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Research Article

COMPARISON OF TRANSLATIONS OF THE CATEGORIES OF JOY, ANGER AND FEAR IN THE NOVEL “MATILDA”

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ABSTRACT

This article is devoted to the analysis of three categories: joy, anger and fear in the work of Roald Dahl “Matilda”. Background: Due to the fact that they express the emotionality of the characters of the work, being part of the style, their interpretation causes some difficulties for the translator. Methods: The comparative and contrastive analysis methods were used in this work with the help of examples from the novel mentioned above in English, Russian and Uzbek languages. The statistic and method of classification are also considered as a significant in this article. Results: The classification of emotions found in the work “Matilda” into “joy”, “anger” and “fear” allowed us to establish that an incorrect translation of the emotional state of the characters can violate the style of the author of the original work, which can lead to a distortion of thought. Conclusion: Emotionality plays an important role in a work of any genre, especially for children. And their translation can cause some difficulties, since what causes joy in one culture can cause anger and even fear in another. The translator must perform cultural and emotional adaptation without violating the style of the author of the original work.

KEYWORDS

Categories, translation, anger, joy, fear, expressiveness, adaptation, novel.

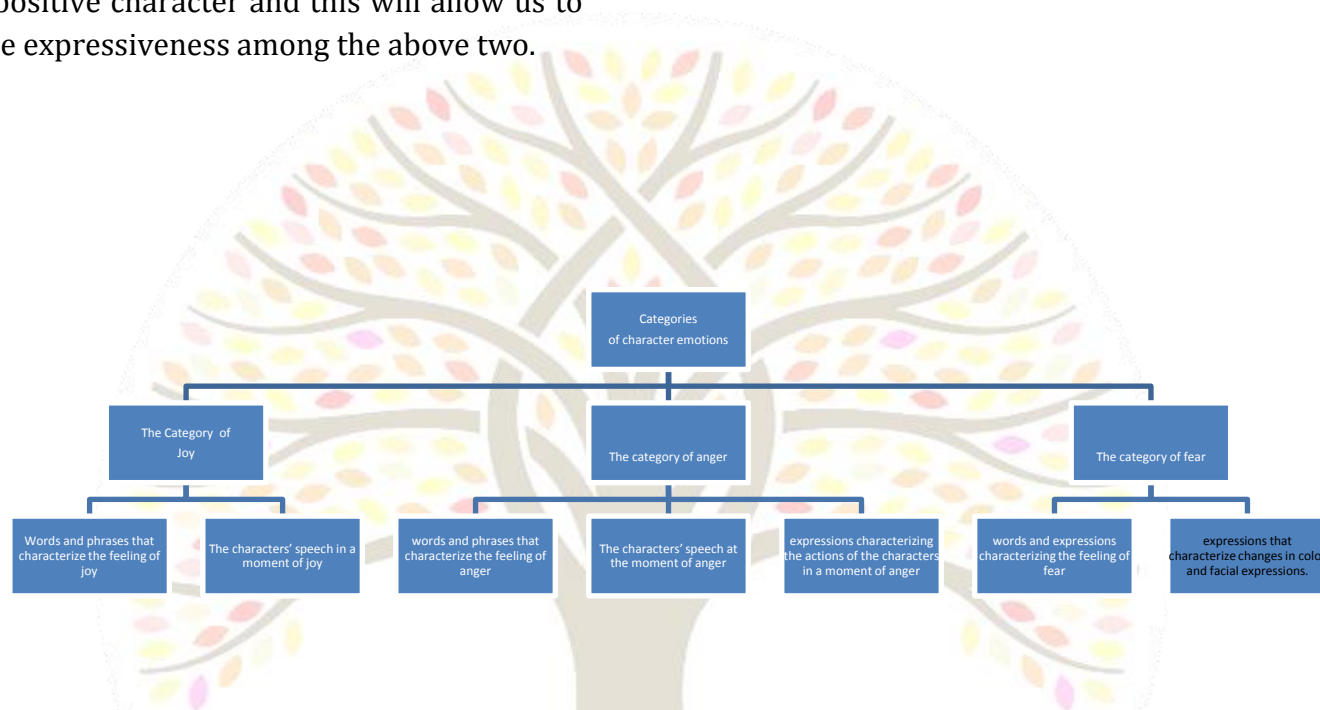
INTRODUCTION

The question may arise here: why are these categories chosen? Firstly, these emotions are fundamental compared to others, and secondly they are quite common in this work, especially anger and fear. We added the emotion of joy, as it has a positive character and this will allow us to balance expressiveness among the above two.

