

A Cross-linguistic Comparison of the Verbs of Speaking
with the Component of Non-standard Speech and their
Translation (English-Russian)

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To the memory of my parents

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Abstract

In this dissertation we examine the sphere of the English verbs of speaking (VoS) with 2 components: the manner of speaking component (MoSC) and the component of non-standard speech (CoNS), and their translations from English into Russian, this being the first study to compare the two languages regarding these aspects. In our attempt to fill this gap, we have examined in what way translators transform English VoS with the MoSC and CoNS like *mumble*, *lisp* or *stammer* into Russian.

The results of the analyses of the translations have indicated that the solutions chosen by translators showed a dependence between the MoSC, the CoNS and the type of equivalence (Kade 1968) used. We also arrived at the conclusion that translating from English Russian employs a larger number of MoS verb types than English and that information encoded in the English MoS verbs is sometimes enlarged by the Russian translators, that adds an aspectual nuance regarding the original verb.

There are several fields where the results of our study can be applied: practical lexicography, computational linguistics, pragmatics, translating and interpreting, teaching and learning English and Russian as foreign languages as well as teaching and learning translation.

Resum

En aquesta tesi s'analitza l'àmbit dels verbs de parla anglesos (VoS) amb 2 components: el component de *manera de parlar* (MoSC) i el component de *parla no estàndard* (CoNS), i les seves traduccions de l'anglès al rus; és el primer estudi que compara els dos idiomes pel que fa a aquests aspectes. En el nostre intent de cobrir aquest buit, hem examinat de quina manera els traductors transformen, en pasar-lo al rus, el sistema anglès de verbs de parla amb MoSC i CoNS com ara *mumble*, *lisp* o *stammer*.

Els resultats de les anàlisis de les traduccions han indicat que les solucions escollides pels traductors mostraven una dependència entre el MoSC, el CoNS i el tipus d'equivalència utilitzada (Kade 1968). També vam arribar a la conclusió que en el cas dels verbs d'interès el significat pragmàtic de les mostres podria restablir el significat semàntic de les traduccions.

Hi ha diversos camps on es poden aplicar els resultats d'aquest estudi: lexicografia pràctica, lingüística computacional, pragmàtica, traducció i interpretació, ensenyament i aprenentatge d'anglès i rus com a llengües estrangeres, així com ensenyament i aprenentatge de la traducció.

Resumen

En esta tesis analizamos el ámbito de los verbos de habla ingleses (VoS) con 2 componentes: el componente de *forma de hablar* (MoSC) y el componente de *habla no estándar* (CoNS), así como sus traducciones del inglés al ruso, siendo este el primer estudio que compara los dos idiomas con respecto a estos aspectos. En nuestro intento de llenar este vacío, hemos examinado de qué manera los traductores transforman, al traducir al ruso, los verbos de habla ingleses con el MoSC y CoNS como *mumble*, *lisp* o *stammer*.

Los resultados de los análisis de las traducciones han indicado que las soluciones elegidas por los traductores muestran una dependencia entre el MoSC, el CoNS y el tipo de equivalencia (Kade 1968) utilizado. También llegamos a la conclusión de que, en el caso de los verbos de interés, el significado pragmático de las muestras podría restaurar el significado semántico de las traducciones.

Hay varios campos en los que se pueden aplicar los resultados de nuestro estudio: lexicografía práctica, lingüística computacional, pragmática, traducción e interpretación, enseñanza y aprendizaje de inglés y ruso como lenguas extranjeras, así como enseñanza y aprendizaje de traducción.

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List of Abbreviations

ABBYY Lingvo – the abbreviation is not an acronym, it is an online dictionary and corpus.

AHDEL – American Heritage Dictionary of the English Language

BNC – British National Corpus

CALDT – Cambridge Advanced Learners Dictionary & Thesaurus

CDCRL – Comprehensive Dictionary of the Contemporary Russian Language

CCALED – Collins Cobuild Advanced Learner's English Dictionary

CED – Collins English Dictionary

CRED – Comprehensive Russian Explanatory Dictionary

CoNS – Component of Non-standard Speech

EDRL – Explanatory Dictionary of the Russian Language

FDMRL – Frequency Dictionary of the Modern Russian Language

FCC – Farlex clipart collection (FCC). (2003-2012). Princeton University, Farlex Inc.
Based on WordNet 3.0.

GLM – Generative Lexicon Model

LDCE – Longman Dictionary of Contemporary English

LU – Linguistic Unit

MoSC – Manner of Speaking Component

M-WD – Merriam-Webster Dictionary

NCR – National Corpus of Russian

OAD – Oxford American Dictionary

OALD – Oxford Advanced Learner's Dictionary

OALDCE – Oxford Advanced Learner's Dictionary of Current English

ODE – Oxford Dictionary of English

OLD – Online Language Dictionaries

RHD – Random House Dictionary

RHKWCD – Random House Kernerman Webster's College Dictionary

S-F – Satellite-Framed

SL – Source Language

ST – Source Text

TL – Target Language

TS – Translation Solution

TT – Target Text

UD – Urban Dictionary

ULC – University of Leeds Corpus

V-F – Verb -Framed

VoS – Verbs of Speaking

WNWCD – Webster's New World College Dictionary

I. INTRODUCTION AND THEORETICAL PART

Chapter 1. The objects of the analysis

The cross-linguistic comparison of the verbs of speaking (VoS) with the component of non-standard speech (CoNS) and the manner of speaking component (MoSC) in English and Russian languages and, in particular, the appraisal of these verb translation strategies, both at the level of lexical unit (LU) and the context regarding the loss or gain of the components mentioned above, are the main objectives of our research.

According to Slobin (1996 a, b, 2004) and Talmy's (1985, 2000) typology, English and Russian are satellite-framed (S-F) languages as the manner is encoded in the root of the verb and the path out of the root. The difference is that in English the path is encoded in the postfix (*go out, blab out*) while in Russian it is encoded in the prefix (*vyyty – go out, vyboltat' – blab out*). However, there is another distinction between English and Russian according to Gor (2010): the manner is encoded in 32% and 100% of the verbs respectively.

The component of manner was examined thoroughly by several linguists (Slobin 1996 a, b, Matsumoto 1996, Papafragou, Massey & Gleitman 2006, Pavlenko 2010, Rojo & Valenzuela 2003) with the focus on the *manner of motion*. However, a study of the MoS was carried out by only a few researchers (Urban & Ruppenhofer 2001, Rojo & Valenzuela 2001, Mastrofini 2013). The results obtained by Rojo and Valenzuela (2001), who compared the translations from English to Spanish, show the different *behaviour*¹ of these verbs at a cross-linguistic level. The comparison of English and Russian languages regarding these aspects has not been carried out and we plan to give the evidence of these verbs' different behaviour:

¹ In our work the word *behaviour* is understood as a semantic property inherent in language to express certain features by its system of means, as well as social and individual features reflected in the semantics of the linguistic unit (Shakhovskiy 1987).

a) by examining how the semantic information encoded in English VoS with the CoNS (which is a ‘litmus paper’ of the MoS), is converted and decoded in Russian: either it is kept, lost or enriched in translation;

b) by identifying the semantic configuration of the VoS with CoNS in both languages. The verbs under study will be presented by specifying physical and pragmatic components.

1.1 The phenomenon of non-standard speech

In this thesis we define *non-standard speech* as speech containing any breach or defect that can be interpreted as *failing, shortcoming or imperfection*. Regarding the work of the speech organs, it can be estimated in terms of their standard / non-standard realization of the following parameters: articulateness, phonation, rhythm, volume, pitch, timbre and tempo. In case of non-standard realization of these parameters (permanent or temporary) we can speak of the *imperfection* of someone’s speech that complicates communication. The information transmitted by a producer of a non-standard speech can be misunderstood by a recipient because of such *non-standard realisation*.

Moreover, the parameters presenting *non-standard realisation* of someone’s speech signalise the internal state (emotional, physical) of a speaker, (in comparison with the speech situation presented with the standard verbs *to say, to tell, to speak, to talk* that just state the process of speaking). For example, if a speaker is excited s/he can start *stammering*. If a speaker’s physical state can be characterized as tired or somnolent s/he can *mumble* or *mutter* something indistinctly. The person that suffers from health problems cannot produce standard sounds and that is why s/he may *lisp*. It is interesting that the objective appraisals of such speech are generally unfavourable as it is always aberrant.

In accordance with everything mentioned above we can give the definition of *non-standard speech*: it is a *deviation* of speech caused by the permanent or temporary changes of some speech-related physical parameters (articulateness, phonation, rhythm, volume, pitch, timbre and tempo) in quality from standard to non-standard and as a

frequent result leading to a misunderstanding between a speaker and a listener because of a transmitted information distortion.

Ludwig Wittgenstein in his *Philosophical Investigations* analogises language as a city: ‘Our language can be seen as an ancient city: a maze of little streets and squares, of old and new houses, and of houses with additions from various periods; and this surrounded by a multitude of new boroughs with straight regular streets and uniform houses’ (Wittgenstein 1953: 86). In our opinion in this city there is a blind alley called *non-standard speech*.

Non-standard speech is something for which there is *tangible* proof, in other words, the proof which can provide a standard sample in comparison with a non-standard one. And the existence of such a *non-standard speech* can have visual and descriptive (oral and written) corroboration. The speech act can be described from the point of view of its *physical* properties such as loudness (*to scream / to whisper*), pitch of a tone (*to bass / to peep*), timbre (*to purr / to screech*). What counts most is that these properties are treated from an ‘objective perspective’ (Zlatoustova et al. 1997: 56), i.e. physical parameters in question can be measured and evaluated with special instruments according to the procedures established in acoustics. We mean that these parameters are not treated in the anthropocentric paradigm. Here the listener is regarded as a kind of instrument which measures and evaluates the given data (some of those parameters can be applied to describe the speech act). Speech is a final acoustic product. Acoustic speech signals are based on a few principles and the basic principle is that any speech signal represents a speech act reverberatory system reaction to its stimulation by the source of sound vibration.

The act of speaking can be treated in terms of *physical* features relating to the human speech apparatus. The speaking act is viewed as a product of the speech organs and assessed as either successful with no abnormalities, or unsuccessful with some abnormalities, in other words, *non-standard*. By *non-standard* we mean the changing of a physical parameter relative to the standard. The exact nature of the speech standard, in the sense of its detailed description, is a topic outside of our work boundaries. The only specification we shall give is that in our case the speech standard is not so much a question

of orthoepy (rules of the standard phonemic structure of the word) as one of orthophony (rules of standard realization of phonemes).

For example, *stuttering* (non-standard speech), can be constantly attached to someone's speech (from a person's birth or as a result of a disease) or it can appear in someone's speech temporarily (depending on a speaker's emotional state). It describes the speaker whose speech has a tempo-rhythmical disorder with its dominating sign of speech interruption.²

Alongside the tempo-rhythmical disorder there can be the disordered phonation: disorder of sound intensity (*mumble – mâmlit'*), voice level (*squeak – pišat'*), voice timbre (*hoarse – sipet'*) or lack of phonation (*whisper – šeptat'*). The other characteristics relate to different problems of articulation. For instance, the verb *mumble (mâmlit')* nominates the articulating program of *indistinctness*; the *fast-motion* program is realized by the verb *jabber (taratorit')*. Nevertheless, the speaker can easily stop *jabbering* and start speaking in normal tempo.

The comparison of physical components in both languages (English – Russian) is not the core element of the research but we cannot avoid it.

1.2 Manner of speaking

In the semantic field 'verbs of speaking' such as *to say*, have the central position as their function is more general and less specific: to utter words so as to convey information. The verbs *to stammer*, *to babble*, for example, are at the periphery as they primarily represent the MoS: how to convey the information. A screaming person pronounces loudly just like the loud speaking person, but the MoSC included in the verb's semantics adds extra characteristics: to scream – to speak in a loud and piercing voice expressing extreme emotion or pain. In current linguistics scientists, when dealing with the speech act, tend to focus on the speech act content. We will try to analyse another aspect of the speech act, the external, not what is said but how is said. According to Talmy (2000), Manner is an accessory accompanying the main action. It was primarily presented as one of the Motion

² *Encyclopaedia Britannica* describes *stuttering* as follows: 'abnormalities between the brain and muscles controlling speech as a result of brain trauma ..., severe emotional trauma or a history of psychiatric illness.'

Event's components (Figure, Ground, Path and Motion). The component of Motion '... can be associated with an external Co-event that most often bears the relation of Manner ...' (Talmy 2000: 25-26). Motion Events are also treated in another work by Talmy on Satellite-Framed languages (S-F) and Verb-Framed languages (V-F) regarding their syntactic structure (Talmy 2000). In S-F languages, Path of Motion is outside the root of the verb (in the satellite) and Manner of Motion is evident, while in V-F languages, Path is inside the verb root and Manner is added in an extra construction. After Talmy (2000) Manner of Motion (how to move) is used in many linguistic works on typology (Brown 2004; Iacobini 2010), psycholinguistics (Li & Gleitman 2002; Papafragou, Massey & Gleitman 2006; Papafragou & Selimis 2010), second language acquisition (Choi & Bowerman 1991; Cadierno & Ruiz 2006; Pavlenko 2010), discourse analysis and rhetoric (Slobin (1996 a, 1996 b, 1997, 2005 a, 2005 b), Brown 2004). However, Manner of Speaking (how to say) is a new domain and there are only a few studies addressing this issue (Lehrer, A. & K. Lehrer 1998, De Mauro 1994, Rojo & Valenzuela 2001, Mastrofini 2013).

1.3 Equivalence in translation

The degree and type of information which is conveyed or not conveyed in translation from a source language (SL) to a target language (TL) is the aspect that we will examine in our research. V. Alsina (2011: 1) confirms that 'the choice of words used to refer to people or things ... may reflect the author's – or the narrator's – feelings towards the events s/he is relating. In translation this can be a source of difficulties, as differences ... between source and target language often result in different devices being used to achieve the same function or to convey the same meaning in the two languages.'

In the following example, the translator wishes to achieve a pragmatic effect and gives a more precise definition to the situation presented by the verb *to stammer* (sample 1). It is a scene in which Osborne demands an explanation from Dobbin, who is an absolutely honest person, having no skills in telling lies. For some reason, it is not easy for him to say the truth at sight; he turns red in the face and starts *stammering* (1a). In English, the situation is described as follows:

- (1 a) "When pressed upon the point, Dobbin, who could not tell lies, blushed and *stammered* a good deal and finally confessed" (*Vanity Fair. A Novel Without A Hero*. Thackeray W.M.),

and implies that Dobbin speaks at length and maybe with some speech impediments before admitting his guilt. *Stammering* in this particular case is a sign of being ashamed and remorseful. In the Russian translation, it is interpreted as:

(1 b) Когда Осборн потребовал от Доббина объяснений, тот, как человек, совершенно не умеющий лгать, покраснел, начал что-то плести (*plesti*) и, в конце концов, признался.

(1 c) Our back-translation of (1 b): When Osborne demanded an explanation from Dobbin, he, who could not tell lies, blushed and *began to babble something* and finally confessed.

In Russian, the collocation *began to babble something* changes the pragmatic vector of the ST. In the ST Dobbin *stammered* being in great confusion; in the TT Dobbin is also confused. However, in the TT the translator, using the communicative method of translation and taking into account the Russian addressee, appraises his speech as *babbling*. In the Russian linguistic picture of the world, the LU *plesti (babble)* has the pragmatic meanings of disapproving and disparaging³ and, consequently, a negative connotation. It is possible to comment on the difference between the ST and the TT and consequently the choice of language tool. In the TT, the listener's attitude to the person who tells a lie is more negative owing to the verb *plesti (babble)* than in the ST where the attitude to Dobbin is described with the verb *stammer*.

Newmark defines two methods of translation – semantic, ‘a source-oriented translation’, where ‘the manner is as important as the matter’ and communicative ‘a target-oriented translation’, where the content is more important than the form (Newmark 1981: 40). The communicative method being addressee-oriented utilizes unmarked wording, uncovers the text's semantic structure and provides the same stylistics (Newmark 1993). Sample (1 b) shows that the translator uses the communicative method of translation and takes into account the Russian addressee.

Generally speaking, pragmatic meaning is very ‘fragile’ especially in translation. Neubert notes that we should consider not the text translation into another language, but the translation of the text in one language into the text in another language (Neubert 1985).

³ In the Russian linguistic picture of the world, the LU *plesti (babble)* is often used in the collocations: e.g. *plesti vzdor, čuš'* (*babble nonsense, rubbish*) that have negative connotations.

This idea is confirmed, for example, in the work of Ballesteros. The linguist detects that in conversations between English and Spanish speakers the difference in terms of forms and use of politeness can lead to misinterpretation as the English prefer indirect forms and the use of hedges, whereas the Spanish prefer direct forms and the markers of solidarity (Ballesteros et al. 2001: 188). Bourne puts forward that as a result “ethnocentric ideas that ‘the Spanish are rude’ or the British – ‘hypocritical’ are reinforced” (Boerne 2002: 242).

Regarding the verbs under study we found a similar behaviour when we analysed the variants of translations, though these verbs are not so standard as the verb *say*. For instance, in the case of translations of the verb *stammer* into Russian there are a significant number of variants used by Russian translators. Table 1 presents these variants with examples from the corpora⁴ and the percentage (105 samples).

Table 1. The results of Russian translations of English MoS verb *stammer* grouped according to the different translation solutions⁵ adopted and the percentage of the general number of samples

English MoS verb	Translation solution	Translations	%
<i>stammer</i>	1. MoS verbs / derivatives / phrases, keeping the same CoNS	<i>zaikat'sâ</i> (to stammer), <i>zaikanie</i> (stammering), <i>govorit' zaikaâs'</i> (to say stammering), <i>zapinat'sâ</i> (to stumble), <i>govorit' zapinaâs'</i> (to say stumbling)	41%
	2. MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one	<i>bormotat'</i> (to mutter), <i>mâmlit'</i> (to mumble), <i>lopotat'</i> (to mumble), <i>lepetat'</i> (to prattle), <i>kosnoâzyčnyj</i> (speaking thickly), <i>prošeptat'</i> (whisper), <i>plesti</i> (to babble on)	41%
	3. MoS verbs / derivatives / phrases, not keeping CoNS	<i>toroplivo poâsnât'</i> (to explain hurriedly), <i>vscričat'</i> (to exclaim), <i>skazat' vpolgolosa</i> (say in an undertone, quietly)	8%

⁴ We distinguish corpora and corpus in our research as explained in 7.1

⁵ The detailed description of translation solutions is located in section 4.4.2.

		<i>breath</i>), <i>kričat'</i> (to shout), <i>čětko vygovarivaâ každýj slog</i> (clearly enunciating each syllable)	
	4. VoS / derivatives / phrases, not keeping MoSC or CoNS	<i>proiznosit'</i> <i>neuverenno</i> (to pronounce hesitating), <i>učit'sâ proiznosit'</i> (to learn to pronounce), <i>izvinit'sâ</i> (to apologize), <i>putat'sâ</i> (to get confused)	6%
	5. Other verbs (not VoS) / LUs / phrases, not keeping MoSC or CoNS	<i>v velikom užase</i> (horror-stricken), <i>uhmyl'nut'sâ</i> (to grin), <i>smušat'sâ</i> (to be confused)	4%

Table 1 shows that not all translations are equivalent to the original verb; the equivalence that keeps the MoSC occurs in 82% of samples. However, only 41% keep the exact equivalence specified with another very important component, the CoNS, that is in less than a half of samples. Therefore, two questions regarding equivalence occur: Does it mean that belonging to the same topological group (S-F) does not guarantee exact equivalence in translation (e.g. *to stammer* – *zaiikat'sâ* (to stammer))? What influences the different scenario development in translation when the MoSC in the SL (English) either changes its physical characteristics (e.g. *to stammer* (non-standard speech interruption) and its translation *mâmlit'* (to mumble) (poor articulation) or even loses them in the TL (Russian) (e.g. *to stammer* and its translation *povtorit'* (to repeat))? These questions are essential to the present research and we will touch upon them later on in section 4.4.

After Kade and Hann we can classify the results presented as an illustration in Table 1 as follows: translation solution 1 – *one-to-one equivalence*, translation solution 2 and translation solution 3 – *one-to-many equivalence*, translation solution 4 – *one-to-part of one equivalence* and translation solution 5 – *nil equivalence* (Kade 1968, Hann 1992) (see definitions in section 4.4, page 23).

The translation solution *one-to-many equivalence* is one of the most frequent. The following examples (2a), (2b) with *to mumble* illustrate this type of equivalence – the goal of the SL is not conveyed but the text in TL is readable:

- (2 a) SL (Eng.): “‘If you think gum is so disgusting,’ said Mike Teavee, ‘then why do you make it in your factory?’ ‘I do wish you *wouldn't mumble*,’ said Mr. Wonka. ‘I can’t hear a word you’re saying. Come on! Off we go!’” (*Charlie and the Chocolate Factory*. Dahl, R.)

