miedo* as in neither case does an equivalent exist in Spanish. In these cases, even though the action in itself does not exist, it is possible that the incorporation of certain stylistic adaptations can be chosen, which make the incorporation of the equivalence possible, e.g., “el miedo le nubló la vista” or “con los dientes apretados de miedo”. The equivalence is not optimal, but it does provide more acceptable results from a stylistic point of view.

- *Actions which reflect a voluntary action derived from the feeling of страх Vf + prep. от/из/в + страх*. When a person experiences fear, voluntary actions can occur. Examples of these are *помчаться от страха // echar a correr de miedo, бежать от страха // salir corriendo por miedo, убежать в страхе // huir de miedo, вскакивать в страхе // saltar de miedo, свалиться // caerse de miedo, перекрестилась от страха // santiguarse de miedo, остановиться в страхе // detenerse por miedo, возвращаться из страха // volverse de miedo, сделать из страха // hacer por miedo*, e.g.:

*Его вид был так жалок и вместе с тем так грозен, что Гаврик готов был **бежать от страха** куда глаза глядят. (Катаев, Белеет парус одинокий, 1936) // Su aspecto era tan miserable y al mismo tiempo tan terrible, que Gavrik estaba dispuesto **a salir corriendo por miedo** tan lejos como fuera possible. (Our own translation)*

*В день приезда молодых, утром, по обыкновению, княжна Марья в урочный час входила для утреннего приветствия в официантскую и **со страхом крестилась** и читала внутренне молитву. // La mañana del día en que iban a llegar los jóvenes príncipes, entró la princesa María a la hora exacta de siempre en la sala de espera para el acostumbrado saludo matinal; hizo con temor **el signo de la cruz (santiguarse) con miedo** y rezó interiormente. (Tolstói, 2003, p. 106)*

*Люди **отказываются возвращаться** в свои деревни **из страха** новых нападений. // La gente **no quiere volver al pueblo por miedo** a que se produzcan más atracos. (Our own translation)*

Иногда ребёнок просто не решается сделать что-либо **из страха потерпеть неудачу**. (Алевтина Луговская, 2002) // *A veces el niño se resiste a hacer algo por miedo al fracaso*. (Our own translation)

In the cases described, as we can see, the Spanish translations are idiomatic in each case in which it is possible for the same voluntary reactions caused by *страх* to be produced.

In this article, we carried out a parallel analysis of the concepts *страх* in Russian and *miedo* in Spanish, which enabled us to address two issues: 1) the translation of the noun *страх*, and 2) the translation of the actions connected to this noun. Regarding the first issue, the work which we carried out allowed us to determine the parameters to be considered for the translation of the noun *страх*: a) the meaning that *страх* expresses, distinguishing between those cases in which allusion is made to a future or unknown cause and a known cause, and b) the level of expressivity of the noun *страх*. Thanks to the analysis of the two existing Spanish translations of the work *The White Guard* by Bulgakov, we could prove that the strategies used by both translators are radically different: while José Laín Entralgo mainly chooses to translate *страх* as *miedo*, apart from the cases in which he alludes to a future or unknown cause (*temor*), Pablo Díaz Mora uses various synonyms *temor*, *miedo*, *terror*, *pavor*, *pánico*, *angustia*, addressing not only the difference in meaning, but also the different levels of expressivity that the noun *страх* can communicate. Subsequently, we managed to systemise the associated actions in Russian and Spanish. In order to do this, we analysed, on the one hand, those cases in which *страх* functions as a direct object (*преодолеть страх // superar el miedo*) and as a subject (*страх мучил меня // ll miedo me hacía la vida insostenible*). On the other hand, we analysed those cases in which the noun *страх* appears in the structure of the following type *Vf + prep. (от, из, с, в) + страх (дрожать от страха // temblar de miedo)* and we described the actions associated with its use.