We have proposed the following scheme of their classification:

Figure 3.5.

Classification of emotions in the story “Matilda”



First of all, it should be noted that despite the genre of the work and its purpose, most of the examples we have considered belong to the categories of anger and fear. This is due to the fact that the main character is the headmistress Trunchbull, who in the entire plot of the story caused fear in children and was herself filled with only malice. The same can be said about Matilda's parents, for whom these categories were in the first place, especially the second. Our task in this section is to study the adequacy of translations of

words and phrases expressing these categories in Russian and Uzbek.

In this story, the categories of joy are mainly expressed using lexical units and adjectives such as pleasant, glad, fascinated, happy.

Matilda's father used the phrase "Eureka!" in a moment of admiration for his insight, translator A. Biryukov also used transcription: "Eureka! I exclaimed. – I came up with it!"



In our translation, we also used this word, since “eureka” is an exclamation expressing joy, satisfaction about a successful idea that came to mind, some kind of discovery, etc.

We found out that there are very few words and speeches expressing joy, because the characters of the work, especially the children, lived in constant fear of the headmistress and tolerated her malice, but still they met. For example, while Miss Honey was conducting her first lesson, the children, under her good impression and desire to show their knowledge, shouted: “I will, I will”, which means “I will, I will”, that is, “I will answer”.

The only time this emotion was felt on a massive scale was when one of the characters, Bruce Bogtrotter, had to eat a cake of incredible size, and the students present from all over the school shouted to support him: “WelldoneBrucie! Good for you, Brucie! You’ve won a gold medal, Brucie!” And he did, that is, he won the so-called contest between him and Miss Trunchbull.

A. Biryukov translated it like this: “Well done, Brucey! You’ve won! You won the gold medal, Brucey!”

We have also proposed: “Barakallo, Bryus. Qoyil! Sen olting medal yutib olding, Bryus!”. To avoid tautology, we applied an explication to the phrase “You won”, replacing it with the word “Qoyil”, which does not have a direct translation, but expresses delight and admiration.

The following sayings were found almost at the end of the work in a paragraph titled “The second Miracle”: “I don’t believe it! I simply don’t believe

it!” These are the words of Miss Honey, where she is very surprised and shocked by what is happening. The following option is selected in the Russian translation: “This is incredible! – I don’t believe it! This just can’t be happening!”

In our translation it looks like this: “Bu aqlga sig’maydi! Men bunga ishonmayman! Bunday bo’lishi mumkin emas! “We have replaced the word “incredible” with “Bu aqlga sig’maydi”, since the translator’s goal is not only to translate the text correctly, but also to adapt it in the translated language.

In part of the story: “The third miracle”, everyone, including the school teachers, were very happy to get rid of Miss Trunchbull and thank Miss Honey for this with these words: “By golly, somebody’s floored her at last! Congratulations, Miss Honey!” It is translated verbatim into Russian and Uzbek, that is, Biryukov translated it like this: “My God, they finally laid her down! Congratulations, Miss Honey!” “In the original it says that “Someone laid her down,” but translated into Uzbek in order to embellish and add emotion to these sayings, we chose this option: Ey Xudo, nahotki siz uni qulatdingiz! Tabriklayman Miss Hani”.

The category of joy can also manifest itself in the form of a change in the character’s state, for example: “The whole of Miss Honey’s pale and pleasant face blushed a brilliant scarlet. Then once again she smiled. It was a much broader one this time, a smile of pure pleasure”. In Russian, the equivalent is given: “Miss Honey’s sweet pale face turned pink with embarrassment. Then she smiled again, and her smile was open and



cordial." In Uzbek: "Miss Xanining oppoq yuzi birdaniga qizarib ketdi. Keyin u yana bir bor jilmaydi: samimiyoq va quvonchliroq".