(2 b) TL (Rus.): Раз вы считаете, что эта жвачка такая отвратительная, зачем же ваша фабрика ее выпускает? — спросил Майк Тиви. — *Замолчишь ты когда-нибудь?* — рассердился мистер Вонка. — Слышать тебя не могу. Вперед!

(2 c) Our back-translation of (2 a): ‘If you think gum is so disgusting, then why do you make it in your factory?’ asked Mike Teavee. ‘Will you ever *stop talking?*’ Mr. Wonka got angry. ‘I can’t hear a word you’re saying. Forward!’

Stop talking (*zamolchi*) is the Russian translator’s interpretation of *wouldn’t mumble*. It seems to be the case of grammatical transformation – *antonymous translation* – as ‘*I do wish you wouldn’t mumble,*’ is translated – *Замолчишь ты когда-нибудь?* (*Will you ever stop talking?*) with the replacement of the assertive form by the interrogative form. However, the real goal of the ST is not to make Mike Teavee keep silent but to make him speak distinctly without any defect.

We should also refer to the *nil equivalence* that occurs in 3% of the samples concerning *to mumble*. According to the results of our analysis one of translations of *mumble* is *pereživat’* (*to be uneasy*). This kind of translation is evaluated as having *nil equivalence* because the verb in the TT is not the VoS and does not describe the speech act even indirectly. Nevertheless, the verb’s semantic component in the ST presents a person that *mumbles* as being excited, for example. And the translator keeps this pragmatic component in the TT. Consequently, the equivalence attained in this case works at a pragmatic level. As a result, there are two more questions: Is it a special kind of equivalence? How do we find and prove such equivalence? (section 4.4)

Chapter 2. State of the art of the phenomena under research

There are two phenomena that are under research: the component of non-standard speech and the manner of speaking component. Their status can be defined as insufficiently explored. For this reason, we decided to examine these components.

2.1 Non-standard parameters in linguistics

Non-standard parameters can be found in all linguistic levels, for instance, a defect at the level of syntax. Matthew and Trask called it *defectiveness* and defined it in the following way: '(Lexical item) whose paradigm is incomplete in comparison with others of the major class that it belongs to.' (Matthews 1997: 89); 'A label applied to a lexical item which lacks some of the forms typically exhibited by members of its class' (Trask 1997: 64). Corbett indicated that 'Russian verbs have different forms depending on their subject:

prixožu	'I'm coming'
prixodiš'	'you're (SG) coming'
prixodit	'she's coming'
prixodim	'we're coming'
prixodite	'you're (PL) coming'
prixodjat	'they're coming'

but some verbs simply lack a first person singular form:

	'I'll convince'
ubediš'	'you'll (SG) convince'
ubedit	'she'll convince'
ubedim	'we'll convince'
ubedite	'you'll (PL) convince'
ubedjat	'they'll convince'

Instead, you have to use a different verb, or find some other way around it' (Corbett 2010: 3-4).

So, defectiveness is mostly applied to syntax, whereas here we are dealing with semantics. It should be noted that the phenomenon of *defectiveness*, called *non-standard parameters of speech* in our research, and presented in section 1.1, is of a different nature.

Generally speaking, in linguistic literature the description of syntactic defectiveness is present, though linguists are not always sure of its nature. Research on the semantic forms of non-standard speech, regarding the act of speaking presented by the verbs containing

CoNS in their semantic structure, is scarce (Pasenkova (Makarova) 2008, 2009). Hence, the necessity of research of the CoNS in semantics arises.

In order to do this, we have to highlight the issue of the parameters regarding the physical aspect of speech so that CoNS can be clearly detected. Beláková, D’ákova (1998: 6) suggest ‘a pitch of voice, its timbre, sound intensity (or loudness), a pause and logical stress, speech tempo’ as the main parameters. The changes in terms of phonation were described by Grinšpun: they can be distinguished in accordance with different physical parameters of speech (Grinšpun 1998). Grinšpun differentiates *dysphonia* (lack of phonation, disorder of voice volume, pitch and timbre), *dyslalia* (nonstandard sounds pronunciation or replacement of one sound by another), *rhinolalia* (redundant voice nasalisation), *bradylalia* (slow-motion speech tempo), *tachylalia* (fast-motion speech tempo) and *stammering* (disorder of speech tempo-rhythmical structure). After Grinšpun we classified different speech parameters (presented in Table 2).

The person’s speech apparatus produces the *voice*, one of the speech realisation means. The speaker is responsible for not only the speech content but for its ‘filling’ by the sound or voice material based on physical characteristics and forming a specified system of signs. Voice characteristics contain symbolic information on the suprasegmental phonation units. They include descriptors like *loud / quiet, fast / slow* etc. The list of the physical parameters is presented in Table 2.

Table 2. The list of the physical parameters of English MoS verbs *stammer* grouped according to their opposed acoustic representations

Physical Parameters	Acoustic representation 1	Acoustic representation 2
manner of pronunciation	<i>abrupt</i>	<i>prolonged</i>
articulateness	<i>distinct</i>	<i>indistinct</i>
rhythm	<i>presence of impediments</i>	<i>absence of impediments</i>
volume	<i>loud</i>	<i>quiet</i>
range	<i>wide</i>	<i>narrow</i>
pitch	<i>high</i>	<i>low</i>

phonation	<i>voice (using of the vocal cords)</i>	<i>voiceless (without using of the vocal cords)</i>
timbre	<i>mellow</i> <i>non-nasal</i>	<i>harsh</i> <i>nasal</i>
tempo	<i>fast</i>	<i>slow</i>
repetition	<i>nonrecurrent</i>	<i>recurrent</i>
intensity	<i>active</i>	<i>slack</i>

All these terms present different characteristics of voice. In the third column the characteristics presenting the speech disorder belong to the field of logopaedics. However, they serve the better comprehension of the speech imperfection which is under study. Let us recall the definition of *non-standard parameters of speech* stated above (section 1.1): It is the parameters describing speech imperfections caused by the permanent or temporary changes of some speech related physical parameters (articulateness, phonation, rhythm, volume, pitch, timbre and tempo) in quality from standard to non-standard and as a frequent result leading to a misunderstanding between a speaker and a listener because of a transmitted information distortion.

2.2 From manner of motion to manner of speaking

The analysis of the MoS as a linguistic event has been carried out only by few researchers (Urban & Ruppenhofer 2001, Rojo & Valenzuela 2001, Mastrofina 2013, Vergaro et al. 2013). The results, obtained by Rojo and Valenzuela (2001), who compared the translation of the verbs with the MoSC in the root from English to Spanish, show the different behaviour of these verbs at cross-linguistic level.

After Slobin (1996 a, b), who found out that only 51% of English manner of motion verbs were translated into Spanish manner of motion verbs, and that the others were omitted or neutralized, Rojo and Valenzuela (2001) decided to apply the results obtained in English and Spanish VoS and examined the translation strategies. One of the aims was to clarify whether Slobin's results could be applied to the VoS as they can also incorporate manner in both languages (e.g., *murmur – murmurar*).

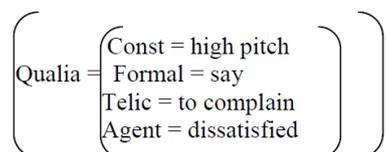
Another aim was to examine the equivalence of the information in translation. The authors used Frame Semantics as an analytic tool. A corpus of contemporary English novels and their Spanish translations were used for carrying out the research. The verbs extracted according to the required parameters were subdivided into two groups which contained the *general* verbs of saying (like *say, speak, talk, etc.*) and *specific* verbs (like *shout, murmur, etc.*). As a result, the total number of Spanish specific verbs of saying was higher compared with English (60 to 50). This does not prove Slobin's statement about satellite-framed and verb-framed languages regarding manner verbs. Slobin confirmed that in verb-framed languages (e.g., Spanish) the number of manner verbs is lower than in satellite-framed languages (e.g., English). Rojo and Valenzuela found out that there is a difference between two groups of verbs: manner of motion and MoS verbs in translation. When dealing with the first group of verbs Spanish translators tend to omit information. However, when dealing with the second group they add information, using the contextual frame as well as the isolated lexical meaning of the verb. The researchers intended to clarify, with the help of a Speech-Act-Frame (Fillmore 1982, 1997, Heid, U. & K. Krüger 1994), what type of information was added. After the Frame adaptation to the research requirements, four elements were extracted: manner, intention, time and topic length, where *manner* refers to the specific manner in which the utterance is pronounced, *intention* stands for pragmatic force, *time* refers to the information in the previous utterances and *topic length* contains the verbs presenting the information on the length of message. The translators also used four main strategies, observed by the authors (GEN is for general verbs like *to say*, SPEC is for specific verbs like *to scream*): GEN → GEN, SPEC → SPEC, GEN → SPEC, SPEC → GEN. The result of the analysis was surprising as the translators frequently used strategies GEN → GEN and SPEC → SPEC without a numerical superiority of English verbs. This fact does not correspond to the results of Slobin's works (1996 a, b, 1997). Consequently, all the facts mentioned above are evidence of differences between manner of motion in general and MoS in particular with respect to their translation from English to Spanish.

Similar aims regarding the information conveyed by the VoS (English – Italian) as well as translating strategies were pursued by another linguist, Mastrofoni (2013). Mastrofoni carried out the study using the Generative Lexicon Model (Pustejovsky 1998), the Qualia Structure, to be more precise. The chosen method of analysis served to better illustrate both 'semantic-pragmatic and physical auditory components that specify the speaking

event underlying a MoS predicate’ (Mastrofini 2013: 8). The verbs that express Manner were taken into consideration.

For example, with the help of the Qualia Structure Mastrofini compares two VoS, *to snivel* and *to shout*, one with the MoSC and the other – without the MoSC:

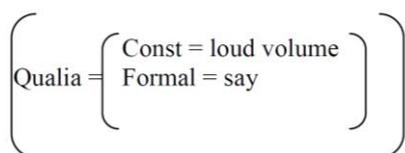
(1) *to snivel*



As reported in (1), the meaning of the verb *to snivel* can be represented as *the act of saying something, in a high pitch, with a dissatisfied attitude, and the purpose to complain*.

In the example provided in (2) it can be seen that not all Roles may be specified, both the Agentive and the Telic Roles cannot be defined:

(2) *to shout*



The result of translation analysis showed that 83 English MoS verbs were translated into 148 Italian MoS verbs or phrases. For example, the English verb *mutter* was transformed into 12 Italian verbs and phrases (*borbottare, bofonchiare, balbettare, chiedere piano, mormorare, bisbigliare, sbottare, accennare bofonchiando, imprecare, dire a bassa voce, pronunciare*).

The author drew the conclusion that ‘Italian MoS verbs outnumber the English MoS verbs’ (Mastrofini 2013: 20). This idea coincides with that found by Rojo & Valenzuela (2001) as well as another finding regarding Slobin’s statement that S-F languages use more manner of motion verbs than V-F languages (Slobin 2005 a, b). The common conclusion concerning the analysis carried out by different researchers is that in spite of the difference in the language typology (English as S-F language and Spanish / Italian as V-F language) the information encoded in the verbs (in case of MoS) is even enriched but not lost in translation.

Chapter 3. Hypotheses, assumptions or background ideas which support the objectives

The most essential feature of any hypothesis or assumption is a presumed nature of represented knowledge. As we mentioned above, according to Talmy's typology (2000) English and Russian belong to the domain of S-F languages and Manner is encoded in the root in both languages. So, it is natural to assume that Manner (the MoSC in the present study) is kept in translation. Does belonging to the same topological group (S-F) guarantee one-to-one equivalence in translation (e.g. *to stammer* – *zaikat'sâ* (*to stammer*)? What influences the different scenario development in translation when the MoSC in the SL (English) either changes its physical peculiarities (e.g. *to stammer* – *mâmlit'* (*to mumble*) or even loses them in the TL (Russian) (e.g. *to stammer* – *povtorit'* (*to repeat*)? We shall answer these questions in our research.

Regarding the CoNS, that is in the semantic structures of the verbs under study, the situation is rather controversial; the physical features of the VoS with the CoNS are realized differently in English and Russian. For example, the English verb *to lisp* represents the speech with dysglossia of sibilants when English sounds [s] and [z] are pronounced like [θ] and [ð]. The same verb in Russian (*šepelâvit'*) also describes the speech with dysglossia of sibilants, but it concerns the sounds [c] ([s]) and [ʒ] ([z]) which are pronounced like [ш] ([ʃ]) and [ж] ([ʒ]). It means that the CoNS can be interpreted differently and in order to reveal the type of equivalence in translation we should analyse and compare the speech physical parameters in both languages. The list of the speech physical parameters (Belâkova and D'âkova 1998, Grinšpun 1998) was in use. The division of these parameters into standard and non-standard were useful in finding the CoNS.

One more way of clarifying the type of equivalence in translation is the comparison of LUs. Reaching equivalence between two languages is always complicated because of discrepancies in cultural conventions as well as the existing lexical *ambiguity* of the meanings of the verbs under study. In this sense the Qualia Structure (Pustejovsky 1998) mechanisms helped to eliminate this lexical *ambiguity*, clarify the semantic-pragmatic meaning of the MoS verbs with the CoNS and specify the physical components of speech.

Another complexity regarding the discovering of the type of equivalence was connected with the special kind of equivalence that was estimated as *nil equivalence*. It does not describe the speech act in general and does not have the MoSC. For instance, in one of the samples from the bilingual corpus *to mumble* is translated as *smuŝat'sâ (to be confused)*. On the one hand, the verb in the TL does not describe the act of speaking. On the other hand, the pragmatic meaning of the verb *smuŝat'sâ (to be confused)* is close to that in the SL: a confused person often *mumbles*. The translator keeps the pragmatic meaning in the TL. We shall name this special kind of equivalence a *pragmatic equivalence*. The pragmatic equivalence can be found and proved only in its context.

Taken together, the above ideas provide evidence for the following three hypotheses: *firstly*, in spite of the fact that English and Russian belong to the same language group (S-F) according to Talmy's typology, the MoSC and the CoNS are not always kept when translating from SL to TL, thereby producing different verbs' behaviour interpretation; *secondly*, reaching equivalence when translating the VoS with the MoSC and CoNS from English into Russian requires the examination and analysis of the context containing the pragmatic component; *thirdly*, the semantic configuration of the VoS with CoNS in both languages is different because of discrepancies in cultural conventions, consequently the type of equivalence in translation depends on the decoding mechanism and the translation strategies.

Chapter 4. Objectives of the dissertation

The *main* objective of the present research is *the analysis of translations: the comparison of the meanings of the VoS with the CoNS regarding the MoS area in translation from English into Russian.*

4.1 Analysis of translations

In order to attain the *main* objective, three stages are relevant in the present research:

- 1) selecting the elements for the research;
- 2) studying these elements;
- 3) tracing the changes that they have undergone in the process of translation.

After the work of V. Alsina (2012: 293-294) who for the purpose of such comparisons suggests ‘to select an element or a group of elements considered to have a relevant function in the work’, we found it important to start the research with the selection of the elements to be compared. The selection of these elements was carried out on the basis of the set of the core physical features of speech (e.g. tempo, volume, timbre etc.) regarding the CoNS and the MoSC. And this is the first stage.

We selected 11 verbs that describe the act of speaking in terms of *physical* features and determine this or that blemish of the work of the speech organs: *to babble, to burr, to gabble, to jabber, to lisp, to mumble, to mutter, to stammer, to stutter, to rumble, to slur.* The blemish or *non-standardness* means here that speech organs work differently compared with the language standards and the sounds are pronounced differently compared with the sounds which are articulated in accordance with standard speech. For instance, pronouncing Russian [p] ([r]) in French manner (*grasseyer*) is identified as defective and described by the verb *kartavit*. In English, the meaning of the verb *to burr* is defined as not to be able to pronounce the letters [r] and [l] properly, in German this event is described in a similar way – “die R- und L-Laute unsauber aussprechen”, that indicates the similarity. The same feature is described by the verbs *to lisp* (English), *šepelâvit* (Russian), *lispeln* (German), *cecear* (Spanish). The derivative *lisp* from English *lisp* means ‘sigmatism’ (dysglossia of sibilants). In Russian, the dysglossia of sibilants concerns the sounds [c] ([s]) and [ʒ] ([z]) which are pronounced like [ɯ] ([ʃ])

and [ж] ([ʒ]), whereas in English it concerns the sounds [s] [z] pronounced like the [θ] and [ð].

The second stage is to study these elements in the ST and in the TT. The way we are going to do this is to find and analyse ‘a significant number of occurrences’ (V. Alsina 2012: 294) in the ST and the TT with the help of the dictionaries of different types (bilingual and monolingual) as well as the corpora. It will help to clarify the lexical meanings and communicative-pragmatic potential of the verbs under study with the focus on the CoNS and MoSC.

At the third stage we shall check how each of the elements has been transformed in the TT. This check will be carried out by analysing the translations of the samples that contain the verbs under study with the CoNS. We shall take into consideration the translation strategies and the type of equivalence in translation from English into Russian. Our aim is to obtain a comprehensive understanding of the source text (ST) and target text (TT) as well as their relationship.

4.2 Transformation of semantic information (Eng. – Rus.) (the MoSC, the CoNS)

It is interesting to study how the semantic information of an English verb is transmitted and transformed in a Russian verb in translation; the similarities and differences. The semantic information conveyed by MoS verbs is relevant and it seems important to find out if this information is maintained or even supplemented in Russian or omitted. We shall therefore analyse the explanations of Manner of Speaking in English and Russian verbs. English and Russian are Satellite-Framed languages (according to Talmy’s typology) and Manner is encoded in the root in both languages (Talmy 2000).

As we mentioned above, the component of Manner was examined by Rojo and Valenzuela (2001), who compared the translation of MoS verbs from English to Spanish and showed the different behaviour of these verbs at cross-linguistic level (Rojo and Valenzuela 2001: 38). The verbs’ behaviour in this sense depend on the component of Manner. It seems natural that such verbs’ behaviour is different as they belong to two different typological languages – Satellite-framed, where Manner is encoded inside the verb root, (English) and Verb-framed, where Manner is encoded outside the verb root,

(Spanish). Differences between SL and TL ‘often result in different devices being used to achieve the same function or to convey the same meaning in the two languages’ (V. Alsina 2011: 1).

When speaking of language typology of English and Russian, where Manner is incorporated in the root in both cases, it seems relevant to find out whether the achievement of the same functions or the same meaning requires the same or different devices and whether the behaviour of VoS with the CoNS has more similarities than dissimilarities or vice versa. As V. Alsina explains: ‘Dissimilarities may arise from discrepancies in the linguistic structure of the languages involved or from discrepancies in cultural and genre conventions’ (V. Alsina 2012: 4). The attitude of the speech act participants to what is said can be different. As a result, some confrontation may appear:

- (3) Why are you *shouting*? – I’m *not shouting*. I’m speaking in a normal tone.

The speaker estimates his / her speech as standard in terms of its physical features (the volume), while the listener perceives the speech as non-standard (too loud). The discrepancy of perception depends on various matters, not only physical ones. For instance, in socium⁶ X it is not socially acceptable to speak loudly, in socium Y it is a norm. People in the south are more emotional and their speech is coloured with a higher intensity in terms of volume, whereas people in the north are, on the whole, less emotional and consequently speak more quietly. So, the *behaviour* of the verb *to shout* is estimated differently depending on the socium.

Since the aim of our research is to study the cases of translating of the English VoS with the CoNS and MoSC into Russian lexical units (LU), we shall focus on two aspects that seem relevant and correlated: the *behaviour* of the verbs in the two languages and the *equivalence* of translations.

The comparison of English and Russian languages regarding these aspects has not been carried out and we are planning to give the evidence of these verbs’ different behaviour.

⁶We mean here the group of people, characterized by a common social, economic and cultural life.

Michel de Montaigne, a French writer and Renaissance humanist philosopher, author of the famous “Essays”, drew attention to the main task of communicants, attributing the high level of meaningfulness to the voice tone and pitch: ‘I should use the voice so that it represents me. One kind of voice moralizes, another one flatters, the third one scolds’ (Montaigne, 1992: 357). In other words, Michel de Montaigne describes the MoS and its importance in respect of the speaker’s encoding and listener’s decoding of it.⁷ When the speaker, whose speech is represented by the VoS with the incorporated MoSC and CoNS, transfers the information to the listener, the latter receives the information; the behaviour scenarios, however, can be realized differently.