These last analyses are particularly interesting because, by using them, the speaker reflects the reactions of the person who is experiencing *страх*. These actions can be the following: a) actions of extreme intensity which are associated with death, b) actions associated with a human being's loss of control as a result of fear, c) actions which reflect involuntary physiological reactions derived from the feeling of fear (dealing with actions which reflect the protective reaction of an organism as a reply to a dangerous situation), and d) actions which reflect a voluntary action derived from the feeling of fear. This study allowed us to prove that the actions associated with the presence of *страх* can easily find equivalents in Spanish and, in the cases where equivalents cannot be found, a stylistic adaptation is required, which makes the translation into Spanish more idiomatic.

Conclusion

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Irina Votyakova, Enrique Federico Quero Gervilla. Baimės sąvokos ir su baime susiję veiksmai rusų kalboje ir jų vertimas į ispanų kalbą

Kognityvinėje lingvistikoje vertimas yra suprantamas, kaip skirtingų kultūrų susikirtimo taškas ir bendravimo bei interpretacijos įrankis. Šiuo metu kognityvinės lingvistikos tyrimai įgauna svarbą dėl to, jog juose galima sujungti keletą mokslo sričių. Taip yra todėl, kad šių tyrimų rezultatai gali būti pritaikomi daugelyje sričių, ypač susijusių su vertimu, kadangi jie parodo minties perteikimo problemą, o tai leidžia nagrinėti sudėtingas mąstymo kategorijas. Šiame straipsnyje pateikiamas sąvokų *compax // baimė* rusų kalboje ir *miedo // baimė* ispanų kalboje paralelinis tyrimas, siekiant išspręsti dvi pagrindines problemas: 1) daiktavardžio *compax* vertimą į ispanų kalbą; ir 2) su šiuo daiktavardžiu susijusių veiksmažodžių žodžių vertimą. Sprendžiant pirmąją problemą buvo analizuojami du knygos *Белая Гвардия //*

La Guardia blanca // Baltoji gvardija Pablo Diaz Mora ir José Lain Entralgo vertimai į ispanų kalbą. Atlikta analizė leido sudaryti tam tikrą parametrų struktūrą, kurios turi būti paisoma norint išversti daiktavardį *cmpax* ir suprasti dviejų prieš tai paminėtų vertėjų pasitelktus vertimo būdus perteikiant šią sąvoką. Antrosios problemos sprendimui buvo tyrinėjami su rusų kalbos daiktavardžiu *cmpax* susiję veiksmy pavadinimai ir jų vertimas į ispanų kalbą naudojantis Nacionaliniu rusų kalbos tekstynu („RUSSCORPORA“). Šiame tyrime matoma, kaip daiktavardis *cmpax* atsiranda teiginiuose, kuriuose jis atlieka tiesioginio objekto (*преодолеть cmpax*) ir veiksnio funkciją (*cmpax мучил меня*). Taip pat yra matoma tam tikra struktūra, kurioje atsiranda šis daiktavardis – *cmpax Vf + prielinksnis, (om, uz, c, o) + cmpax (дрожать от cmpax)*. Šis tyrimas leido patvirtinti, kokia apimtimi veiksams, tekste susijusiems su daiktavardžiu *cmpax*, galima rasti ekvivalentus ispanų kalboje ir kokie vertimo būdai yra tinkami jų vertimui į ispanų kalbą.

About the Authors

Irina Votyakova

Assoc. Prof., Department of Russian Language, Theoretical and Applied Linguistics

Research interests

Russian language and speech, Spanish, Russian languages and comparative grammar of Spanish language, Russian as a foreign language, word formation of the Russian language, current issues of language policy, stylistics of the Russian language

Address

Udmurt State University, Universitetskaya 1, 426034, Izhevsk, Russia

E-mail

irinavotyakova@hotmail.com

Enrique Federico Quero Gervilla

Full Prof., Faculty of Translation and Interpreting, University of Granada

Research interests

contrastive linguistics of the Russian and Spanish languages, translation from Russian into Spanish, Russian for special purposes, didactics of Russian for Spanish speakers

Address

C/ Buensuceso nº11 (Desp. Nº3), Facultad de Traducción e Interpretación, 18071 Granada, Spain

E-mail

efquero@ugr.es