The next analyzed category of emotions is anger. It is of paramount importance to consider the speech of the characters at the moment of anger.

The main character Matilda, from the beginning to the end of the work, hates her father for his actions and dishonor towards other people, because he deceives people and sells damaged cars for a lot of money, she expresses her dissatisfaction and anger in this passage: "It's dirty money", "I hate it."

"This Dirty money! I hate them!" (in Russian)

"Bu xarom pullar. Men ulardan nafratlanaman" (our translation into Uzbek. In relation to the adjective "dirty", we used a lexical and semantic substitution. Since it literally translates as "kir", but based on the meaning and its relation to dishonestly earned money, it will be acceptable to choose the word "xarom", in this case it will be correctly adapted into Uzbek.

Moreover, Mr. Wormwood uses obscene language very often, especially in relation to Matilda: "You're just an ignorant little squirt who hasn't the foggiest idea what you're talking about!" This phrase is translated into Russian as follows: "You're just a snotty girl who doesn't even understand what they're talking about here!". Our translation into Uzbek: "Sen o'zi nima deyotganini o'zi tasavvur ham qilib ko'rmaydigan kaltafahm qizsan" (generalization).

Mrs. Wormwood is also prone to reproaches and swearing towards her daughter. This is a new expression of the following:

"Now keep your nasty mouth shut, so we can all watch this program in peace"

The translations into Russian and Uzbek are identical: "Shut your disgusting mouth right now so you can watch TV in peace."

"Xoziroq tilingni tiygin va bizga tinchkina televizor ko'rishga ber"

In the previous paragraph, we considered words that are semantically close to the lexeme "cry", in the sense of "scream". In most cases, the author used the word "bark". A. Biryukov also used the word "growl", in the Uzbek translation we proposed 2 variants "qopmoq" and "vovillamoq". The use of these words is incompatible with the situation, as it is characteristic of animals, not humans, despite this, we chose the word "vovillamoq", since this translation is adequate.

Mr Wormwood barked. "I'm fed up with your reading anyway. Go and find yourself something useful to do."

Translated by A.Biryukov, it looks like this: "I'm fed up with your reading. You'd better do something useful."

Our translation of this saying in Uzbek is as follows:

"Kitob o'qishingdan to'yib ketdim. Bor, o'zinga biron foydali narsa topgin"

Despite the fact that Miss Honey is a positive character, in the story she is also exposed to the emotion of anger towards indifferent parents who are more interested in a television program than the success and future of their own daughter:

“Mr Wormwood,” she said, “if you think some rotten TV programme is more important than your daughter’s future, then you ought not to be a parent! Why don’t you switch the darn thing off and listen to me”

Translator Biryukov suggested the following:

"Mr. Wormwood, if you think that some stupid TV show is more important than your own daughter's future, then you shouldn't have become a father at all! Why don't you turn off this damn box and listen to me?" The key phrase here is "damn box", which is the epicenter of attention of all family members, with the exception of Matilda.

Our translation has a distinctive character, due to the fact that we used the techniques of generalization, substitution and sentence division:

“Janob Vormvud” – dedi ayol, jahl bilan so’zida davom etib: “Naxotki shu ko’rsatuv qizingizning kelajagidanham muhim bo’lsa. Siz qanaqa otasiz o’zi? Shu la’nati televizorni o’chirib menga ozgina quloq soling?”

There are two sentences given in the original, but we have divided it into three, since the first sentence contains a corollary: "If..... then....."

Replacing the phrase "then you shouldn't have become a father at all!" with Siz qanaqa otasiz o'zi?"we have made it the epicenter of the reader's attention. While the phrase "darn thing" (the cursed box) was interpreted as "shu la'ati televizorni", that is, "this damn TV".

Another notable factor in the character of the Headmistress Trunchbull was the active use of threats at a time of anger towards the students of her school. Here is an example of the following position: "I'd have roasted Matilda's bottom for her so she couldn't sit down for a month!"

It is translated into Russian as follows:

"I would whip Matilda so hard that she could not sit down for a whole month!"

When translating this saying into Uzbek, we chose the following option: "Men Matildani u stulga o'tirolmay qoladigan darajada savalagan bo'lar edim".