⁷ Interestingly enough, the situation represented by the converses *to speak indistinctly* and *to hear vaguely* gets the special status compared with the various other actions. Thereby the most usable behaviour scenarios are fixed in the speech: the speaker has to *say* the information and the listener has to *hear* it.

Chapter 5. Theoretical framework of the dissertation

5.1 Slobin and Talmy's language typology (V-F/S-F)

Our research is based on the linguistic studies and the propositions which our topic is related to. Research on the typology of Satellite-framed and Verb-framed languages (Timberlake 1982, Slobin 1996 a, b, Talmy 2000) seems relevant to the present work. Languages are considered Verb-framed or Satellite-framed based on how the motion path is encoded. For example, English verbs show the path of motion in satellites (*walk across, go into, run out of*), while the manner of motion is in a verb's root. Thus, English is a Satellite-framed language.⁸ Spanish verbs, on the other hand, encode the path of motion in the verb root (*salir (go out), entrar (go in)*), while the manner of motion can be expressed syntactically: a verb designating the route + a verb describing the method of movement (*entró corriendo (s/he entered running, or s/he ran in)*). So, Spanish is a Verb-framed language.⁹

The range of Satellite-framed and Verb-framed languages is not restricted to Romance and Germanic languages. For instance, Russian and Greek are Satellite-framed, Turkish, Hebrew and Arabic are Verb-framed languages.¹⁰ According to Slobin and Talmy's typology English and Russian are Satellite-framed languages as manner is encoded in the root of verbs and path is encoded out of the root.

However, even when two languages belong to the same typology, their comparison uncovers many differences. One of the components used to compare the translations is the Manner of Motion. In English the path is encoded in the postfix (*go out, blab out*) while in Russian it is encoded in the prefix (*vyty – go out, vyboltat' – blab out*). There is one more distinction between English and Russian: manner is encoded in 32% and 100% of the verbs respectively (Gor 2010).

⁸ Practically all Germanic languages are Satellite-framed (eg. *go out* (En), *hinausgehen* (German), *uitgaan* (Dutch) etc.)

⁹ Romance languages are Verb-framed.

¹⁰ Slobin pointed out the existence of one more type of language in which manner and path are encoded in verbs – Equipollently-framed languages (e.g. Chinese) (Slobin 2004).

Verkerk examined the evolutionary change in motion events in Indo-European languages on the basis of recent proposals (Beavers et al. 2010), using a *quantitative approach* regarding different strategies (Verkerk 2014). The linguist confirms that ‘the Talmy topology is not sufficient to explain all the attested variation in motion event encoding’. Verkerk suggests using the aggregation methods as these methods ‘provide a visual presentation of the relationship between the different languages and can be used as hypothesis generators for further inquiry into explanations of these relationships. Aggregation methods are therefore valuable tools for scientist involved in cross-linguistic studies ...’ (Verkerk 2014: 76, 92). Below there are two tables with the author’s findings. Table 3 shows nine motion encoding strategies:

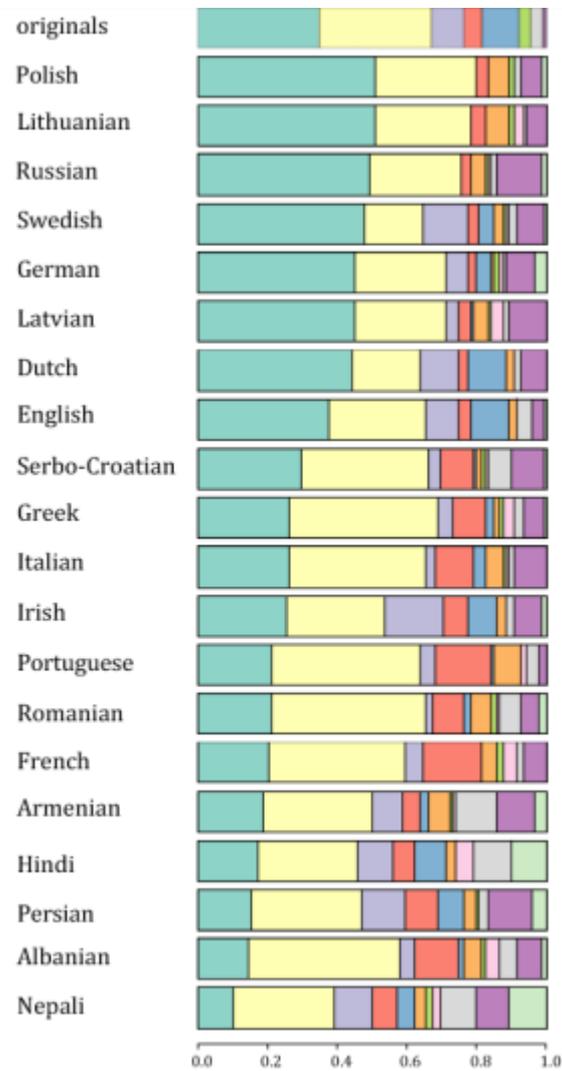
Table 3. The overview of motion encoding strategies distinguished by Verkerk

Name	Components	Example
1. satellite-framed construction	manner verb + path satellite	<i>Alice ran into the forest</i>
2. verb-framed construction	path verb + manner expression	<i>Alice entered the forest running</i>
3. path only construction	path verb, no indication of manner	<i>Alice entered the forest</i>
4. manner only construction	manner verb, no indication of path	<i>Alice ran in the forest</i> (locative)
5. manner plus path verb construction	only a manner plus path verb	<i>Alice ran+into the forest</i> (i.e. <i>Alice fled the forest</i>)
6. deictic verb construction	deictic verb, no indication of manner	<i>Alice went into the forest</i>
7. deictic verb-framed construction	deictic verb + manner expression	<i>Alice went into the forest running</i>
8. subordinate construction	any two motion verbs, one is subordinate	<i>Alice entered to run in the forest</i>
9. coordination construction	any two motion verbs, coordinated	<i>Alice entered and ran in the forest</i>

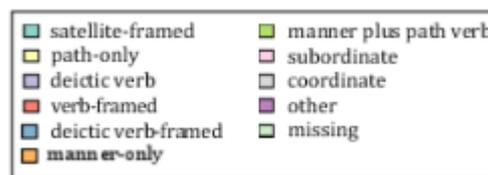
Table 4 also presents an overview of the usage of nine motion event encoding strategies for twenty Indo-European languages that ‘were specifically ordered in decreasing order of use of satellite-framed strategy... it becomes clear that all languages use most of the motion encoding strategies available to them, but they do so to different extents. The use of satellite-framed strategy is most variable... the twenty languages under investigation

have been ordered so that a cline with regard to the use of the satellite-framed strategy becomes visible' (Verkerk 2014: 64-65).

Table 4. The overview of the frequency of usage of nine different motion encoding strategies in twenty Indo-European languages suggested by Verkerk



proportion per sentence



In accordance with the results presented schematically in Table 4, we reached the conclusion that English and Russian are mainly satellite-framed languages, though other strategies also occur. As provided by the presented scheme, English has also the cases of

using verb-framed strategies comparing with Russian in the ratio approximately 5:1 while Russian has of using M+P-verb comparing with English which has nothing in this sense.

5.2 Talmy's Motion Event (Figure, Ground, Path and Motion) and Manner as a component of Motion

The research on the topology of Satellite-framed and Verb-framed languages is closely connected with another work by Talmy: the work on Motion Event (Talmy 1972, 1975, 1985). The scientist's typological classification was applied only to motion verb constructions with four basic semantic components: *Figure* (the entity that is moving or located), *Ground* (the entity which acts as a spatial reference point for the motion/location of the figure), *Path* (the path of motion of the figure) and *Manner* (the manner of motion by which the figure moves along the path). The manner of motion is described by a particular verb: *going, crawling, jumping, sliding* etc. The path of motion concerns the direction of the movement: *across, out of, into* etc. These two concepts are encoded in the verb as a part of the meaning of its root or in a separate unit, a *satellite*, connected with the verb.

Talmy developed a typological classification of how Manner and Path are expressed in the main verb that includes: manner-incorporating, path-incorporating and ground-incorporating types. English and Russian are manner-incorporating languages.

As Rojo and Valenzuela claimed, English speakers tend to describe not only the motion but also the manner of motion in the same verb (Valenzuela and Rojo 2003). The authors found out that in Spanish the details of movement (manner) are often omitted. The cause is in typological differences that create difficulties for translators. That is why it is important not to 'loose' the path when translating from Spanish into English and the manner of motion when translating from English into Spanish. Valenzuela and Rojo examined the situation with a boundary-crossing path in English and Spanish (4 a, 4 b):

- 4a) *He went **out of** the kitchen **across** the dining room **into** the bedroom*
(adjoining the prepositions to the same verb).

4 b) *Salió de la cocina, cruzó el comedor y entró en el dormitorio.* – ‘*He exited the kitchen, crossed the dining room and entered the bedroom*’ (different verbs are used for each segment).

According to Slobin and Talmy’s typology English and Russian are Satellite-framed languages as manner is encoded in the root of verbs and path – in satellite. Let us take for example the same situation (samples 4 a, 4 b) and examine the behaviour of Russian motion verbs (4 c, 4 d):

4 c) *On vyšel iz kuhni čerez stolovuû v spal'nû.* – ‘*He went out of the kitchen across the dining room into the bedroom*’ (adjoining the prepositions to the same verb).

4 d) *On pokinul kuhnû, peresëk stolovuû i voshël v spal'nû.* – ‘*He exited (left) the kitchen, crossed the dining-room and entered the bedroom*’ (different verbs are used for each segment).

The difference between Spanish and Russian motion verbs is that in Russian (like in English) the ‘clause-compacting’ mechanism can be used (c) while in Spanish, different verbs must be used (b).

After Talmy (2000) Manner of Motion (*how to move*) is used in many linguistic works. However, the research on the *Motion Event* in general and *Speaking as the Manner of Motion* (*how to say*) is a new domain and there are few studies addressing this issue (Zwicky 1971, Slobin 1996 a, b, Matsumoto 1996, Urban & Ruppenhofer 2001, Rojo & Valenzuela 2001, Rojo & Valenzuela 2003, Papafragou, Massey & Gleitman 2006, Pavlenko 2010, Gor 2010, Mastrofini 2013, Vergaro et al. 2013).

5.3 Pustejovsky’s Generative Lexicon Model

Our research is based on the linguistic studies and the propositions which the topic of the research is related to. The clarification of the semantic value of the VoS incorporated with the MoSC and the CoNS is one of the aims. That is why we used the research on the semantic-pragmatic elements in the LUs’ meaning (Pustejovsky 1998). Existing cross-linguistic differences lead to the necessity of examining how the VoS with the CoNS encode Manner in English and decode it in translation into Russian. And the Generative

Lexicon Model (Pustejovsky 1998) was used in order to define the semantics of the verbs under study presented as a structure.

The Generative Lexicon Model (GLM) consists of four levels: the Argument Structure, the Event Structure, the Lexical Inheritance Structure and the Qualia Structure. The Argument Structure defines the argument's type and quantity that participate in the verb's realization regarding syntax. The Event Structure accounts for the event type emphasized by the verb. The Lexical Inheritance Structure shows the way the lexical structure is connected to the others in the type architecture. The Qualia Structure is taken into consideration as a research tool as it explains the '*set of properties or events associated with a lexical item which best explain what that word means*' (Pustejovsky 1998: 77) and serves to better illustrate both 'semantic-pragmatic and physical auditory components that specify the speaking event underlying a MoS predicate' (Mastrofini 2013: 8). The Qualia Structure of Pustejovsky makes it possible to find semantic-pragmatic and physical components that specify the speaking event with the MoS predicate.

James Pustejovsky presents the Structure of Qualia as follows (Pustejovsky 1998: 426):

'1. **Constitutive Role:** the relation between an object and its constituents, or proper parts.

- Material
- Weight
- Parts and component elements

2. **Formal Role:** that which distinguishes the object within a larger domain.

- Orientation
- Magnitude
- Shape
- Dimensionality
- Color
- Position

3. **Telic Role:** purpose and function of the object.

- Purpose that an agent has in performing an act
- Built-in function or aim that specifies certain activities

Agentive Role: factors involved in the origin or "bringing about" of an object.

- Creator
- Artifact
- Natural Kind

- Causal Chain’

One of the examples Pustejovsky presents to illustrate how the Qualia Structure works is ‘a minimal semantic description for the noun *novel* that includes values for each of the roles’ (Pustejovsky 1998: 427):¹¹

```
novel(*x*)
  Const: narrative(*x*)
  Form: book(*x*), disk(*x*)
  Telic: read(T,y,*x*)
  Agentive: artifact(*x*), write(T,z,*x*)
```

The Qualia Structure and its four roles (Constitutive, Formal, Telic, Agentive) are chosen to describe the semantics of the VoS with the CoNS, regarding the MoSC. According to these roles the verb *mutter*, for instance, can be defined as representing the act of *saying something in low pitch with dissatisfied attitude and the purpose to complain or express irritation or anger*, as reported below in Table 5:

Table 5. The Qualia Structure – analysis of the English MoS verb *mutter*

Part of GLM Structure	Roles	Verb’s Meaning (ST)
Qualia Structure	Constitutive	<i>quietly</i> <i>indistinctly</i> <i>fast</i>
	Formal	<i>say</i>
	Telic	<i>excitedly</i>
	Agentive	<i>dissatisfaction</i>

The first role, Constitutive, responsible for the relation between the object and its constituent parts, represents acoustic (*quietly, indistinctly*) and parameters of tempo (*fast*). They can be defined as of the phonetic sphere. The language behaviour of the verb under study depends on its physical representation (Pasenkova 2009). One of the features, *indistinctly*, makes it possible to define the verb *to mutter* as having the *component of non-standard speech* in its semantics.

¹¹ *x* can be seen as a distinguished variable, representing the object itself

The second role, Formal (*to say*) distinguishes the activity within a larger domain and represents the act of saying. In the semantic field ‘verbs of speaking’ *to say* is in the centre and its function is to utter words in order to transfer the information, while *to mutter* is at the periphery as it represents the MoSC – *how* to communicate.

The third role, Telic, describes the verb’s purpose that ‘an agent has performing an act and function or aim that specifies certain activity’: *to express excitement*. The fourth role, Agentive, ‘relates to the factors involved in the origin’ of the verb: *dissatisfaction*. The last two roles are related to the pragmatic sphere. The examples from the texts of *British National Corpus (BNC)* describe the emotional state of the speaker as unstable: *to mutter* (how?) *uncharitably, incoherently, ashamedly, with disbelief, malevolently*. The examples (5), (6), (7) also confirm the idea of the negative attitude (grumbling (5), damnations (6), uncertainty of telecasters (7)):

(5) The people behind Cranston began *to mutter* and moan (*BNC*).

(6) She heard him *mutter* something which might have been a swear word (*West of Bohemia*. Steele, J.)

(7) For four weeks we have heard telecasters *mutter* about the margin of error (*British National Corpus*).

The existence of negative connotation can be easily proved with the following sentence:

(8) **Mary was muttering something enthusiastically* (our example – I.P.)

If the sentence is put to a native speaker for evaluation, undoubtedly it is evaluated as *unacceptable* because of the word *enthusiastically* which represents the positive connotation. The verb’s initial sense is dissatisfaction. Moreover, it seems the speaker’s attitude is not to make the information clear for the listener. It is more similar to the pronouncing of one’s thoughts aloud, as if the listener is not required. The speaker’s motivation is as follows: s/he does not send the information in the ‘qualitative’ form because s/he is tired and does not want to communicate with the listener for some reason. Indistinct articulation, *muttering*, can also be caused by alcohol intoxication or other unstable frames of mind. The speaker’s status in relation to the listener is designated in terms of the speaker (who does not want to enter into a productive communicative process with the listener and does not care about his reactions) as well as in terms of the listener (who interprets the speaker’s communicative behaviour as having negative connotation).

Michel de Montaigne, writing about the communicants' roles, suggested that 'the spoken words belong half to the speaker, half to the listener. The latter has to accept them as if they were passed in a ball game and the receiver makes this or that movement according to the thrower's movements or the type of the throw' (Montaigne 1992: 357).¹² The language behaviour of the speaker (regarding the verb *to mutter*), notably the unwillingness to continue the communication, involves the negative reaction of the listener and his / her wish either to clarify the communication process or to stop it:

- (9) What are you two *muttering* about? Stop *muttering* and speak up! (our example – I. P.)

When turning to the emotional state of the communicants we have to rely on pragmatic components, as pragmatics investigates humans' behaviour by means of language.

5.4 Correlation of the types of equivalence of Otto Kade

5.4.1 Types of equivalence of Otto Kade

The relationship between the SL and the TL is the essential meaning of the concept *equivalence*. According to different criteria different classifications of equivalence can be applied. A generally accepted classification offered by Koller is presented with five types of equivalence (*referential, connotative, text-normative, pragmatic, formal*) and is based on the differences between the SL and the TL (Koller 1989: 100-104). Mona Baker suggested that equivalence should also be based on the similarities between the SL and the TL (*textual equivalence*) (Baker 1992). Neubert established a *functional equivalence* (Neubert 1994).

One more classification of equivalence, *lexical equivalence*, was proposed by Kade (1968). As equivalence typology it could be successfully applied to the analysis at the word and phrase levels according to Snell-Hornby (1995: 20). Snell-Hornby also confirms that Kade's works and his levels of equivalence 'contain pioneer achievements

¹² Michel de Montaigne (1533-1592) is a French author of the Renaissance, but the content of these sentences has timeless value and validity.

and still of relevance inside and outside the German-speaking countries today... in English-speaking Translation Studies community' (2007: 387).

Anthony Pym in his *Exploring Translation Theories* (2010: 27-28) characterises the equivalence typology of Otto Kade as having enduring values. Thus, Kade's level of equivalence "one-to-one" was later called as "total equivalence" and then "natural equivalence", levels "one-to-several" and "one-to-part" were called "choice-based" "approximate", "directional".

In spite of the fact that such a division was presented by Kade in 1968 and subsequently several newer divisions into the levels of equivalence were suggested (Koller 1989, Baker 1992, Neubert 2001), we preferred keeping to Kade's classification as it better answers the main goals of our research and corresponds with the main objectives of our research: we examine the VoS with the MoSC and the CoNS and the ways they were transformed in translation. The classification of Kade consists of four types:

1. *one-to-one equivalence*;
2. *one-to-many equivalence*;
3. *one-to-part of one equivalence*;
4. *nil equivalence*.

One-to-one equivalence suggests one unit in the TL for a same one unit in the SL. For example, sample (28)¹³ is a classic example of *one-to-one equivalence* as the translator keeps all components of speech imperfection presented in the ST: repetition of sounds, speech interruption. Besides keeping the MoSC and the CoNS of the ST, the translation keeps the pragmatic component, *excitedly* (fear) that is of negative connotation.

(28 a) ST (Eng.): "Already, tears were beginning to glisten in her eyes. 'N ... N ... No, Miss ... I mean, Sister.' In her fright she had begun to *stutter*." (*Dangerous Lady*. Cole, M.)

(28 b) ST (Rus.): У нее в глазах появились слезы. "Н ... Н ... Нет, мисс ... То есть, сестра". В испуге она начала *заикаться*.

(28 c) Our back-translation of (28 b): Tears welled up in her eyes. 'N ... N ... No, Miss ... I mean, sister.' In her fright she had begun to *stutter*.

¹³ We keep the numeration that is assigned to the samples presented below in the corresponding sections.

More than one unit in the TL for only one unit in the SL makes the equivalence *one-to-many*. Sample (25) presents the change of *negative connotation* into *positive connotation* due to the change of the verb *rumble* into *roll* and a noun phrase acting as a direct object *a very pointed sentence* into *something very expressive*. The protagonist turns from a sarcastic person into a good-natured person.

(25 a) ST (Eng.): “He *rumbled* out a very pointed sentence.” (*Maskerade*. Pratchett, T.)

(25 b) TT (Rus.): Сам же сеньор Базилика *прокотал* нечто очень выразительное.

(25 c) Our back-translation of (25 b): Senor Basilica himself *rolled* something very expressive.

While the verb *to roll* has a positive connotation the other verbs of the type *one-to-many equivalence* have negative connotations. For example, the translator of sample (26) used the verb *vorčat’* (*to grumble*) in the TT in order to show that the father was very determined and upheld his principles and seemed displeased that somebody tried to make him change his attitude. His tone is irritable and expresses annoyance:

(26 a) ST (Eng.): “‘My car ... my rules,’ his father finished with a *rumble* of finality.” (*Judas Strain*. Rollins, J.)

(26 b) TT (Rus.): Машина моя, и правила устанавливаю я, – не терпящим возражений тоном *проворчал* отец.

(26 c) Our back-translation of (25 b): “The car is mine, and I establish the rules,” his father *grumbled* with the tone brooked no objection.

When the TL unit covers part of a concept designated by the SL unit it is named *one-to-part-of-one* equivalence. The following example (27) from the corpora, where *babble* is translated as *whisper the words of love*, is estimated like *one-to-part of one equivalence*. Firstly, because *whisper* is the VoS, secondly, because it keeps the MoSC: speak very softly using one's breath rather than one's throat (ODE).

(27 a) ST (Eng.): “Now on this occasion she went *babbling* on as if he were broken-hearted, in need of her greatest care and tenderness, although he really wasn't at all; and for the moment she actually made him feel as though he was.”

(*The Financier*. Dreiser, T.)

(27 b) TT (Rus.): Вот сейчас она *нашептывала* ему слова любви, словно он уже совсем пал духом и нуждается в ее материнской заботе и нежности, хотя горести отнюдь не сломили его; но на мгновение ему показалось, что он и вправду сломлен.

(27 c) Our back-translation of (27 b): Now she *was whispering the words of love* to him as if his spirit was daunted and he was in need of her maternal care and tenderness, although much sorrow didn't break him down by no means; but for the moment he felt as though it was true.

If there is no unit in the TL for the SL unit it is the case of *nil* equivalence. For example, the main property of *stammer / stutter, to say*, is changed into *to move* in case of its Russian translation *otvernut'sâ (to turn aside)*.

(35 a) ST (Eng.): "Peabody flushed deep red, *stuttered*." (*Immortal in Death*. Robb, J. D.)

(35 b) TT (Rus.): Пибоди вспыхнула и *отвернулась*.

(35 c) Our back-translation of (35 b): Peabody flushed and *turned aside*.

The feeling of uncertainty or confusion that made Peabody *stutter* (ST) is changed to the feeling of determination when she *turned aside* (TT) and said nothing.

The relationships of the types of equivalence mentioned above are applicable in the area of specific registers that the verbs under study belong to.¹⁴

5.4.2 Translation solutions

Russian translators deal with these verbs in different ways which we call here translation solutions. There are 5 types of translation solutions (TS) adopted by Russian translators. It is interesting that these five types of TS comply with the types of equivalence suggested by Kade (1968): 1) one-to-one equivalence – MoS verbs / derivatives / phrases, keeping the

¹⁴ Speaking of the specific register, we mean that the LUs examined in the present research belong to the periphery of the semantic field of the verbs of saying, they are not frequently used and the area of their application is limited mainly to fiction and media.

same CoNS; 2) one-to-many equivalence – MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one; 3) one-to-part of one equivalence (with MoSC) – MoS verbs / derivatives / phrases, not keeping CoNS; 4) one-to-part-of-one equivalence (without MoSC) – VoS / derivatives / phrases, not keeping MoSC or CoNS; 5) nil equivalence – Other verbs (not VoS) / LUs / phrases, not keeping MoSC or CoNS. Such compliance made it possible to track all transformations of two main components of our research: the MoSC and the CoNS.

5.5 Interpersonal metafunction

Interpersonal as well as ideational and textual metafunctions are important aspects of language. Through interpersonal metafunction the speaker expresses his/her attitude and intentions. This metafunction is about the relationship of the speaker and listener, their interactivity and the context of situation: ‘the selection by the speaker of a particular role in the speech situation, and his determination of the choice of roles for the addressee, and the expression of his judgements and predictions’ (Halliday 2003 [1973]: 316). The additional information on the differences of the verbs can be obtained with the analysis of *interpersonal metafunction* (Halliday, Matthiessen 2004).

In this sense the speech act participants’ *personae*¹⁵, their stance, standing and their attitude, can be seen through the prism of their language. Let us compare the speech formulae used with the verbs *mutter* and *mumble*:

- ***mutter*** *something / a prayer / about a horribly wasted opportunity / beneath his breath / that the old girl was on the sidelines again / that former prime minister Mazowiecki lost the presidential election because... / that their countries should revert to their ancient national currencies / that the Euro is too weak / that he still didn't understand, when he caught sight of the fruit-trees behind them (British National Corpus).*
- vs ***mumble*** *a few words / something about ... / maudlin apology / condolences / an absent reply / vows / one word answer / with great incoherence / helplessly / in his mind / under his breath / the word as she chewed / in his beard (British National Corpus).*

The format of the speech formulae is as follows:

- a) [*mutter* + direct object / adverbial clause of manner];

¹⁵ The word is derived from Latin, where it originally referred to a theatrical mask. The *persona* is also the mask or appearance one presents to the world (Jung 1971).

- b) [*mutter* + that + subordinate clause];
- [*mumble* + direct object / adverbial clause of manner].

The analysis of the examples in the corpora proves that there are differences between the verbs concerning the content of the transferred information. The examples of speech formulae used with the verbs *mutter* and *mumble* show that *mutter* represents the situation on the information transmission both in compact and detailed form while *mumble* does so only in a compact form. In other words, the degree of filling of content with *mutter* is higher than with *mumble*. It is significant to note that the MoSC is presented not only in the verbs' semantics (along with the CoNS) but in the verbs' surrounding space (*under his breath, as she chewed*).

In spite of the fact that the research is focused upon MoS but not the factual content, we should mention that *mutter* is more *sensitive* to *what* is said (11) comparing with *mumble*, which is more *sensitive* to *how* it is said (10):

(10) “When Jamie asked me about my day, the best I could do was stare intently at my food and *mumble* one-word answers” (*The Host*. Meyer, S.)

(11) “The man on board scarcely noticed him except *to mutter* something about its not being a trekschuit”¹⁶ (*Hans Brinker or the Silver Skates*. Dodge, M.M.).

Regarding interpersonal metafunction the content that is transferred from the speaker to the listener is closely connected with their relationship in the act of speaking. When the act presented with *mutter* occurs there is a kind of interaction or *exchange*; at least the speaker noticed the addressee and could evaluate the speaker's negative connotation (sarcasm) (10), so we can negotiate the discourse roles (Halliday, Matthiessen 2004) and the sense of interactivity appears.

The act of speaking presented with *mumble* does not give the listener certainty about their understanding of the situation. The speaker's answers are very short and non-informative (12) or incomprehensible (13). It is evident that the speaker presented by *mumble* does

¹⁶ Trekschuit is a horse-drawn boat, literally a tugboat, specific to the Netherlands (CED).

not want to send the information in the qualitative form but it seems the listener is not preoccupied with the idea of establishing a relationship with the speaker:

(12) “Only when his sisters asked him a direct question, such as ‘But where in the world could Gunther be?’ or ‘What do you think Gunther is planning?’ or ‘Topoing?’ did Klaus *mumble* a response, and Violet and Sunny soon figured out that Klaus must be thinking very hard about something, so they left him to his idiosyncrasy” (*The Ersatz Elevator. (A Series of Unfortunate Events.)* Snicket, L.)

(13) “‘Oh, I’ m sure Figgins will just *mumble* something nervously and then pretend to take a phone call.’” (*Glosbe*).

Sample (11) illustrates that the sense of interaction between the speech participants in the case of *mutter* is higher. Samples (10), (12), (13) with *mumble* convey the absence of such a sense.

At the same time the situation cardinaly changes when *mumble* is used to introduce direct speech. The examples illustrate comprehensive utterances, not abrupt, and introduce the intentional component that the listener is able to perceive and evaluate:

(14) “Two younger boys came in and, after an awkward silence, one of them ventured to *mumble*, ‘I’m awfully sorry about what happened and everything, David’” (*The Prince*. Brayfield, C.).

(15) “Presented with a hard question, she’ll blush, stare at her feet and finally *mumble* her answer, ‘It was a combination of being lucky and determined’” (*British National Corpus*).

The content framework is broadened in comparison with the cases of the utterances without direct speech (cf. *He was only able to mumble*). The metafunction of *mumble* is defined by the context and the listener appraises the situations as uncertainty (14) or pensiveness (15).

The verb *mutter* that represents the direct speech describes a *non-comprehensive utterance*:

(16) “But John Bellew was dazed, and could only *mutter*: ‘I don't understand.’”
(*Smoke Bellew*. London, J.)

(17) “She began to *mutter*, ‘Enough. Enough.’” (*The Gods Themselves*.
Asimov, I.)

The samples of such interactivity of the speech participants show different fields of competence of both verbs. Table 6 shows the use of these verbs in direct speech and other utterances.

Table 6. Verbs *mutter* / *mumble* used in direct speech and other utterances

Samples Verbs	Direct speech	Other utterances
<i>Mutter</i>	40%	60%
<i>Mumble</i>	64%	36%

In samples with direct speech, *mumble* displays a higher degree of activity (64%) than *mutter* (40%); the correlation between the two verbs is different in the samples of other utterances: *mumble* – 36%, *mutter* – 60%.

Chapter 6. Research methodology

In order to carry out the research we had to analyse the translations by comparing the meanings of the VoS with the MoSC and the CoNS in English (SL) and Russian (TL).

This was performed in two stages:

- by choosing the VoS with the MoSC and the CoNS and clarifying their semantics in the SL;
- by comparing the translations of these verbs in the SL and the TL.

6.1 Choosing the VoS with the MoSC and the CoNS and clarifying their semantics in the SL

The first stage of choosing the VoS with the CoNS consists of four steps:

- 1) finding the most complete list of the MoS verbs;
- 2) identifying the speech physical parameters and distributing them in accordance with standard and non-standard parameters;
- 3) mapping the non-standard speech physical parameters onto the MoS verbs from the list of Vergaro et al. (Mastrofini 2013): selecting the MoS verbs with the CoNS for the study;
- 4) choosing the VoS with the various CoNS.

6.1.1 Finding the most complete list of the MoS verbs

The first step was drawing up of the most complete list of the MoS verbs. A corpus of 176 MoS verbs was presented by Vergaro et al. (Mastrofini 2013), who collected all English MoS verbs from different dictionaries (*Oxford English Dictionary*, *Collins Cobuild English Dictionary*, *Macmillan English Dictionary*, *Longman Language Activator*, *New Oxford American English Dictionary*, *Oxford Dictionary of English*), consulted native speakers and made up a complete list of the verbs. This corpus is ‘the most complete and accurate list of MoS verbs existing in literature’ (Mastrofini 2013: 9).¹⁷ That is why this list was taken as the basis for the following stage: choosing the verbs for the present study.

¹⁷ The complete list of the verbs can be seen in. Appendix 2

6.1.2 Identifying the speech physical parameters and distributing them in accordance with standard and non-standard parameters

The second step was the identification of the speech physical parameters and their distribution into standard and non-standard (defective) parameters.¹⁸

Physical parameters and their standard and non-standard realisation were presented in Table 2 (see section 2.1). Not all parameters are evidence of non-standard speech (e.g. volume: *loud – quiet*). For instance, just loud or quiet speech does not contain the CoNS, while the speech of a screaming or whispering human being contains the CoNS.¹⁹ The person speaking in a quiet voice can be easily understood by the listener while the *mumbling* or *muttering* person, also speaking quietly, is a priori incomprehensible because of the CoNS that his/her speech contains. These characteristics represent the non-standard speech. So, the parameters *loud* and *quiet* were changed to *too loudly* and *too quietly* to describe the additional characteristics, for instance, of the verbs *to rumble* and *to mumble* respectively. The additional characteristics are very important as they distinguish these (and the other VoS with the CoNS) verbs that have a common feature: *indistinct*. The study proceeded to distinguish and compare the parameters of standard and non-standard speech. We would like to hark back to the non-standard speech (section 1.1) that is characterised with one or several ‘non-standard parameters’ (e.g. *indistinct* or *with impediments* or *too loud* and *too fast*) while the other parameters (e.g. *distinct* or *without impediments*) are the features of a standard speech.

When drawing up Table 7 we tried to compile the descriptions of all speech physical parameters (as they are in broken sets in different studies). The words in bold type are the parameters representing non-standard speech.

¹⁸ The definition of non-standard speech parameters is given in section 1.1.

¹⁹ According to the special physical measurements, a standard speech is produced at the volume of approx. 20-40 decibel, a unit of measurement which is used to indicate how loud a sound is. If this level is too low or too high, it is out of the range of standard speech parameters.

Table 7. Acoustic representations 1 and 2 of physical parameters of standard and non-standard speech

Physical Parameters	Acoustic Representation 1 (standard speech)	Acoustic Representation 2 (non- standard speech)
manner of pronunciation	<i>abrupt / prolonged</i>	<i>too abrupt / too prolonged</i>
articulation	<i>distinct</i>	<i>indistinct</i>
rhythm	<i>absence of impediments</i>	<i>presence of impediments</i>
volume	<i>loud / quiet</i>	<i>too loud / too quiet</i>
range	<i>wide / narrow</i>	<i>too wide / too narrow</i>
pitch	<i>high / low</i>	<i>too high / too low</i>
phonation	<i>voiced (using the vocal chords), correct sounds</i>	<i>voiceless (without using the vocal cords), wrong sounds</i>
timbre	<i>mellow, non-nasal</i>	<i>harsh, nasal</i>
tempo	<i>fast / slow</i>	<i>too fast / too slow</i>
intensity	<i>active / slack</i>	<i>too active / too slack</i>

The very first parameter of Table 7 is *manner of pronunciation*. This parameter describes standard speech that is either *abrupt* or *prolonged* and non-standard speech that is either *too abrupt* or *too prolonged*. The second parameter is *articulateness*. We single out the constituent of standard speech (*distinct*) and non-standard speech as corresponding to the purpose of the study. The representation *indistinct* is effective in detecting the required verbs. Another speech parameter (line 3), *rhythm*, is a regularization of speech sounds with its main component regularity. The standard *absence of impediments* is opposed to the *presence of impediments* that characterizes rhythmically uneven speech with the CoNS.

The three following parameters, *volume*, *range* and *pitch* (lines 4, 5 and 6), are described with the components of standard speech, *loudly / quietly*, *wide / narrow* and *high / low*, as well as the components of non-standard speech, *too loudly / too quietly*, *too wide / too narrow* and *too high / too low* respectively. The components of non-standard speech define the disorder of sound intensity, diapason and pitch and assist in describing the VoS with the CoNS. *Phonation* (line 7) is the common parameter of speech: in case of a

standard speech it is characterized with *voiced (using of the vocal cords), correct sounds*; a non-standard speech concerns vocal disorder, *voiceless*. *Timbre* (line 8) is the additional acoustic colour of the voice that is rather individual and has to be *mellow, non-nasal* in case of a standard speech. Regarding CoNS the component *nasality* is of interest: the timbre is *harsh, nasal*.

As provided by Belâkova and D'âkova (1998: 6), speech *tempo* (line 9) is defined as the speed of articulating; it can be measured by the number of sound units, pronounced per time unit (e.g., from 90 to 175 syllables per minute). It was established that the sizeable tempo departure prevents the perception of utterance meaning. If speech is too fast, for example, more than 175 syllables per minute, it is not possible for a listener to get the meaning of such speech as well as in the case where speech is less than 90 syllables per minute. Both cases are a significant departure from the standard tempo. That is why the components *too fast* and *too slow* are essential for describing a non-standard speech.

The last parameter, *intensity* (line 10), involves the features of a standard speech (*active / slack*) that are, at first sight, very close to the other two parameters *volume* and *tempo*: *active* – loud and fast, *slack* – quiet and slow. However, we decided to distinguish the feature as its quality is of different nature; the *English Language Learners's Dictionary* defines *intensity* as 'done with or showing great energy, enthusiasm, or effort'. We mean here the energy and efforts that are made to produce a speech act. However, when a person makes too much effort to produce a speech, the speech becomes *too active*. It becomes *too slack* when a person makes little effort in speech production. Both components (*too active, too slack*) describe a non-standard speech.

6.1.3 Mapping the non-standard speech physical parameters onto the MoS verbs

The third step in the selection of verbs was mapping the parameters of non-standard speech onto the MoS verbs from the list of Vergaro et al. (Mastrofini 2013). As a result, the verbs that suited one or several parameters presented in Table 7 (Acoustic Representation 2) were in the range of interest as verbs for examination.

6.1.4 Making the choice of the verbs for examination

The fourth step was making the choice of the verbs for examination. We selected the verbs that had this or that physical characteristic of non-standard speech presented in Table 7. As a result, we have drawn up a list of 11 verbs: *to babble*, *to burr*, *to gabble*, *to jabber*, *to lisp*, *to mumble*, *to mutter*, *to stammer*, *to stutter*, *to rumble*, *to slur*. These verbs illustrate 7 of the 10 physical parameters that we described in Table 7. We decided in favour of *articulateness*, *phonation*, *rhythm*, *volume*, *pitch*, *timbre*, *tempo* that are situated in column 1 of Table 8. Acoustic representations of non-standard speech that are in column 2 correspond to the verbs chosen for examination:

Table 8. Distribution of the chosen verbs according to the CoNS

Physical Parameters	Acoustic Representation
articulateness	<i>indistinct</i> (<i>mutter, mumble, babble, slur</i>)
phonation	<i>wrong sounds</i> (<i>lisp, burr</i>)
rhythm	<i>presence of impediments</i> (<i>stammer, stutter</i>)
volume	<i>too quiet</i> (<i>mutter, mumble</i>), <i>too loud</i> (<i>rumble</i>)
pitch	<i>too low</i> (<i>rumble</i>)
timbre	<i>nasal</i> (<i>slur</i>)
tempo	<i>too fast</i> (<i>jabber, gabble</i>)

It is interesting to note that some verbs under study do not have one but two CoNS. For instance, the verbs *slur* and *rumble* have two components each: *indistinct* and *nasal*²⁰, *too loud* and *too low* respectively.

²⁰ We have doubts about the timbre *nasal* in relation of the verb *slur*. The dictionary definitions of *slur* have not clarified whether the feature *nasal* belongs to the semantics of this verb. In the Corpus we found the samples that specify *nasality* of *to slur* (e.g., Monolingual Corpus, Sample 10: (CAT 1007) Conti is caddish in the brightly-coloured ties that top off his strictly-establishment suits, and his upper-middle-class-accent is amusingly *slurred* in the manner of a drunk *with a nasal complaint*. In the TT we also found the samples that illustrate *nasality*: (e.g., Bilingual Corpus, Sample 13: a) ST “Hey there, fashion girl,” Lily *slurred*, waving her gin and tonic toward me in a salute. (*The Devil Wears Prada*. Weisberger, L.); b) TT – Эй ты, крошка с обложки, – *промычала* Лили, приветственно размахивая джин-тоником. c) Our back-translation: “Hey, you little crumb from the cover,” Lily *cooed*, waving a gin and tonic in welcome. The

6.2 Comparing the translations of the verbs under study in the SL and the TL

As was said at the beginning of this paragraph, the second phase is *to compare these verbs' translations from the ST into the TT (English-Russian)*. The second phase includes four steps: 1) clarifying the semantic components of the verbs under study in the SL; 2) identifying the verbs and their semantic features in the corresponding texts of the ST and TT; 3) searching equivalences and their levels in the ST and TT; 4) establishing and analysing the translation strategies used.

6.2.1 Clarifying the semantic components of the verbs under study in the SL

The clarification of the semantics of the verbs in the SL was carried out firstly with the help of dictionaries (section 7.1). This information helped to clarify and expand the meanings of the verbs regarding: a) the physical features of the speech act (e.g. *to jabber* – to speak rapidly, indistinctly; *to rumble* – to speak very loud); b) the pragmatic features presenting the emotional state of the speaker (e.g. *to mutter* – to say something in dissatisfaction or irritation). The Qualia Structure (Pustejovsky 1998) was a convenient form in which to arrange the information on the verbs under study, as it explained the associated with a LU semantic features that interpreted the word's meaning (section 1.2). According to the Qualia Structure's Roles the verb *to mutter*, for instance, was defined as *representing the act of saying something indistinctly, in a low pitch, with a dissatisfied attitude and with the purpose of complaining or expressing irritation or anger*. Table 9 shows the Roles of the Qualia Structure and meanings of the verb *mutter* in accordance with these Roles:

Table 9. The Qualia Structure – analysis of the English MoS verb *mutter*

Part of GLM Structure	Roles	Verb's Meaning
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samples, however, are not numerous. For this reason, we consider the feature *nasal* as a relative characteristic of *slur*.

Qualia	Constitutive	<i>indistinct, low pitch</i>
	Formal	<i>say</i>
	Telic	<i>complaint /irritation / anger</i>
	Agentive	<i>dissatisfied</i>

However, the dictionaries solved the task of clarifying the verbs' semantics only partially. A more complete picture regarding the verbs' semantics was drawn up after the examination of the texts in the SL. We chose the samples from *BNC*. The verb *to mutter*, for example, obtained one more semantic feature, *to speak apologetically*, in comparison with those in the dictionary entries:

AB3 355²¹ As I neurotically double-check if the tape is running, I *mutter by way of apology*, 'I've had some bad experiences with tape recorders' (*BNC*).