Also, when expressing her anger, Miss Trunchbull used negative comparisons, such as, for example, the following sentence:

"You look like a rat with a tail coming out of its head!"

Our translation into Uzbek is identical to the original:

“Sen xuddi dumi boshidan chiqib turgan kalamushga oxshaysan”

The next object of our analysis is expressions characterizing the actions of the characters at the



moment of anger. In most cases, anger manifests itself in the form of a change in complexion, especially the characters blush. This can be considered by the example of the following:

Two red spots appears on the father's cheeks. Our translation: Otasining ikki chakasi jahldan qizarib ketdii. (in Uzbek).

Another option for changing the complexion at the moment of occurrence of this emotion: "MrsWormwoodsaid, turningpink". Or "The father's face was beginning to go dark red", "The father blushed deeply." In our translation: "Dedi uyalganidan qizarib Vormvud xonim" and "Otasining yuzi qattiq jahli chiqqanidan shekilli qizarib borardi".

During the analysis, the following actions of the characters of the work were discovered, in particular it was observed in dirrectrissa Trunchbull, Mr. Wormwood, and Matilda herself:

"With frightening suddenness he now began ripping the pages out of the book inhandfuls and throwing them in the wastepaper basket. With that he dropped the now empty covers of the book into the basket and marched out of the room, leaving the telly blaring".

Translation by A. Biryukov "Suddenly he began to tear pages out of the book and throw them into the trash. And he threw the cardboard binding into the trash—all that was left of her book, and defiantly left the room, deliberately leaving the TV unplugged."

We have chosen the following statement for Uzbek: "U kutilmaganda g'azabga to'lib kitobdi parchalarga yirtib, savatga tashladi. Keyin u axlat savatga kitodan qolgan jildniham otib yubordi va televizorni baqirgan xolda qoldirib xonadan chiqib ketdi".

The following sentences are taken from part of the work "Throwing the Hammer": "The Trunchbull yelled, and with that she lunged forward and grabbed hold of Amanda's pigtails in her right fist and lifted the girl clear off the ground. Then she started swinging her round and round her head, faster and faster and Amanda was screaming blue murder and the Trunchbull was yelling".

It's translated into Russian as follows," The Trunchbull screamed and, rushing forward, grabbed Amanda's pigtails with her right hand and lifted the girl off the ground. Then she started spinning it over her head faster and faster."

We have applied generalization here, since concretization is superfluous in this description: "Tranchbul qizchaga qattiq baqira ketib yoniga keldi va o'ng qo'li bilan qizning bitta qilib o'rilgan sochlaridan mahkam ushlagan holda ko'tardi va boshi uzra aylantira boshladi va biroz vatdan so'ng bu aylantirish birdaniga tezlashib ketdi. Aylantirilgani sari qattiq qo'rqib ketganidan xuddiki joni uzilayotgan odamdek azoblanib qichqirayotgan Amandaga qarab baqirayotgan Tranchbulning ovozi shundoqqina eshitilib turar edi".

The last analyzed object of this paragraph is the lexical ways of expressing fear.



In Roald Dahl's novel, fear is most often expressed through lexical units. This may be due to the fact that the fear experienced by the characters is expressed through the narrator. We have divided the lexical units expressing the fear of the heroes into two groups:

- 1) words and expressions characterizing the feeling of fear;
- 2) words and expressions characterizing changes in color and facial expressions.

The largest group of lexical units expressing fear is represented by verbs. The intensity of the emotions experienced is conveyed in the text by adverbs (cautiously, nervously, exceedingly wary, fearfully).

This group is divided into two subgroups according to the forms of manifestation of fear in the characters of the work:

- physical action (including involuntary reactions of the human body due to fear) or intention;
- inactivity (paralysis).

Physical actions as a form of expression of fear are manifested in episodes of The Ghost chapter, in which Matilda decided to scare her parents:

- The mother shrieked, still quaking.

Mother screamed, still trembling.

- Xamon titroqda qichqirdi onasi

In the examples given below, the characters perform actions intentionally:

- The husband wiped his lips nervously with his napkin.
- The husband nervously wiped his lips with a napkin
- Eri asabiylashib lablarini salfetga bilan artdi.