6.2.2 Identifying the verbs and their semantic features in the corresponding texts of the ST and TT

For the purpose of the identification of the verbs in the two languages, which is the second step, the parallel English-Russian corpora were used (information on the corpora used in the study is presented in section 1.7).

Figure 1. Fragment of the *Parallel Corpus within the Russian National Corpus* with the verb *to mutter*²²

18. "They're in here somewhere,' they heard him <i>mutter</i> , 'probably hiding.'" [Joanne Kathleen Rowling. <i>Harry Potter and the Sorcerer's Stone</i> (1997)]	18. Они где-то здесь, — услышали дети озабоченное бормотание (<i>anxious mutter</i>), — должно быть, прячутся. [Дж. К. Роулинг. Гарри Поттер и Волшебный камень (М. Спивак, 2001)]
19. "Madam Hooch was bending over Neville, her face as white as his. 'Broken wrist,' Harry heard her <i>mutter</i> . 'Come on, boy — it's all right, up you	19. Мадам Самогони, с лицом не менее белым, чем у Невилля, склонилась над мальчиком. Сломал запястье, — услышал

²¹ Labelling of some samples is given precisely as they are denoted in the corpus. It differs from the numeration of the samples of the work.

²² Numeration of the samples presented in Pictures coincide with the numeration of the Corpus compiled purposefully for this work.

get.” [Joanne Kathleen Rowling. Harry Potter and the Sorcerer’s Stone (1997)]	Гарри [...]. Ну, давай, малыш, вставай – ничего страшного. [Дж. К. Роулинг. Гарри Поттер и Волшебный камень (М. Спивак, 2001)]
20. “He sat on the back porch on the weekends and watched glumly as a never ending progression of young boys he had never seen before popped out to mutter a quick hello before taking his buxom daughter off to the local passion pit. And the grass thrived and grew in a marvellous way.” [Stephen King. The Lawnmower Man (1975)]	20. Все уикенды он просиживал на веранде, мрачно наблюдая за нескончаемым потоком все новых и новых парней, вертевшихся вокруг его уже повзрослевшей и полногрудой дочери, меняющихся чуть ли не каждую неделю и каждый раз неизменно увозящих ее в местных кинотеатришко, почтительно кивнул ему головой (nodded his head respectfully to him) на прощание, а трава тем временем все росла и росла. [Стивен Кинг. Газонокосильщик (А. Мясников, 1993)]

After the identification of the LU in the SL and TL we obtained three different results: (sample 18) *mutter – ozabočennoe bormotanie* (the back-translation – *anxious mutter*); (sample 19) *mutter – (nothing)*; (sample 20) *mutter quick hello – počitel’no kivnul emu golovoj (nodded his head respectfully to him)*. Having referred to the Qualia Structure we found out that in the TL the semantic features of the verb are transformed considerably. For example, in translation of sample 20, the Formal Role that represents the act of saying, *mutter*, turned into the act of moving, *nod*, that belongs to another semantic field. The Telic Role that describes the verb’s purpose, *to complain*, is modified into *to respect*. The Role that relates to the verb’s initial sense, Agentive, also changed its paradigm from *unsatisfied* to *satisfied*.

6.2.3 Searching equivalences and their levels in the ST and TT

It was evident that the semantic equivalence of the verb (*to mutter*) taken in isolation in both languages was absent. That is why our next, third, step was the search of equivalences in the ST and TT. For instance, if the context of sample 20 was analysed, it could be seen that *watched glumly* was translated as *mračno nablûdaâ (watching gloomily)* and it was difficult to evaluate the protagonist’s emotional state as *satisfied* (Telic Role). In the case of the Formal Role that showed that *mutter* and *nod* belong to different semantic fields, the component of Manner became relevant. In this sense *mutter a quick hello* meant to say something insignificant; it was more the act of moving than the act of speaking. In this context *mutter* could be easily changed to *wave slightly* or *nod*.

As a matter of fact, the translator did so and changed *mutter* into *nod*. The Manner of Speaking was lost, but the general sense was kept.

Taking into consideration that in the TT the Manner was kept or lost, we identified five translation solutions that were mentioned above in section 4.4. We would like to remember them in order to better explain the information:

- 1) MoS verbs / derivatives / phrases, keeping the same CoNS;
- 2) MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one;
- 3) MoS verbs / derivatives / phrases, not keeping CoNS;
- 4) VoS / derivatives / phrases, not keeping MoSC or CoNS;
- 5) Other verbs (not VoS) / LUs / phrases, not keeping MoSC or CoNS.

The distribution of these translation solutions by example of the verb *to stammer* is presented in Table 1 (p.7).

6.2.4 Establishing and analysing the translation strategies used

The last step of stage two was the establishment and analysis of the translation strategies used. This analysis was carried out with the identification of what was lost, kept or adopted in translation. According to Slobin (1996 a, b, 2000) the main difference between two languages lies in the loss or gains of information concerning the Path and Manner during the translation process.

The analysis of 91 samples of *to mumble* found in bilingual corpora, for instance, revealed that the verb was not always translated into Russian with only one verb as it was defined in the English-Russian dictionaries: *to mumble* – *bormotat'* (*mumble*), *burčat'* (*grumble*). The preliminary analysis of the verb *to mumble* showed that in some cases the Russian translators used *supplements* to explain the speech situation: *bormotat' kak vo sne* (*to mumble as if in a dream*), *bormotat' nasmešlivo* (*mumble derisively*), *bormotat' s užasom* (*to mumble with horror*), *progovorit' zapletaûšimsâ âzykom* (*to speak thick, with faltering tongue*). Regarding the last sample we can admit it as a kind of grammatical

transformation, *explication*, used to emphasize the cultural peculiarity of style. The translation is done with the phrase that kept the MoS and the CoNS.

We decided to subdivide all translations of *mumble* into two groups. The first group contains the verbs / phrases that kept the semantics of the verb *mumble* in translation or very close to its meaning (Table 11). This group is the most numerous: 75 verbs / phrases. Table 11 presents the translations belonging to Group 1:

Table 11. Representation of Group 1 of translations of *mumble*

Group 1 <i>mumble</i>					
	Translations		Semantic features	Quantity	Percentage
1.	<i>bormotat'</i> (<i>mumble</i>)	<i>edva smog (hardly ever)</i>	quiet, indistinct	53	71 %
		<i>kak vo sne (as if in a dream)</i>			
		<i>nasmešlivo (derisively)</i>			
		<i>s užasom (with horror)</i>			
		<i>pod nos (under one's breath)</i>			
		<i>bessvâzno (delirious)</i>			
2.	<i>mâmlit' (mumble)</i>		slow, indistinct	13	17 %
3.	<i>burčat' (grumble)</i>		indistinct	3	4 %
4.	<i>bubnit' (mutter)</i>		quiet, monotonous, indistinct	3	4 %
5.	<i>myčat' (moo, mumble)</i>		quiet, indistinct	2	2, 6 %
6.	<i>šamkat' (mumble)</i>		indistinct, slight lisp	1	1, 4 %
Total				75	100 %

The verb *mumble* was translated with 6 different Russian verbs: *bormotat'*, *mâmlit'*, *burčat'*, *bubnit'*, *myčat'*, *šamkat'*. *Bormotat'* was the leader of translators' choice: it was used in 51 translations out of 75 (that is 71% of all translations of *mumble*), sometimes with phrases containing additional information, supplements. The supplements explained the speech situation and expanded the meaning of the translation, for instance, *bormotat' kak vo sne (mumble as if in a dream)*, *bormotat' nasmešlivo (mumble derisively)*, *bormotat' s užasom (mumble with horror)*. However, not all of them explained the speech situation. The others duplicated and intensified the principal meaning of the verb: *bormotat' pod nos (mumble under one's breath)*, *bormotat' nevnâtno (mumble incoherently)*, *edva smog bormotat' (hardly ever mumble)*.

The second group consists of 16 verbs / phrases translated differently regarding the semantics of *mumble*. While the translations of *mumble* presented in Table 11 are practically without any loss of the semantic features of *mumble* and Russian translators kept the MoSC and the CoNS, the translations submitted in Table 12 (Group 2) present a different situation. The translations kept the semantic features of *mumble* only partially; some lost them and/or adopted additional ones.

Table 12. Representation of Group 2 of translations of *mumble*

Group 2 <i>mumble</i>				
	Translations	Semantic features	Quantity	Percentage
1.	<i>otvetit'</i> (answer) <i>otozvat'sâ</i> (respond) <i>otdelat'sâ korotkim otvetom</i> (get rid of smb. with a short answer) <i>vozrazit'</i> (say against)	answer - - disagree	1 1 1 1	26 %
2.	<i>stonat'</i> (moan) <i>žalovat'sâ</i> (complain) <i>vnov' pereživat'</i> (feel anxiety again)	be in an unstable emotional state	1 1 1	20 %
3.	<i>zapnut'sâ</i> (stammer) <i>progovorit' zapletaûšimsâ âzykom</i> (speak thick, with faltering tongue) <i>procedit'</i> (pronounce slowly through set teeth) <i>soobšit' po racii</i> (report by radio)	speak with aberrations, indistinctly	1 1 1 1	20 %
4.	<i>zamolčat'</i> (fall silent)	say no more	1	7 %
5.	(no translation)	-	3	20 %
6.	<i>vorocat'sâ</i> (toss and turn)	move	1	7 %
Total			16	100 %

Translations in box 1 describe the speech situation of response; the MoSC and the CoNS are lost.

Translations in box 2 obtain an additional initial sense: *being in an unstable emotional state*, the MoSC and the CoNS are also lost.

Translations in box 3 keep the MoSC; the CoNS is also kept but it is not the initial sense of the original verb. It adopts the other characteristics of non-standard speech: *stammer*;

pronounce slowly through set teeth; speak thickly, with a faltering tongue. It is interesting to note that *speak thickly, with a faltering tongue* can be characterized as a kind of transformation or *paraphrase*, used to to explain the meaning in the TT (Newmark 1988). *To fall silent* is one Russian translator's interpretation of *mumble* (translation in box 4); in this translation the MoSC and the CoNS are lost.

The absence of translations in box 5, *omitting*, indicates the unimportance of *mumble* in the speech situation: the loss of a certain element is not perceived in the flow of information, especially when it is used with direct speech (18 a) and in the Russian translation the verb is omitted (18 b) (Baker 1992):

(18 a) SL (Eng.): “... the DOD is wrong, you can't head in perpendicular to the target or you'll hit the river ... tell them to angle the dives a few degrees off target-heading ... tell them ...”, he *mumbled*. (*The Doomsday Conspiracy*. Sheldon, S.)

(18 b) TL (Rus.) ...начальные и конечные точки маршрута неправильны, ты не можешь брать курс перпендикулярно цели, иначе попадешь в реку... передайте им, чтобы довернули несколько градусов до курса на цель... передайте...

(18 c) Our back-translation: ‘... the initial and final route points are wrong, you can't head in perpendicular to the target or you'll hit the river ... tell them to angle the dives a few degrees off target-heading ... tell them ...’

The translation of *mumble* in box 6 as *toss and turn* at first sight seems to be illogical: the translator removes the verb of speaking of the ST and adds two verbs of moving in the TT. Newmark calls these strategies *reduction* and *expansion* (Newmark 1988). The translator suggests *toss and turn* for *mumble* in concordance with the general idea of the speech situation:

(19 a) SL (Eng.): “I am quite old enough to have no shame in saying that I have spent as many nights as the next fool listening to someone *mumbling* and crying someone else's name until morning.” (*The Innkeeper's Song*. Beagle, P.)

(19 b) TL (Rus.): Я достаточно стара, чтобы не стыдиться признаться, что мне пришлось провести немало ночей, слушая, как очередной дурак рядом со мной *ворочается* и шепчет чужое имя до самого рассвета.

(19 c) Our back-translation: I am old enough to have no shame in admitting that I had to spend quite a lot of nights listening to the next fool *tossing and turning* and whispering someone else's name until dawn.

The analysis of the contexts showed that the samples, found in different sources, mainly belong to the spheres of fiction, oral speech and mass-media, because of the non-formal character of the verbs' semantics. However, the semantics of the verbs are not in conflict with more formal speech situations: use of expressive lexical units influences the perception of information. It also forms the psychological readiness of the information perception, stimulating feedback from the listener and anticipating the listener's possible response to the speaker.

The results presented in Tables 11 and 12 gave a general view of what was lost, kept or adopted in translations of *mumble* into Russian. We drew a conclusion that in the translations of the texts with the verb *mumble* the MoSC and the CoNS were lost in approximately 25% of all samples. Translation strategies (*explication, omitting and substitution*) used in the TT show that translation works from the level of the words and phrases to the level of the whole text.

Chapter 7. Tools and resources required to carry out the research

7.1 Dictionaries

Apresyan wrote that ‘the basic formula of a passive dictionary is many words, minimal information about each word, sufficient for its understanding in the context. ... The basic formula of an active dictionary is substantially less words, but as far as possible complete information about each word, necessary for its correct use’ (Apresyan 2016: 18). We tried to collect as much information as possible on the semantics of each verb in our research. For this reason, we used bilingual and monolingual dictionaries and dictionaries for learners (because of the high level of information they contain) for the purposes of the semantic clarification of the verbs under study. However, it should be taken into consideration that ‘entries in bilingual and monolingual dictionaries are frequently not well organized in terms of order of equivalents or sense distinctions from a bilingual perspective, thus resulting in needless repetition of the same equivalent’ (DeCesaris, V. Alsina, Battaner, 2000: 437). This idea was confirmed by the samples with the MoSC and the CoNS. The revision of these types of dictionaries explained our choice.

7.1.1 Bilingual dictionaries

Bilingual dictionaries give us the possibility of finding the word’s meaning in the TL quickly and easily. At the same time, they often duplicate each other and do not make a contribution to the expansion of the word’s sense.

The review of the existing interpretations of the verb *mumble* in bilingual dictionaries (*Oxford English Dictionary*, *Longman Dictionary of Contemporary English*, *ABBY Lingvo*) indicates that they provide a rather laconic explanation of the meaning. For example, *ABBY Lingvo* interprets *to mumble* – *bormotat’* (mutter), *burčat’* (grumble) (Cf. *to mutter* – *bormotat’* (mumble), *vorčat’* (grumble), *govorit’ tiho* (speak quietly), *nevnâtno* (indistinctly)). *Longman Dictionary of Contemporary English* practically equates it with the verb *to mutter*: *to mumble* – *bormotat’*; *syn.:* *mutter*.

Nevertheless, we decided to make use of these type of dictionaries in order to take the very first look at all the verbs under study (*to babble*, *to burr*, *to gabble*, *to jabber*, *to lisp*,

to mumble, to mutter, to stammer, to stutter, to rumble, to slur) and obtain the first impression or *architectonics* of the verbs' semantics.

7.1.2 Monolingual dictionaries

While bilingual dictionaries give a rather compact set of the verbs' meanings, the information obtained from monolingual dictionaries is supposed to be more comprehensive and includes the following features:

- additional meaning;
- the verb in context;
- information about the grammatical behaviour of the verb.

For the purposes of our research the information on the grammatical behaviour of the verb was not necessary, but the information on the additional meaning and the context with the verb under study was very useful. For instance, the monolingual entry of the *Merriam-Webster Dictionary* for *to babble* shows that the verb has 4 distinct senses – *to talk enthusiastically; to talk excessively; to utter in an incoherent manner; to utter in a meaninglessly repetitious manner*. The *New Oxford American Dictionary* also suggests several additional senses – *to talk rapidly and continuously in a foolish, excited, or incomprehensible way*. In the dictionary entries there are examples illustrating how *to babble* is used:

- He would *babble* on in his gringo Spanish (*to talk in an incomprehensible way*);
- I gasped and stared and *babbled*, 'Look at this!' (*to talk in an excited way*).

7.1.3 Dictionaries for learners

After DeCesaris, V. Alsina, Battaner (2000) we found these dictionaries (Collins Cobuild Advanced Learner's English Dictionary, Cambridge Learner's Dictionary, Oxford Advanced Learner's Dictionary, Merriam-Webster's Learner's Dictionary) useful for the present research as they often suggested information that we could not find in either bilingual or monolingual general dictionaries. For instance, two more senses of the verb *to babble* were found:

- 1) *make sounds like a baby* (*Oxford Advanced Learner's Dictionary*);
- 2) *to talk in confused manner* (*Merriam-Webster's Learner's Dictionary*).

That is why we took advantage of dictionaries for learners as well and regarding them as an independent item.

So, the bilingual and monolingual dictionaries and the dictionaries for learners were one of the types of tools in our research (see the full list of the dictionaries in *References*). The dictionary entries give initial (but insufficient) information on the semantics of the verbs *to babble*, *to burr*, *to gabble*, *to jabber*, *to lisp*, *to mumble*, *to mutter*, *to stammer*, *to stutter*, *to rumble*, *to slur*. This information affords an opportunity to clarify and expand the meanings of the verbs regarding:

- the physical features of the speech act (e.g. *rapidly*, *indistinctly*, *very loud* etc.);
- the features presenting the emotional state of the speaker (e.g. *nervousness*, *excitement*, *fear* etc.)

It is important to note that physical features of the speech presented by the verbs under study are only partly presented in the dictionaries. More physical features were found in the corpora, giving the possibility of enlarging the list of features.

For example, the verb *to jabber* is described in different dictionaries in the following way:

- bilingual dictionary *ABBYY Lingvo – govorit' bystro i nevnâtno* (our back-translation – *to speak quickly and indistinctly*).
- monolingual dictionary *New Oxford American Dictionary* – *to talk rapidly and excitedly but with little sense*.

Both dictionaries submit only one physical feature, the *tempo*, that is the same: *quick*. The other dictionaries suggest one more physical feature, *indistinct*, and the description of the speaker's emotional state *excitedly* or *with little sense*.

Concerning the interpretations of the features presenting the emotional state of the speaker, the verbs' senses are sometimes discrepant. For instance, the verb *to mutter* in some cases is interpreted as *to murmur complainingly or angrily* (*Merriam-Webster Dictionary*), in other cases – *to speak in a low voice, especially because you are annoyed about something; to express doubts* (*Longman Dictionary of Contemporary English*) or

to speak quietly when you are anxious (Cambridge Learner's Dictionary). It made it possible to determine the semantic features of *mutter* presenting the speaker's emotional state: *offended, angry, annoyed, hesitating, anxious*.

Collecting the information on the semantic features of the verbs under study is one of the goals of the present research. However, the examination of the features and the identification of 'the order of equivalents or sense distinctions' is not always easy because of 'needless repetition of the same equivalent' (DeCesaris, V. Alsina, Battaner 2000: 437).

The verb *to mumble*, for example, has the following order of the senses:

- *to utter words in a (1) low (2) confused (3) indistinct manner* (Merriam-Webster Dictionary);
- *say something (1) indistinctly and (2) quietly, making it difficult for others to hear* (New Oxford American Dictionary).

In the *Merriam-Webster Dictionary* the first place is occupied by the physical feature presenting the *volume (in a low manner)*, while the same feature takes the second place in the set of equivalents in the *New Oxford American Dictionary (quietly)*. And vice versa: *indistinct manner* of speaking is the last in the list of the semantic features of the *Merriam-Webster Dictionary* when in the *New Oxford American Dictionary* this semantic feature is a pacemaker.

Let us consider another verb: *to babble*. The order of its senses in various dictionary entries is different:

- *to talk (1) rapidly and (2) continuously in a (3) foolish, (4) excited, or (5) incomprehensible way* (Oxford Advanced Learner's Dictionary);
- *to say something in a (1) quick, (2) confused or (3) foolish way* (Cambridge Learner's Dictionary).

For instance, the physical feature *tempo* is given in both dictionaries in the first place and it is the same: *quickly*. The senses of the verb *to babble* associated with the speaker's emotional state are discrepant: *excited* versa *confused*. According to the *New Oxford American Dictionary* *excited* means *very enthusiastic and eager*. The same dictionary interprets *confused* as *unable to think clearly; bewildered*. We can assume that a person who *babbling* sometimes does it when s/he is excited, in another situation a person is confused and so *babbling*. The verb possesses either positive or negative connotations. The

examples with the verb *to babble* confirm the statement on the discrepancy in the dictionary entries (Part II, section 5.2.2).

It seems difficult to establish the semantic senses without examining the context. For this reason, along with the dictionaries mentioned above, the bilingual corpus of English and Russian languages was used to enlarge and specify the lexical meanings of the verbs under study. The possibility of finding more distinctions in semantically similar lexical units is an additional argument for the attraction of the corpus.

The electronic versions of the dictionaries and corpus of English and Russian languages were preferred as they made the search for information quicker and more convenient.

7.2 Corpora

Firstly, the plan was to involve native speakers in order to carry out the research in order to check the semantic value of the verbs. However, the position that ‘the concept of the ideal native speaker is an ephemeral one’ (O’Keefe, McCarthy and Carter 2007: 12-13) prevailed over our first opinion and we decided to limit ourselves to the corpora and dictionaries that are presented in section 7.1.

The corpora containing the texts at the sentence level in English (monolingual) and in English-Russian (bilingual) were a prerequisite for the present study. Their electronic structure was a positive trait, as it made the search easier and faster. The list of the corpora is in the section *Bibliography*. In this work we distinguish *corpora* and *corpus*. By *corpora* we mean different sources that were in use when we collected and chose the samples for the present research. By *corpus* only the set of samples that were chosen for examining and analysing is understood.

Another positive result was a great number of variants in translation of the verbs under study. This material showed the possible equivalents of the verbs, traced their meanings and functions depending on the contexts and allowed us to analyse the principles of this or that translation solution (section 4.2.2).

7.2.1 British National Corpus

One of the corpora chosen for the study is the *British National Corpus* (BNC). It is a monolingual corpus with samples from the late 20th century. Though the samples are extracted from various fields (newspapers, journals, academic periodicals, fiction, non-fiction etc.), we found that the samples with the verbs under study chiefly belong to fiction. The BNC makes it possible to carry out the following procedures:

- calculating the quantity of the samples with the verb;
- finding the specified verb and seeing its surroundings;
- finding out the author, the title and the date of publication.

For example, the search result for the verb *stammer* says that there are ‘70 solutions found’, indicating the frequency of its usage. Figure 2 presents the fragment of the search result for *to stammer*.

Figure 2. Fragment with *to stammer* (BNC)

1. [AT7 2459](#) Again she heard herself say, ‘that’, and then she managed to *stammer*, ‘w...was my sister,’ before the floating feeling overcame her and she-knew she was falling into somewhere.
2. [BN3 1088](#) He began to *stammer* something about a mistake being made... that he had merely come to ask me to leave his boy alone...leave his boy alone...what a bloody liar.
3. [JXU 9](#) His manner made her *stammer*, ‘Haven't you any m-manners?’

The samples illustrate the surroundings of the verb. The surroundings of *to stammer* in sample 1 inform on the speaker’s behaviour: she *stammers* with the repetition of the first consonant [w] (physical feature) being excited (emotional state).

The alphanumeric sign on the left of the samples is the hyperlink that gives the information on the author and the name of the book. [AT7](#) in sample 1 shows that the author is *Catherine Cookson* and the name of the book is *The Wingless Bird*. The year of publication is 1990, the publishing house is *London: Bantam (Corgi)*. The information on the year of publication can be useful because it allows the possibility to compare the contexts of the same verb, but in different periods of time.

As for the main objective of the study, the cross-linguistic comparison of the VoS with the CoNS and the MoSC in English and Russian languages, bilingual corpora provide the

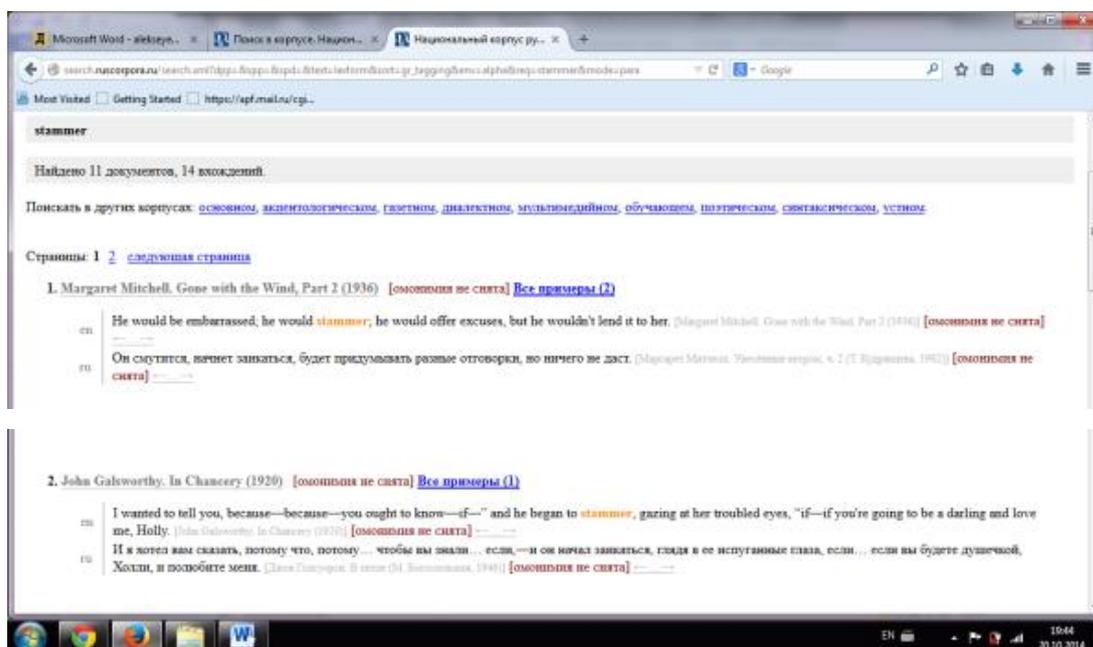
principal information. They give the information on the verb’s transformation in translation. This information can be of different values depending on the corpus.

7.2.2 National Corpus of Russian

The *National Corpus of Russian (NCR)* in its section of Parallel English-Russian Corpus, alongside the data on the quantity of the samples with the verb, the author, the name of the source, the year of publication (and other parameters that are not relevant to the study), also contains the translation of the sample as well as the translator’s name and the year of translation. We can also find out the genre of the text. For example, the verb *to stammer*, that was found only in fiction in the BNC, was also found only in fiction in the NRC.

It is interesting to note that in translations carried out before 1950 *to stammer* was translated only as *zaikat’sâ (stammer)*.²³ Samples 1 and 2 of Figure 3, translated into Russian in 1936 and 1920 respectively illustrate this idea: the CoNS is kept in the TT. Figure 3 illustrates the page of the *NCR* with the verb *to stammer*.

Figure 3. Fragment with *to stammer (NCR)*

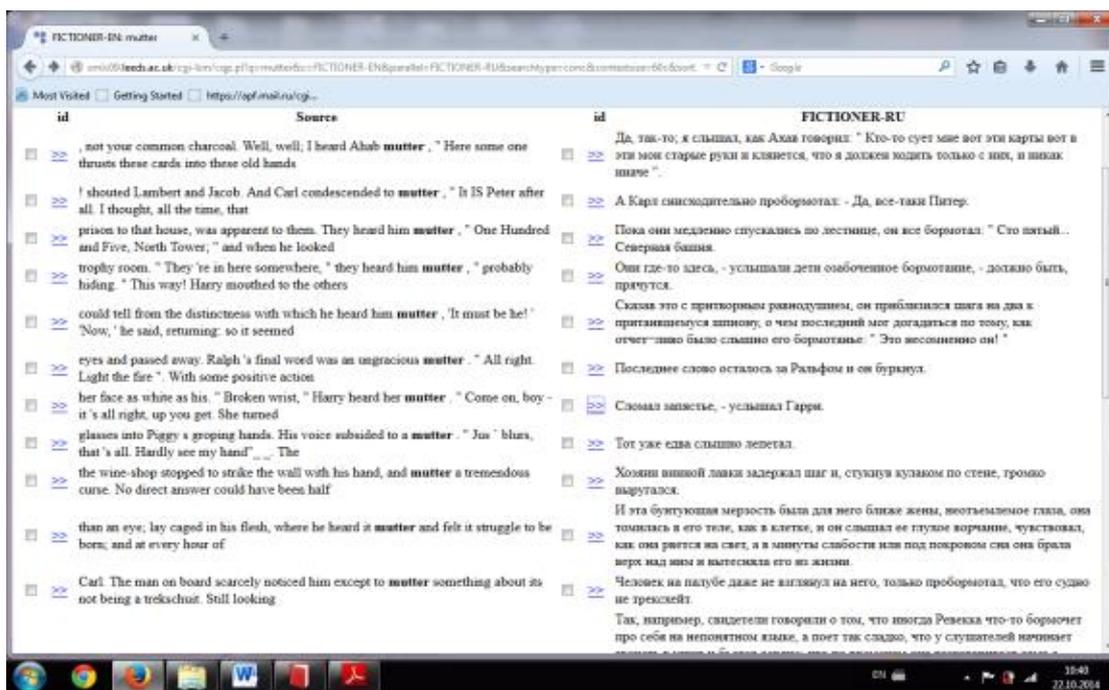


²³ The variety of different translations are suggested afterwards (Part II, section 9.4.1).

7.2.3 The University of Leeds Corpus

Not all corpora give such comprehensive information, though. The University of Leeds Corpus presents more limited information, as can be seen in Figure 4.

Figure 4. Fragment with *to mutter* (ULC)



The following information can be found: a sample and its translation. It is also possible to see a more complete version of the sample in the SL and the TL and the author's name via the hyperlink. When the information on the year of publishing or translation is needed it can be found on the Internet. This inconvenience is compensated by the quantity of the samples fit for the study in comparison with the other corpora.

The next, practical part of our research is devoted to the detailed description, analysis and comparison of the English verbs *to babble*, *to burr*, *to gabble*, *to jabber*, *to lisp*, *to mumble*, *to mutter*, *to stammer*, *to stutter*, *to rumble*, *to slur* and their Russian translations as well as the examination of the translators' solutions and the types of equivalence applied in translations.

The main components of our research, the MoSC and the CoNS are also thoroughly examined, and their presence, absence or transformations in translations are thoroughly scrutinize.

7.3 ISO 9: 1995 transliteration system for Russian

We have used ISO 9: 95 transliteration system for samples in Russian (see Appendix 1). ISO 9: 1995 transliteration system establishes a system for the transliteration into Latin characters of Cyrillic characters constituting the alphabets of many Slavic languages. Published on February 23, 1995, the major advantage ISO 9 has over other competing systems is its univocal system of one character for one character equivalents (by the use of diacritics), which faithfully represents the original spelling and allows for reverse transliteration, even if the language is unknown.²⁴

²⁴ https://en.wikipedia.org/wiki/ISO_9

II PRACTICAL PART

Chapter 1

“What mutter you, or what conspire you, lords?”

(W. Shakespeare, King Henry VI)

CASE STUDY 1, *MUTTER* vs. *MUMBLE*

1.1 Introduction

Michel de Montaigne says that it is the voice and the manner of speaking that represent the speaker who encodes his/her speech so that the listener can decode it (Montaigne, 1992). Thereby the most usual situations are fixed in speech; the speaker has to *say* the information and the listener has to *hear* and *understand* it. Regarding the verbs *to mutter* / *mumble* the situation is different; the speaker says in a way that the listener can hardly hear anything. It is a kind of speech when a person talks to himself / herself and has no purpose to transmit information.

The semantics of *mutter* / *mumble* presupposes a *slack* execution of action. Let us examine the situation with the verbs *to speak* and *to mutter* / *mumble* to compare their degree of activity. We use the forms of imperative in assertive and interrogative forms as a test. In the case of the stylistically neutral verb *to speak*, both forms can be used: *Speak!* *Don't speak!* But stylistically coloured verbs *to mutter* / *mumble* have the only variant: *Don't mutter / mumble!* It can be explained by the verb's high degree of activity; the action can be *launched* only by the speaker. *Don't mutter / mumble!* means that the action is already in process and the listener is attempting to stop it.

The analysis of the dictionary entries and of mono- and bilingual corpora will clarify these specifications.

So, we are going to proceed in *three stages* when analysing *mutter* / *mumble*:

- first, the dictionary entries are examined and the main semantic features of *mutter* / *mumble* are defined;
- next, the corpora are studied in order to be convinced that these features also belong to the verbs in the context, and that there are possibly more semantic features that have not been discovered in the dictionaries;
- finally, the samples in the ST and TT are compared in order to research the gains and losses in translations.

1.2 Analysis of the semantic features of *mutter* / *mumble* obtained from the dictionary entries

1.2.1 Information in the dictionaries

As a result of the analysis of the dictionary entries the most representative examples, containing as many features as possible, were identified. Dictionaries define several meanings of the verb *mutter*: *to say (sth), in a low voice not meant to be heard; to grumble in an indistinct voice* (OALDCE); *to speak quietly and in a low voice that is not easy to hear, often when you are anxious or complaining about something* (CALDT); *to utter sounds or words indistinctly or with a low voice and with the lips partly closed; to murmur complainingly or angrily; to utter especially in a low or imperfectly articulated manner* (M-WD); *to speak in a low voice, especially because you are annoyed about something, or you do not want people to hear you; to complain about something or express doubts about it, but without saying clearly and openly what you mutter about* (LDCE).

The review of the existing interpretations of *mumble* indicates that the dictionaries (CALDT, OALDCE, LDCE) suggest rather laconic explanations of the meaning, practically equating it with the verb *mutter*: *to mumble – to say something indistinctly and quietly, making it difficult for others to hear; syn.: mutter*. The M-WD proposes one more meaning of the verb – *in a confused manner*. However, in the semantics of *mutter* that is specified as a synonym of *mumble* there is no *confused* manner. On the contrary, the MoS is evaluated as *complaining, being angry, annoyed*, and it is one of the distinctions between the verbs.

It is evident that all these definitions describe the speaker’s unwillingness to produce the speech act as distinctly as the listener can expect from him / her.

1.2.2 Distribution of the semantic features of *mutter* / *mumble* (dictionaries) in accordance with the roles of the Qualia Structure

The Qualia Structure (Pustejovsky 1998) is the tool we have used in order to define the semantics of *mutter* / *mumble* and compare the two verbs. The Qualia Structure contains four important elements of the verb’s meaning roles (Constitutive, Formal Telic and Agentive). Table 1 presents the semantic features of *mutter* / *mumble* distributed as provided by four roles of the Qualia Structure. It is evident that the main difference between them consists in the verbs’ purposes (the Telic role) and initial senses (the Agentive role):

Table 1. The Qualia Structure – analysis 1 of the English MoS verbs *mutter* / *mumble*

Part of GLM Structure	Roles	Verb’s Meaning	
		<i>to mutter</i>	<i>to mumble</i>
Qualia Structure	Constitutive	<i>quietly</i> <i>indistinctly</i>	<i>quietly</i> <i>indistinctly</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>complaint/irritation/anger</i>	<i>impossibility to transfer information</i>
	Agentive	<i>dissatisfaction</i>	<i>uncertainty</i>

The first role, Constitutive, responsible for the relation between the object and its constituent parts, represents the physical features: *quietly* and *indistinctly* (poor articulation).

The second role, Formal, represents the act of speaking: *to say*. The central position of *to say* in the semantic field ‘verbs of speaking’ is stipulated by its function: to utter words

in order to convey information. The peripheral position of *to mutter / mumble* is specified with their primary characteristic of the *manner of speaking*: *how* to convey the information. The features of the Formal role also coincide.

The other two roles do not agree. The third role, Telic, describes the verbs' purposes: *mutter* represents its purpose as *to complain, to feel angry, irritated, annoyed or anxious*. In short, the components of *excitement* as well as *negative connotation* are presented here; regarding *mumble* it is *impossible to transfer any information*.

The verbs' initial sense (Agentive role) is also specified differently: *dissatisfaction (mutter)* and *uncertainty (mumble)*.

In accordance with the dictionary entries a *muttering / mumbling* person *speaks quietly, indistinctly as if in order not to be heard, complaining, being irritated, angry, annoyed or uncertain* that is of *negative connotation*.

1.3 Analysis of the semantic features of *mutter / mumble* obtained from the monolingual corpora

In the second stage the monolingual corpora were studied. We have also examined the samples in English of the bilingual corpora (in order to have more samples for analysis). The specification of the semantic features of *mutter / mumble* taken from the dictionaries was carried out in order to clarify whether they were changed, lost or kept in the corpora. It is important to note that some samples were also taken into consideration, though they do not contain the verbs; they contain their derivatives: a noun, a verbal noun and an adjective. For example, *in a deliberately wild and confused mutter (n.)* (RNC), *go back to your muttering, ironic mutterings* (Glosbe); *my mumbled apologies (adj.)*, *Martin went off mumbling (vb. n.)* (ABBYY Lingvo). As they are derivatives of *mutter / mumble*, we think it is reasonable to consider them as belonging to the verb and use these samples for obtaining more details.

1.3.1 Semantic features of *mutter* / *mumble* in the monolingual corpora

The additional information on the verbs' differences can be obtained with *interpersonal metafunction* analysis (Halliday, Matthiessen 2004). This metafunction is, in particular, about the relationship of the speaker and listener, their interactivity, and the context of situation: "it expresses the speaker's role in the speech situation, his / her personal commitment and interaction with others" (Halliday 1973: 91). Such interaction of the speaker and the listener makes a lot of things apparent: their position, personality, attitude to each other and to the act of speaking.

The analysis of the samples of the corpora with *mutter* / *mumble* revealed the differences between the verbs. One of them concerns the content of the transferred information. Let us compare the speech formulae used with the verbs *mutter* and *mumble*:

- *mutter*: *something / a prayer / beneath his breath / that the old girl was on the sidelines again / that former prime minister Mazowiecki lost the presidential election because... / that he still didn't understand, when he caught sight of the fruit-trees behind them* (RNC), *that the Euro is too weak / that their countries should revert to their ancient national currencies / about a horribly wasted opportunity* (Glosbe);

- *mumble*: *a few words / something about ... / maudlin apology / condolences / an absent reply / vows / one-word answer / helplessly / in his mind / under his breath / the word as she chewed* (ABBY Lingvo) / *with great incoherence / in his beard* (Glosbe).

These samples show that *mutter* offers the transmission of information both in compact and detailed forms while *mumble* does so only in a compact form. In other words, in the case of *mutter* the content is more informative than in the case of *mumble*. The format of the speech formulae in terms of syntax looks as follows:

- [*mutter* + direct object / adverbial clause of manner]
[*mutter* + that + subordinate clause]
- [*mumble* + direct object / adverbial clause of manner]

It is significant to note that the MoSC and the CoNS are the components presented not only in the semantics of the verbs but also in their surrounding space (*under his breath, as she chewed etc.*).

The other difference between the verbs concerns the MoSC. In spite of the fact that the research is focused upon the manner of speaking rather than the factual content, we should mention that *mutter* is more ‘sensitive’ to *what* is said comparing with *mumble*, which is more ‘sensitive’ to *how* it is said:

- (1) “When Jamie asked me about my day, the best I could do was stare intently at my food and *mumble* one-word answers.” (*The Host*. Meyer, S.)
- (2) “Even now, he *mumbled* something low in Arabic.” (*Subterranean*. Rollins, J.)
- (3) “The man on board scarcely noticed him except to *mutter* something about its not being a trekschuit.”²⁶ (*Hans Brinker or the Silver Skates*. Dodge, M. M.)
- (4) “For four weeks we have heard telecasters *mutter* about the margin of error.” (LDCE)

Regarding interpersonal metafunction, the transferring content is closely connected with the relationship of a speaker and a listener in the act of speaking. Sometimes the language behaviour of the speaker (regarding the verb *to mutter*) evokes the response of the listener who is pressed for interactivity:

- (5) ‘What are you two *muttering* about?’ (LED)
- (6) ‘Stop *muttering* and speak up!’ (CALDT)

The act of speaking as represented by *mumble* does not give the listener certainty about their understanding of the situation. The speaker’s answers are very short and non-informative (1) or incomprehensible (2). It is evident that the speaker who *mumbles* does

²⁶ Trekschuit is an old style of sail and horse-drawn boat, specific to the Netherlands where it was used.
<http://www.dutchgenealogy.nl/trekschuit/>

not want to send the information in the qualitative form but it seems the listener is not preoccupied with the idea of establishing a relationship with the speaker:

(7) “Only when his sisters asked him a direct question, such as ‘But where in the world could Gunther be?’ or ‘What do you think Gunther is planning?’ or ‘Topoing?’ did Klaus *mumble* a response, and Violet and Sunny soon figured out that Klaus must be thinking very hard about something, so they left him to his idiosyncrasy.” (*The Ersatz Elevator. (A Series of Unfortunate Events.)* Snicket, L.)

(8) ““Oh, I’m sure Figgins will just *mumble* something nervously and then pretend to take a phone call.”” (Glosbe)

It is evident that the sense of interaction between the speech participants in the case of *mutter* is clear, whereas *mumble* conveys the absence of such a sense. And this is one more distinction between *mutter* and *mumble*.