The following sentences relate to different chapters of the novel, but their common feature is the expression of students' fear of the headmistress.

- I became so frightened of her I used to start shaking when she came into the room.
- I was so afraid of her that I started shaking when she entered the room.
- Men undan shunchalik qo'rqardimki, u xonaga kirganida titrab boshlar edim.
- "Stand over there!" the Trunchbull ordered, pointing. The boy stood to one side. He looked nervous. He knew very well he wasn't up there to be presented with a prize. He was watching the Headmistress with an exceedingly wary eye and he kept edging farther and farther away from her with little shuffles of his feet, rather as a rat might edge away from a terrier that is watching it from across the room.
- Get up there! Thrusting her whip, Trunchbull ordered as he climbed onto the stage.

The boy obeyed. It was obvious that he was nervous: He was well aware that he had not been called to present the prize at all. He looked warily at the headmistress and slowly backed away with



small steps, like a rat retreating at the sight of a bristling terrier. An expression of gloomy foreboding appeared on his round, gray-faced face. (Translated by A.Biryukov)

- O'sha yerda tur! – buyurdi Tranchbul.

Bola saxnaning bir tarafida toxtadi, u asabiylashganday ko'rinar edi, chunki uni mukofot bilan tag'dirlanmasligini bilar edi. U direktorga qo'rquv bilan qarardi va undan mayda qadam tashlab uzoqlashishga xarakat qilar edi. Uning do'mboqqina yuzi, qo'rquvdan bo'zarib ketdi. In the Turkic language, the word is "bo'z", "gray".

In the following sentences, fear is expressed by verbs and adjectives that characterize the shades of feeling and its intensity:

- Normally Miss Honey was terrified of the Headmistress.

- They're all scared to death of her.

- Matilda froze in horror.

The characteristics of fear in the above expressions and words have different shades: from anxiety, nervousness, uncertainty, hesitation to overwhelming horror (terrified, scared to death). The imagery of the expression scared to death shows the extreme degree of fright of the hero. It describes the condition of the students and Miss Honey. All these characters throughout the novel experience fear in the presence of the headmistress. Children are afraid of punishment and severity, amounting to cruelty, and Miss Honey's fear is due to the family history

that connects her and Miss Trunchbull (the head of Miss Honey's Story).

In the following situations (the episode on the playground in front of the school), the characters are paralyzed by fear, so they do nothing:

- The girl wearing the pigtails, Amanda Tripp, stood quite still, watching the advancing giant, and the expression on her face was one that you might find on the face of a person who is certain that the Day of Judgement had come for her at last. Paralysed with fright, managed to stutter, "My m-m-mummy likes them. She p-p-plaits them for me every morning".

The pigtailed girl, Amanda Tripp, stood frozen and looked at the inexorably approaching headmistress with the kind of expression that probably happens to a person who finds himself alone in an open field with an angry bull rushing straight at him. From horror, Amanda could not move from her place, as if she had been glued, her eyes were wide open with fear, she was trembling like an aspen leaf and seemed to be sure that her death hour had come. Out of fear, Amanda began to stutter and barely uttered in a trembling voice: "M-m-they are n-n-equal to mom. She s-s-braids them for me every morning."

This is a variant of Biryukov's translator, in which he preferred implication, in order to embellish what is happening and add emotionality to what is happening.

Explication and generalization were used in our translation into Uzbek. "Maktabga sochlarini bir tekis qilib o'rdirib kelgan Amanda Tripp



ko'rinishidan sokin va xotirjam bir holatda turgan bo'lsa – da, ichichidan xuddiki Qiyomat boshlangandek qattiq qo'rquv hadikda edi. Yutilib yutilib, sekingina titroqli bir ovozda "O'o'o'o'o'rilgaaaaaan sochlaaaaar onaammmmgaaaa yoqadi, u har kuuuuuni sochlariiiiiimni shunday o'o'o'o'rib qo'o'o'o'yib darsga yuboradiiiii" deya oldi xolos".

Next, let's look at the lexical expressions that characterize the change in color or facial expression of a character at the moment of fear.