The situation cardinally changes when *mumble* is used to introduce the direct speech. The samples offer *comprehensive utterance*, not *abrupt*, and introduce the intentional component that the listener is able to perceive and evaluate:

(9) “Two younger boys came in and, after an awkward silence, one of them ventured to *mumble*, ‘I’m awfully sorry about what happened and everything, David’”. (*The Prince*. C. Brayfield)

(10) “Presented with a hard question, she’ll blush, stare at her feet and finally *mumble* her answer, ‘It was a combination of being lucky and determined’”. (*Life Blood*. Hoover, T.)

(11) ““Innocent savagery,’ he *mumbled*, listening to the contradiction of the words as he recalled his ignorance in those days so long ago.” (*The Crystal Shard*. Salvatore, R.)

(12) ““Indeed,’ the dwarf *mumbled*, not in a complimentary way.” (*Sojourn*. Salvatore, R.)

The content framework is broadened in comparison with the cases of the samples with no direct speech (cf. *He was only able to mumble*). The metafunction of *mumble* is defined by the context and the listener appraises the situations as uncertainty (9), (10), cogitation (11), unfriendliness (12).

The verb *mutter* in a similar situation introduces direct speech in the proposition as *non-comprehensive utterance*:

- (13) “‘Poor sod’, I heard him *mutter*.” (A *Crowd is Not a Company*. Kee, R.).
- (14) “She began to *mutter*, ‘Enough. Enough.’” (The *Gods Themselves*. Asimov, I.)

Such interactivity of the speech participants (samples 9 – 14) shows different fields of competence of both verbs. Table 2 contains the information on the verbs’ usage in the samples with / without direct speech:

Table 2. Interactivity of the speech participants in the samples with / without direct speech with the verbs *mutter* / *mumble*

Samples Verbs	Direct speech	Other samples
<i>mutter</i>	27 (40%)	40 (60%)
<i>mumble</i>	61 (64%)	34 (36%)

In the case of *mutter*, 27 samples (40%) introduce direct speech while *mumble* displays a higher degree of activity in relation to direct speech: 61 samples (64%).

We can conclude that the differences between *mutter* and *mumble* consist of the purposes, initial sense, speech formulae, content transferred, degree of interactivity and controllability.

After the analysis of the samples of monolingual corpora with *mutter* / *mumble*, we found that they keep the semantic features obtained from dictionary entries and get several additional components.

So, indistinctly (*mumble* something Rebus didn't catch; *mutter* in Spanish) coexists with its opposite feature distinctly as an accidental semantic feature²⁷ (the distinctness with which he heard him mutter, 'It must be he!'; *mumbled* that they couldn't do more to help Haiti) in case of both verbs. However, the contradiction is not as apparent as when the opposition between distinct and indistinct is a yes / no opposition. What we are dealing with here is a gradual opposition; an utterance may be not completely distinct, but (more or less) understandable. All of these utterances are not clearly pronounced, but some are understood whereas others are not.

The verbs receive additional specification: negative attitude of a speaker / listener to *muttering* / *mumbling* (*mutter nonsense*; *mumbled a damning word*).

In monolingual corpora the semantic features of *mutter* / *mumble* conform with the following specifications:

- *quietly*: *mutter to himself*; *his voice subsided to a mutter* (RNC); *softly mumbling audience* (ABBY Lingvo); *mumbled something low* (RNC);
- *indistinctly*: a) speaking so that nobody could understand – *mutter into / beneath his beard*; *mutter to himself*; *mutter indistinctly*; *mutter vaguely* (RNC); *she mumbled under her breath*; *he mumbled to himself*; *mumbling in his beard*; *mumble something Rebus didn't catch*; *mumbling the word as she chewed* (ABBY Lingvo); b) speaking a foreign language – *mutter some nonsense in Japanese*; *mutter in Spanish* (Glosbe); *mutter in an unknown tongue* (RNC); *mumbled something low in Arabic* (ABBY Lingvo);
- *distinctly* – *muttering suggestions that...*; *mutter about wasted opportunity*; *mutter about expediency* (Glosbe); *'They're in here somewhere,' they heard him mutter*; *'Broken wrist,' Harry heard her mutter*; *the distinctness with which he heard him mutter, 'It must be he!'* (RNC); *mumbled that they couldn't do more to help Haiti in view of the Bush veto on aid* (Glosbe); *'I saw all the lights on and thought there might be trouble,' Garp mumbles*; *mumbling something about his being willing and*

²⁷ In our research we call *accidental* semantic features the characteristics that sometimes appear, sometimes disappear or turn into the feature that has the opposite meaning in accordance with the context. (I. P.).

able to do what the captain dared not attempt (ABBY Lingvo);

- *excitedly – deliberately wild and confused mutter; mutter explosively; ungracious mutter; in a gruff mutter* (RNC); *mumble something nervously* (Glosbe); *mumbled, curbing herself into a trembling ball* (ABBY Lingvo);

The negative connotation as an additional pragmatic component appears in the samples with both verbs: *rapid and unintelligible mutter; mutter nonsense; mutter a tremendous curse; stop muttering; go back to your muttering; mumbled Pitty, helplessly; mumbled the man called Theodore, deprecatingly; the dwarf mumbled, not in a complimentary way; mumbled to himself, a damning word indeed* (ABBY Lingvo).

1.3.2 Frequency of usage of semantic and pragmatic features of *mutter / mumble*

In accordance with the frequency of usage, the features of *mutter / mumble* are distributed as follows:

- *quietly* – 14 samples (9 samples of *mutter*, 5 samples of *mumble*);
- *indistinctly / distinctly* – 46 samples (20 samples of *mutter*, 25 samples of *mumble*) / 64 samples (17 samples of *mutter*, 47 samples of *mumble*);
- *excitedly* – 37 samples (15 samples of *mutter*, 22 samples of *mumble*);
- *negative connotation* – 62 samples (36 samples of *mutter*, 26 samples of *mumble*).

It is evident that the most frequent characteristic of *mutter / mumble* is *indistinctly / distinctly* (110 samples).

1.3.2.1 Semantic feature of *mutter / mumble*: quietly

One of the features of *mutter / mumble* is speaking *quietly*. This position in the chart of frequency is the least numerous: 14 samples. The evidence that *muttering / mumbling* produced *in a low voice* is often supported by the collocations *mutter to him / herself; mutter into his beard, voice subsided to a mutter; mumbled something low*. The information received by the listener of sample (15) is not clear enough because the big man speaks *quietly, into his beard*. His purpose is not to be heard and not to exchange his

views on the subject, he just summarizes for himself the results of the previous conversation.

- (15) “The big man made no further remark, but I heard him *mutter* ‘fortunate’ into his beard.” (*King Solomon's Mines*. Haggard, H.)

The character of sample (16) speaks *quietly, under her breath*, as if she answers to her own thoughts trying to clarify something incomprehensible, and only after that speaks up.

- (16) “‘Don’t I ever,’ she *mumbled* under her breath before speaking up.” (*Devil Wears Prada*. Weisberger, L.)

The dictionary entries offer the feature *quietly*. However, not all samples of corpora specify it. Samples (17) and (18) show that a *muttering / mumbling* person pronounces the words *loudly* enough to be heard and understood.

- (17) “‘They’re in here somewhere,’ they heard him *mutter*, ‘probably hiding.’” (*Harry Potter and the Sorcerer's Stone*. Rowling, J.)

- (18) “‘Still,’ he *mumbled* aloud. ‘Purple is the color of royalty or divinity.’” (*Judas Strain*. Rollins, J.)

1.3.2.2 Semantic features of *mutter / mumble*: indistinctly / distinctly

The characteristics *indistinctly / distinctly* are in first place by frequency: 46 samples demonstrate *indistinctness* of the speech act (20 samples of *mutter*, 25 samples of *mumble*), while 64 samples exhibit *distinctness* (17 samples of *mutter*, 47 samples of *mumble*).

The feature *indistinctly* appears in the samples with *mutter* and *mumble* approximately equally. Sample (19) describes that the absurd situation made Jack feel confused and produce his speech vaguely. Neville (sample 20) lost control over the situation because of his *mumbling*: he could not produce his speech *distinctly*.

(19) “Now the absurd situation was open, Jack blushed too. He began to *mutter* vaguely.” (*Lord of the Flies*. Golding W.)

(20) “Then Neville would *mumble* something and make a halfhearted attempt to restore the controls to where he had found them, and Selene would say, ‘Let it go!’” (*The Gods Themselves*. Asimov I.)

The feature *distinctly* occurs more frequently than *indistinctly* in the samples from the corpora. It is important to note that there are more samples with *mumble* than with *mutter* (47 and 17 respectively) that present this feature. It is the direct speech that shows that sometimes *muttering* / *mumbling* speakers can be easily understood.

(21) “Sometimes when her curt orders made Pork stick out his under lip and Mammy *mutter*: ‘Some folks ride mighty high dese days,’ she wondered where her good manners had gone.” (*Gone with the Wind, Part I*. Mitchell, M.)

(22) “‘I saw all the lights on and thought there might be trouble,’ Garp *mumbles*.” (*The World According to Garp*. Irving J.)

Samples (21) and (22) highlight the feature *distinctly*. The character can hear each word of her Mammy who *mutters* showing her discontent; Garp *mumbles* so clearly that the reason of his anxiety is clear.

1.3.2.3 Semantic feature of *mutter* /*mumble*: excitedly

Excitedly is the specification clearly indicated in 37 samples of the contexts (15 samples with *mutter*, 22 samples with *mumble*). We found speakers that produce an *ungracious mutter*, *gruff mutter*; *awoke to mumble with wide, staring eyes* (RNC); speakers that *mutter a tremendous curse, charms, prayers*; *mumble, shiver, are not able to talk* (RNC). Of course, when analysing the samples, it is of importance *what* causes the state of *excitement*. But more important is *how* the character responds to the situation. The man with a short red beard (sample 23) is in the habit of scratching it to clean dust from it. Once thrusting his beard into the suction hose and feeling pain, we guess, he *mutters explosively*.

(23) “His short red beard seemed electrically charged, for it gathered pendant webs and streamers of dust; he scratched it irritably from time to time,

and once he thrust his chin into the end of the suction hose; the result caused him to *mutter* explosively, then to cross himself.” (*A Canticle for Leibowitz*. Miller, W.)

Pain causes *excitement*, an eruption of anger, and as a result he *mutters explosively*. The physical feature *quietly* seems to be changed into *loudly*. Nynaeve (sample 24) does not want to see anybody as she feels herself excited: she is trembling.

(24) “‘Send them away,’ Nynaeve *mumbled*, curbing herself into a trembling ball in the middle of the bed.” (*The Fires of Heaven*. Jordan, R.)

1.3.2.4 Pragmatic characteristic of *mutter* / *mumble*: negative connotation

Negative connotation is the second frequent feature of *mutter* / *mumble*: 62 samples (36 samples of *mutter*, 26 samples of *mumble*). Samples describe the emotional state of speakers as unstable: *to mutter* (how?) *uncharitably, ashamedly, with disbelief, malevolently* etc; *to mumble* (how?) *deprecatingly; hands digging in his jeans’ pockets, eyes shifting away; helplessly, looking as if she wished she were dead* (ABBYY Lingvo). *Negative connotation* is also proved by context: *to mutter* (what?) *regrets, doubts about the stability of the fairy-tale marriage; to mumble* (what?) *about the waste of his time and talent on slaves* (ABBYY Lingvo); *about mistake that made a confounded ass of myself* (RNC).

Moreover, it seems the speaker’s attitude is not to make the information clear for the listener. It is more similar to the pronouncing of the thoughts aloud, as if the listener is not required. The speaker’s motivation is as follows: he does not send the information in a ‘qualitative’ form because s/he is tired and does not want to communicate with the listener for some reason. The speaker’s status in respect of the listener is of this type: the speaker does not want to enter into a productive communicative process with the listener and does not care about his/her reaction. As a result, the listener interprets the speaker’s way of communication negatively.²⁸ A listener’s existence is evident whether the *argument structure* (A. Alsina 1992) is filled (*He muttered something under his breath to*

²⁸ Michel de Montaigne compared the roles of communicants with the ball game when the speaker passes the speech-ball to the listener who has to catch it (Montaigne 1992: 357).

the person next to him) or unfilled (*In the mornings he used to mutter*). Even in the case when the *argument structure* is unfilled and the listener is not fixed, somebody heard his /her *muttering*. The speaker's unwillingness to continue the communication involves the negative reaction of the listener and the wish either to clarify the communication process or to stop it:

(25) “What are you two *muttering* about?” (*A Bone of Contention*. Gregory, S.)

(26) Stop *mumbling* and speak up if you got something to say!” (*Southern Comfort*. Mitchell, L.C.)

It is significant to note that the additional information on *negative connotation* is introduced by the other components of the text, for example: *mutter and grunt*, *mutter and moan* (27), *mutter a swear word* (28), *nod and mumble but do the same old things* (29).

(27) “The people behind Cranston began to *mutter and moan*” (*The House of the Red Slayer: A Brother Athelstan Medieval Mystery*. Doherty, P.).

(28) “She heard him *mutter* something which might have been a swear word.” (*Moby-Dick*. Melville, H.)

(29) “They nod and *mumble* and smile but I'm afraid they just go off and do the same old things.” (*Lords and Ladies*. Pratchett, T.)

Indistinctness of speech is considered an absolutely impossible thing for a noble and well-educated person: it is called *unintelligible mutter* in sample (30):

(30) “You will take care to open your teeth when you speak; to articulate every word distinctly; and to beg of Mr. Harte, Mr. Eliot, or whomsoever you speak to, to remind and stop you, if you ever fall into the rapid and unintelligible *mutter*.” (*Letters to His Son by the Earl of Chesterfield, on the Fine Art of Becoming a Man of the World and a Gentleman*. Philip Stanhope, 4th Earl of Chesterfield)

The instructions given by the Earl of Chesterfield to his son on how to speak correctly to become “a man of the world and a gentleman” are a striking example of negative attitude to bad articulation and pronunciation.

1.3.3 Distribution of the semantic features of *mutter / mumble* (monolingual corpora) in accordance with the roles of the Qualia Structure

The analysis of the corpora resulted in the following: the features of the Qualia Structure’s components (the Constitutive, Telic, Formal, Agentive roles) have been slightly changed. Table 3 shows the information on the verbs’ features obtained from the dictionaries and from the corpora.

Table 3. The Qualia Structure – analysis 2 of the English MoS verb *mutter / mumble*

Part of GLM Structure	Roles	Verb’s Meaning (Dictionaries)		Verb’s Meaning (Monolingual Corpora)	
		<i>to mutter</i>	<i>to mumble</i>	<i>to mutter</i>	<i>to mumble</i>
Qualia Structure	Constitutive	<i>quietly indistinctly</i>	<i>quietly indistinctly</i>	<i>quietly indistinctly/ distinctly</i>	<i>quietly indistinctly/ distinctly</i>
	Formal	<i>say</i>	<i>say</i>	<i>say</i>	<i>say</i>
	Telic	<i>complaint/ irritation/anger</i>	<i>impossibility to transfer information</i>	<i>excitedly negative connotation</i>	<i>excitedly negative connotation</i>
	Agentive	<i>dissatisfaction</i>	<i>uncertainty</i>	<i>dissatisfaction</i>	<i>dissatisfaction</i>

The features of *mutter / mumble* obtained from the dictionaries slightly differ from those gleaned from the monolingual corpora. The Constitutive role kept the characteristics *quietly* and *indistinctly*; a new feature *distinctly* appeared. The Formal role remained unchanged (*say*). The Telic role is presented with the features *excitedly* and *negative connotation* that are not in conflict with the features obtained from the dictionaries (*complaint, irritation, anger, impossibility to transfer information*): they have more generalized character. The Agentive role lost the component *uncertainty* and kept *dissatisfaction*.

1.3.4 Summary of the definition of *mutter* / *mumble* obtained from the monolingual corpora

Consequently, the *muttering* / *mumbling* protagonist presented in the corpora speaks quietly in order not to be heard, indistinctly or distinctly, s/he is excited, his / her speech is mainly of negative connotation, and s/he feels dissatisfaction.

1.4 Comparison and analysis of the semantic features of *mutter* / *mumble* obtained from the bilingual corpora (source texts – target texts)

The samples in the ST and TT are compared and analysed in the third stage. For this purpose, we used parallel English-Russian corpora. The analysis revealed gains and losses of the verbs' meanings in translation. In the first step the identification of the LUs in both languages detected the numerous translations of *mutter* / *mumble*.

1.4.1 Identification of *mutter* / *mumble* in the source and target texts

In the corpora we found 65 examples with the verb *mutter*. The result of its translation into Russian is presented below:

bormotat' (to mutter), *ozabočennoe bormotanie* (preoccupied muttering), *bormotat' sebe pod nos* (to mutter under one's breath), *vorčat'* (to grumble), *burčat'* (to grumble), *burknut'* (growl out), *gluhoye vorčanie* (muffled grumbling), *lepetat'* (prattle), *govorit'* (to speak), *govorit' vpolgolosa* (say in an undertone, quietly), *priglušennyj golos* (muffled voice), *tiho proiznesti pro sebâ* (pronounce to oneself quietly), *gromko rugat'sâ* (to curse loudly), *razrazit'sâ rugatel'stvami* (burst into curses), *raskaty* (peals), *rokot* (rumble), *namekat'* (to hint), *razmyšlât'* (to think over / reflect), *upominanie* (mentioning), *počtitel'no kivnul emu golovoj* (to nod a head with

respect).

In total, 20 LUs and phrases were found. Some of them that are *close synonyms*²⁹ were merged into the same group as they have very similar meanings. For example, *bormotat'* (*to mutter*) was merged with *bormotanie* (*muttering*), while *vorčat'* (*to grumble*) is very similar to *burčat'* (*to grumble*).

All LUs and phrases in the ST were arranged in two groups:

- expressed with synonymic lexical units or phrases;
- expressed with different, not synonymic lexical units or phrases.

The first group contains 60% of the units that are translated with the verb *bormotat'* (*to mutter*) and its derivatives: *zabormotat'* (*to start to mutter*; prefix *za* adds the information about the initial stage of the action), *probormotat'* (*to finish muttering*, prefix *pro* describes the finalizing of the action), *bormotanie* (*muttering*, a verbal noun,) as well as the phrases with this verb: *bormotat' chto-to* (*to mutter something*), *bormotat' sebe pod nos* (*to mutter under one's breath*), *ozabočennoe bormotanie* (*preoccupied muttering*).

The other 40 % of the units belong to the second group and are distributed among the LUs of different semantic value:

- the LUs / phrases that are *distant synonyms*³⁰ and belong to the semantic field *verbs of speaking*;
- the LUs / phrases that do not belong to the semantic field *verbs of speaking*.

The former subgroup consists of: a) the VoS that keep the MoSC or another CoNS, for instance, *vorčat'* (*to grumble*), *burčat'* (*to grumble*), *lepetat'* (*prattle*) and b) the VoS that do not keep the MoSC or the CoNS and indicate only the process of speaking like *govorit'*, *skazat'* (*to say*).

²⁹ If the synonymic words have more semantic features in common, they are *close synonyms*. If the synonymic words have less semantic features in common, they are *distant synonyms*. Levkovskaya gives the examples of *close* and *distant synonyms* using the German verbs of movements: *laufen* and *rennen* are *distant synonyms*, *rennen* and *sausen* – *close synonyms* (Levkovskaya 2013).

³⁰ See footnote 22.

The LUs that do not belong to the semantic field *verbs of speaking* refer to the latter subgroup, c) LUs/ phrases that differ from the VoS. For instance, the phrase *počtitel'no kivnul emu golovoj (to nod one's head with respect)* that introduces the act of moving has a significant distinction from the act of speaking. The results on both groups and the subgroups are presented in Table 4.

Table 4. The results of translations of the English MoS verb *mutter* arranged into two groups

<i>to mutter</i>			
<u>1-st group</u> synonymic lexical units or phrases	<u>2-nd group</u> distant synonyms / not synonymic lexical units or phrases		
	semantic field <i>verbs of speaking</i>		out of semantic field <i>verbs of speaking</i>
<i>bormotat'</i>	a) the VoS that are distant synonyms of <i>bormotat'</i>	b) the VoS that are not synonyms of <i>bormotat'</i>	c) LUs/phrases that differ from the VoS
with the MoSC or the CoNS	with the MoSC or another CoNS	without the MoSC or the CoNS	-
60 %	40 %		

In the corpora we found 95 samples with the verb *mumble*. The translations of *mumble* are the following:

bormotat' – (*to mumble*), *mâmlit'* (*mumble*), *bubnit'* (*chant*), *burčat'* (*grumble*), *vorčat'* (*grumble*), *boltat'* (*babble*), *šamkat'* (*mumble*), *cedit'* (*speak through clenched teeth / decant*), *myčat'* (*moo*), *zapnut'sâ* (*stumble*), *upomânut'* (*mention*), *otdelyvat'sâ* (*get rid of*), *otozvat'sâ* (*respond*), *vozrazit'* (*object*), *otvetit'* (*reply*), *progovorit'* (*zapletaûšimsâ âzykom* (*speak thick*), *prostonat'* (*moan*), *žalovat'sâ* (*complain*), *pereživat'* (*relive*), *voročat'sâ* (*toss and turn*), *soobšit' po racii* (*report by radio*).