If, when an emotion of anger arose, the complexion of the characters in most cases changed to red, then due to fear, it was mainly paleness. Most often, an important characteristic of fright is a change in complexion, for example, the paleness of his skin. A significant role is played by the description of the facial expression, which reflects the condition of the hero.

The expressions below illustrate the reaction of a boy named Bruce Bogtrotter, who ate a piece of cake and is now exposed to condemnation in front of all the students. Miss Trunchbull chastises Bruce and tries to get a confession from him, but the reaction of the boy, who denies his misconduct, betrays him: fear of the headmistress manifests itself on his face, which first turns gray, and then white with fear:

- Face had turned grey with fearful apprehension.

An expression of gloomy foreboding appeared on his round, gray-faced face.

- Uning do'mboqqina yuzi, qo'rquvdan bo'zarib ketdi.

- The boy exclaimed, turning from grey to white.

The boy exclaimed, and his face turned from gray to white.

- Hayqirdi bola va uning bo'zargan yuzi oqarib

In the chapter The Ghost, the main plot action of which is the prank of Matilda, who decided to teach her parents a lesson, many expressions describe the parents' fear of the threat. The girl hid the talking parrot in the chimney and told them that a ghost had appeared in the room. The following expressions illustrate the reaction of Matilda's parents:

- His face had turned grey.

His face turned gray.

- Uning yuzi kul rang tus oldi.

- "... " the father said, greyer than ever now.

"..." said the father, who was now grayer than ever.

..." yuzidan rangi qochib dedi ota har qachongidan ham kulrang tusga kirib.

- "... " cried the mother, turning white.

"..." the mother screamed, turning pale.

- "... " deb qichqirdi ona qo'rquvdan oqarib.

In most of the cases listed above, the adjectives white and grey are used.

Phonetic ways of expressing fear

Phonetic ways of expression in the novel are represented by the technique of onomatopoeia: repeated letters convey stuttering caused by fear in writing. The following sentences illustrate this phenomenon:

- "My m-m-mummy thinks I look lovely, Miss T-T-Trunchbull," Amanda stuttered, shaking like a blancmange.

- Paralyzed with fright, managed to stutter, "My m-m-mummy likes them. She p-p-plaits them for me every morning."

In this episode, imitation of stuttering is an important speech characteristic of the heroine's emotional state – fear of Miss Trunchbull.

Syntactic means of expressing fear

In the following sentence, there is a syntactic means of expressing fear, which the heroine suggests to the students and others:

- A formidable figure she was too, in her belted smock and green breeches.

Here there is a violation of the traditional word order in a sentence or phrase, a component that has changed its place in a sentence or phrase acquires a special meaning in the inverted text. Inversion is a stylistic means that in works of fiction helps to make the text more expressive and to focus the reader's attention on interesting or necessary details in characterization of characters.

Stylistic means of expressing fear

The novel also presents stylistic means of expressing fear: hyperbole, grotesque and epithets.

The hyperbole, reaching the grotesque, is very vividly represented by the description of the headmistress herself, Miss Trunchbull:

- Miss Trunchbull, the Headmistress, was something else altogether. She was a gigantic holy terror, a fierce tyrannical monster who frightened the life out of the pupils and teachers alike. There was an aura of menace about her even at a distance, and when she came up close you could almost feel the dangerous heat radiating from her as from a red-hot rod of metal.

The description also abounds with epithets that characterize and reinforce expressions of fear. In the next sentence describing Miss Trunchbull, there is also an epithet with a superlative adjective, which elevates the trait inherent in the heroine to an extreme degree:

- She was above all a most formidable female.

In the following passage, one can observe hyperbole in how the heroine's facial expression is described, what emotions she felt when she saw Miss Trunchbull approaching her. Fear is described as a strong, overwhelming feeling, like a "doomsday" that is near:

- The girl wearing the pigtails, Amanda Thripp, stood quite still, watching the advancing giant, and the expression on her face was one that you

might find on the face of a person who is certain that the Day of Judgement had come for her at last.

CONCLUSIONS

To summarize, the following can be highlighted in this paragraph: emotionality plays an important role in a work of any genre, especially for children. And their translation can cause some difficulties, since what causes joy in one culture can cause anger and even fear in another. The translator must perform cultural and emotional adaptation without violating the style of the author of the original work.

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