In total, 21 LUs were found. Some of them have very similar meanings (*close synonyms*) and we merged them into the same group. For example, *bormotat'* (*to mumble*) was associated with *mâmlit'* (*mumble*), while *vorčat'* (*to grumble*) is very similar to *burčat'* (*to grumble*). As in the case of the translations of *mutter* all LUs / phrases of the TT were organized in two groups:

- expressed with the synonymic lexical units or phrases;

- expressed with different, not synonymic lexical units or phrases.

The first group consists of 75% of the units that are translated with the verbs *bormotat'* / *mâmlit'* (to mumble) and its derivatives (*bormotat' pod nos* (to mumble under one's breath), *edva smog probormotat'* (could hardly mumble), *nasmešlivo bormotat'* (to mumble with derision), *bormotat' kak vo sne* (to mumble as if in a dream), *s užasom bormotat'* (to mumble with horror).

The other 25% of the LUs is of the second group that presents the units whose semantics is of different value:

- the LUs that belong to the semantic field *verbs of speaking*;
- the LUs that do not belong to the semantic field *verbs of speaking*.

The verbs and phrases that belong to the semantic field *verbs of speaking* and keep the MoSC or the CoNS (another, adopted) can be estimated as a) distant synonyms: e.g. *bubnit'* (chant), *progovorit' zapletaûšimsâ âzykom* (speak thick), *šamkat'* (mumble), *cedit'* (speak through clenched teeth / decant), *myčat'* (moo) as they all have one common semantic feature: *indistinctly*.

Those that do not keep the MoSC or the CoNS belong to b): they describe the act of speaking (e.g. *otvetit'* (reply), *otozvat'sâ* (respond), *žalovat'sâ* (complain) etc. This subgroup b) is rather numerous.

The other LUs describe the activities that differ from the act of speaking: (*otdelyvat'sâ* (get rid of), *pereživat'* (relive), *voročat'sâ* (toss and turn), *prostonat'* (moan)); this subgroup c) is not numerous. The results are presented in Table 5.

Table 5. The results of translations of the English MoS verb *mumble*
arranged into two groups

<i>to mumble</i>	
<u>1-st group</u> synonymic	<u>2-nd group</u> distant synonyms / not synonymic lexical units or phrases

lexical units or phrases	semantic field <i>verbs of speaking</i>		out of semantic field <i>verbs of speaking</i>
<i>bormotat'</i>	a) the VoS that are distant synonyms of <i>bormotat'</i>	b) the VoS that are not synonyms of <i>bormotat'</i>	c) LUs/phrases that differ from the VoS
with the MoSC or the CoNS	with the MoSC or another CoNS	without the MoSC or the CoNS	-
75 %	25 %		

After comparison of the LUs used to translate *mutter* and *mumble* we can draw several conclusions:

1. The most numerous variant of translations of *mutter* and *mumble* is the Russian verb *bormotat'* and its derivatives. The only difference: *mutter* is translated as *bormotat'* in 60% of all analysed samples while *mumble* is transformed into *bormotat'* in 75% of the samples.
2. In translations the verb *mutter* is realised as a verb, verbal noun, noun and phrase; the verb *mumble* is translated only as a verb and phrase.
3. Some of the translations of *mutter* have the evidence of the loudness, e.g. *gromko rugat'sâ* (to curse loudly) – *govorit' vpolgolosa* (say in an undertone, quietly), while the translations of *mumble* have no evidence of the volume of speech.
4. Metaphor was found only in the translations of *mumble* (*cedit'* (speak through clenched teeth / decant), *myčat'* (moo)).

1.4.2 Comparison of the semantic features of *mutter* / *mumble* in the source texts and their translations in the target texts

The second step is the comparison of the semantic features of *mutter* / *mumble* in the ST and their translations in the TT. We referred to the explanatory dictionaries (Ru-Ru) in order to correlate the semantic features of the verbs in the ST with the features of the LUs and phrases in the TT and found the following explanations:

Mutter

- *bormotat'* (to mutter) is explained as *to talk quietly, fast and indistinctly* (Dahl's

Dictionary);

- *vorčat'* (to grumble) is to speak softly and indistinctly in an irritable tone expressing displeasure, annoyance, etc. (CDCRL);
- *lepetat'* (to prattle) describes the action when the character speaks indistinctly, incoherently or use the language that is incomprehensible to the listener (CDCRL);
- *govorit'* (to speak) has the meaning (among the 6 others) to possess an oral speech, have an ability to pronounce words, phrases; to have a good command of a foreign language (Popular);
- *rugat'sâ* (to curse) means to speak loudly and excitedly, scolding or denouncing someone or something (CDCRL);
- *raskaty* (peals) is explained as intermittent far spread sounds of music, human voice, nightingale, etc. (CDCRL);
- *rokot* (rumble) is described as a melodic and monotonous cooing sound; hum or noise similar to that sound (Ushakov's Dictionary);
- *namekat'* (to hint) names the action when the protagonist does not speak directly; gives to know, to feel indirectly (Dahl's Dictionary);
- *razmyšlât'* (to think over) has the meaning to go deep in thoughts about something (Ushakov's Dictionary);
- *upominanie* (mentioning) means to touch someone or something in speech, story, etc. in passing (CDCRL);
- *počtitel'no kivnut' golovoj* (to nod a head with respect);

Mumble

- *bormotat'* (to mumble) is explained as to talk quietly, fast and indistinctly (Dahl's Dictionary);
- *mâmlit'* (to mumble) has the meaning to speak slowly, indistinctly and listlessly (CDCRL);
- *bubnit'* (chant) is explained as to speak fast, monotonously, indistinctly (Ozhegov & Shvedova's Dictionary);
- *vorčat'* (to grumble) is to speak softly and indistinctly in irritable tone expressing displeasure, annoyance, etc. (CDCRL);
- *boltat'* (to babble) means to talk rapidly and continuously about something insignificant (Ozhegov & Shvedova's Dictionary) and describes three possible senses: 1) to hold an easy conversation about something unimportant; 2) to spread a rumour;

3) *to speak any foreign language fluently* (CDCRL);

- *šamkat'* (*mumble*) has the meaning *to speak indistinctly because of the lack of teeth* (CDCRL);

- *cedit'* (*speak through clenched teeth / decant*) names the action when the character *strains the words through clenched teeth; speaks slowly, indistinctly, reluctantly* (Dahl's Dictionary);

- *myčat'* (*moo*) is *to produce inarticulate sounds similar to mooing* (Ushakov's Dictionary);

- *zapnut'sâ* (*stumble*) nominates the action when the protagonist *suddenly breaks a speech, stops short* (Ozhegov & Shvedova's Dictionary);

- *upomânut'* (*mention*) means *to touch someone or something in speech, story, etc. in passing* (CDCRL);

- *otdelyvat'sâ* (*to get rid of*) is explained as *to get rid of someone or something (usually unpleasant)* (CDCRL);

- *otozvat'sâ* (*to respond*) describes the action when somebody *expresses opinion about someone or about something; assesses someone or something* (CDCRL);

- *vozzazit'* (*to object*) has the meaning *to claim disagreement with someone or something; to express a different view arguing against something* (Popular)

- *otvetit'* (*to reply*) is the act of speaking when somebody *gives a reply, responds* (Ozhegov & Shvedova's Dictionary);

- *progovorit' zapletaûšimsâ âzykom* (*to speak thick*) has the following explanation:

- *prostonat'* (*to moan*) means *to moan, groan, give painful sighs; cry, grieve* (Dahl's Dictionary);

- *žalovat'sâ* (*to complain*) nominates the action when dissatisfaction or complaining about something is expressed (Ushakov's Dictionary);

- *pereživat'* (*to relive again*) is *to experience any feeling (excitement, anxiety, etc.) in connection with something, responding to anything* (CDCRL);

- *vorocat'sâ* (*to toss and turn*) has the meaning *to turn over from side to side, back and forth* (Ushakov's Dictionary);

- *soobšit' po racii* (*to report by radio*) is explained as *to inform using a portable radio station* (CDCRL).

It is evident that there are only two equal LUs obtained at translations of *mutter / mumble* from the ST to the TT: *bormotat'* (*to mutter / mumble*) and *vorčat'* (*to grumble*). The other translations are different: from *distant synonyms* to the LUs / phrases whose semantics are very far from the initial sense of *mutter / mumble*. Of course, their appearance is subjective and depends on the context, the different linguistic pictures of the world and, consequently, the translator's choice. But our task is to analyse the results and not the reasons of this or that choice of a LU: we just state the data.

1.4.3 Distribution of the semantic features of *mutter / mumble* (source texts and target texts) in accordance with the roles of the Qualia Structure

The received features were processed in order to distribute them in accordance with the roles of the Qualia Structure (Constitutive, Formal, Telic, Agentive).

1.4.3.1 Distribution of the semantic features of *mutter / mumble* in the ST and TT (Constitutive role)

The physical properties of *mutter / mumble* are presented in the box of the Constitutive role. In the ST the characteristics *quietly and indistinctly / distinctly* were highlighted. The features in the TT are the following: regarding *mutter* the characteristic *quietly* was kept and supplemented with *loudly*; *mumble* partly kept *quietly*, but did not obtain *loudly*; concerning *indistinctly / distinctly* there were no changes in the translations of both verbs. Several new physical features appeared: *fast (mutter / mumble)*, *slowly (mumble)*, *non-standard pausation (mutter / mumble)*, *monotonously (mumble)*, *continuously (mumble)*. The distinctions between the verbs are evident in the TT. The samples were subdivided into those with *mutter* and *mumble*. Table 6 shows the information on the verbs' physical features got from the TT³¹:

Table 6. Correlation of the verbs used to translate *mutter* and *mumble*

³¹ As the number of samples is different (65 for *mutter*, 95 for *mumble*) we present the results in percentage terms.

(physical features in the TT)

Verbs	LUs used to translate <i>mutter</i> (of 65 s.)	LUs used to translate <i>mumble</i> (of 95 s.)
Physical features		
<i>articulateness 1: indistinctly</i>	41%	36%
<i>articulateness 2: distinctly</i>	27%	39%
<i>volume: quietly</i>	73%	66%
<i>volume: loudly</i>	3%	-
<i>tempo: fast</i>	60%	60%
<i>tempo: slowly</i>	-	15%
<i>rhythm: non-standard pausation</i>	3%	8.5%
<i>manner of pronunciation 1: monotonously</i>	-	4%
<i>manner of pronunciation 2: continuously</i>	-	3%

The results shown in Table 6 indicate that *indistinctly* is in 41% of LUs used to translate *mutter* and in 36% of LUs used instead of *mumble* in the TT; that is, almost equally. The feature *distinctly* is more frequent in the translations of *mumble* – 39%; in case of the translations of *mutter* it appears in 27 % of samples. *Mutter* is ‘quieter’ than *mumble* (73 % and 66 % respectively). The samples with the physical feature *loudly* occur only in translations of *mutter* in the TT and they are not numerous: 3 %. Another physical feature, *fast*, is on the other hand very numerous: it occurs in 60 % of translations of *mutter* and *mumble*. Only the translations of *mumble* contain the characteristics *slowly* (15%), *monotonously* (4 %) and *continuously* (3 %). Tempo rhythmic imperfection of the speech is presented with *non-standard pausation*: 3 % of translations of *mutter* and 8.5 % of translations of *mumble*.

The common physical characteristics of the translations of *mutter* and *mumble* are speaking *indistinctly* / *distinctly*, *quietly* and *fast*, sometimes with *non-standard pausation*. Samples of Fragment 1 illustrate this idea:

Fragment 1 of the *Parallel Corpora within the Russian National Corpora*
and the *ABBYY Lingvo Corpora* with the verbs *to mutter* / *mumble*

35. “Scraps began to <i>mutter</i> something	35. Лоскутушка <i>забормотала</i> (<i>began to</i>	<i>it</i>	<i>in</i>
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about 'hoppity, poppity, jumpity, dump!' but no one paid any attention to her." (<i>The Patchwork Girl of Oz</i> . Baum, L. F.)	<i>mutter</i>) что-то вроде: "Хоппиты-попиты-прыгскок! " – но никто не обратил на нее внимания.	
52. "'Er...' mumbled Jezal". (<i>The Blade Itself</i> . Abercrombie, J. 2007)	52. – Э-э... – снова <i>промямлил</i> (<i>mumbled</i>) Джезаль.	
18. "'They're in here somewhere,' they heard him <i>mutter</i> , 'probably hiding.'" (<i>Harry Potter and the Sorcerer's Stone</i> . Rowling, J. K.)	18. Они где-то здесь, – услышали дети озабоченное <i>бормотание</i> (<i>muttering</i>), – должно быть, прячутся.	<i>distinctly</i>
28. "'I saw all the lights on and thought there might be trouble,' Garp <i>mumbles</i> ." (<i>The World According to Garp</i> . Irving, J. 1976)	28. – Я увидел, что в доме все огни зажжены, и подумал, может, что случилось, – <i>пробормотал</i> (<i>mumbled</i>) Гарп.	
27. "Ralph stood away from the pile and put the glasses into Piggy's groping hands. His voice subsided to a <i>mutter</i> . 'Jus' blurs, that's all'" (<i>Lord of the Flies</i> . Golding, W.)	27. Ральф встал, отошел от костра и сунул очки в беспомощно шарившую Хрюшину руку. Тот уже едва слышно <i>ленетал</i> (<i>prattle</i>). – Все расплывается.	<i>quietly</i>
30. "Entreri noted the approach of Jarlaxle and Athrogate—mostly from the sputtering and grumbling of the obviously thoroughly shaken dwarf. 'Ought to hit 'em both,' he <i>mumbled</i> ." (<i>Road of the Patriarch</i> . Salvatore, R.)	30. К ним подошли Джарлакс с Атрогейтом; дворф дрожал всем телом и <i>бубнил себе под нос</i> (<i>chanted under his breath</i>): – Надавать бы им обеим.	
62. "You will take care to open your teeth when you speak; to articulate every word distinctly; and to beg of Mr. Harte, Mr. Eliot, or whomsoever you speak to, to remind and stop you, if you ever fall into the <i>rapid</i> and unintelligible <i>mutter</i> ." (<i>Letters to His Son by the Earl of Chesterfield, on the Fine Art of Becoming a Man of the World and a Gentleman, 1746 – 47</i> . Philip Stanhope, 4th Earl of Chesterfield)	62. Постарайся при этом открывать как следует рот, отчетливо произносить каждое слово, и попроси м-ра Харта, м-ра Элиота и всех, с кем ты будешь говорить, напоминать тебе об этом и прерывать всякий раз, когда ты будешь сбиваться на <i>скороговорку</i> (<i>patter</i>) и на невнятное <i>бормотание</i> (<i>mutter</i>).	<i>fast</i>
17. "'Shake'em off...shake 'em off,' he would <i>mutter</i> whenever he did this." (<i>Harry Potter and the Sorcerer's Stone</i> . Rowling, J. K.)	17. – Избавимся от погони... от хвоста... – <i>бормотал</i> (<i>muttered</i>) он в этих случаях.	<i>pausation non-standard</i>

8. "He had understood very well I did not doubt his ability to steer a ship. In a voice that quavered a bit he asked me why did I say that? I had been 'no end kind' to him. I had not even laughed at him when—here he began to <i>mumble</i> —'that mistake, you know—made a confounded ass of myself.'" (Lord Jim. Conrad, J.)	8. Он прекрасно понимал, что я не сомневаюсь в его способности стоять у штурвала. Слегка дрожащим голосом он спросил меня – почему я это сказал? Я был "так добр" к нему. Я даже не посмеялся над ним, когда... тут он <i>запнулся (stumbled)</i> ... "когда произошло это недоразумение... и я сваял такого дурака".	
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It is important to note that *fast* is included in the semantics of the verb *bormotat'* (*to talk quietly, fast and indistinctly*) which is the most frequent variant in the translations of *mutter* / *mumble* (60 % – 75 % respectively). For this reason, translators do not add the accompanying LU specifying the feature *fast*. We found only one sample with *mutter* where the translator intensified *fast* having added the LU *skorogovorka (patter)* to *bormotanie (mutter)* (Fragment 1, sample 62³²).

The principal distinctions between the LUs in the TT regarding the physical properties are the following: only in the translations of *mutter* does the character speak *loudly* and only in the translations of *mumble* is speech produced *slowly, monotonously* and *continuously*. Samples of Fragment 2 illustrate this idea:

Fragment 2 of the *Parallel Corpora within the Russian National Corpora*
and *ABBY Lingvo Corpora* with the verbs *to mutter / mumble*

55. "The keeper of the wine-shop stopped to strike the wall with his hand and <i>mutter a tremendous curse</i> ." (<i>The Tale of two Cities</i> . Dickens, C.)	55. Хозяин винной лавки задержал шаг и, стукнув кулаком по стене, <i>громко выругался (cursed loudly)</i> .	<i>loudly</i>
29. "Arthur finished pouring refills and waddled off, <i>mumbling</i> ." (<i>Paradox Alley</i> . DeChancie, J.)	29. Кларк наполнил все чашки и проковылял прочь, <i>все время что-то бормоча себе под нос (mumbling under his breath continuously)</i> .	<i>continuously</i>

³² The numeration of the samples in Fragment 1 and the following Fragments is kept as it is in the Corpus of our research.

76. “He stamped around <i>all that day</i> <i>mumbling</i> that there had been nothing wrong with the sign the way it was, and that there never was a wizard who knew when to leave well alone.” (<i>The Innkeeper's Song</i> . Beagle, P.)	76. Он <i>весь день</i> бродил по дому и <i>бубнил</i> (<i>mumbling all the day</i>) себе под нос, что вывеска, мол, и так была вполне себе ничего и что волшебники никогда не умеют вовремя остановиться.	<i>монотонно</i>
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The feature *slowly* is included in the semantics of *mâmlit'* (*to speak slowly, indistinctly and listlessly*) which is the translation of *mumble*: We have not found any samples with the additional indication of it.

The last distinction between *mutter* and *mumble* is a metaphor: only the samples with *mumble* have a metaphor in the TT. The samples of Fragment 3 show it: the speech of the protagonist of sample 58 is characterized by the use of metaphor; he *spoke through clenched teeth / decanted* as well as the protagonist of sample 88 whose manner of speaking is *mooring*.

Fragment 3 of the *ABBY Lingvo Corpora*
with the verb *to mumble*

58. “The other tiptoed across the promenade to peer through the door and returned <i>mumbling</i> .” (<i>Elmer Gantry</i> . Sinclair, L.)	58. Второй на цыпочках подошел к двери, заглянул внутрь и, вернувшись, <i>процедил</i> (<i>spoke through clenched teeth / decanted</i>).
88. “Ah, <i>mumbled</i> Logen round his mouthful of plant.” (<i>The Blade Itself</i> . Abercrombie, J.)	88. – А-а, – <i>промычал</i> (<i>moored</i>) Логен с набитым ртом.

It is interesting to note that the physical features of the Constitutive role prevail over the features of the other roles.

1.4.3.2 Distribution of the semantic features of *mutter* / *mumble* in the ST and TT (Formal role)

Regarding the Formal role that presents the main property of *mutter* / *mumble* (to produce the act of speaking – *to say*) there is a change in the TT. Sometimes protagonists do not speak but *nod a head, toss and turn, think over, relive*. It means that the Formal role

obtains new properties: *to move* and *to think*.

1.4.3.3 Distribution of the semantic features of *mutter* / *mumble* in the ST and TT (Telic role)

The Telic role kept the characteristic *excitedly* in the TT: the verbs *mutter* / *mumble* are transformed into the other LUs or phrases with the feature *excitedly*. Sample 55 of Fragment 4 illustrates this idea: the keeper of the wine-shop being excited *struck the wall with his hand* and *muttered a tremendous curse* in the ST; in the TT he *cursed loudly*. The translator shifted the focus of attention from the MoS (*indistinctly*) to the emotional state of the speech producer (*excitedly*) having changed *mutter* in the ST to *curse* in the TT. Sample 49 presents the case when the translator intensified the feature of *excitedly* having added *with horror*. The character of the ST *mumbled*, and it is unknown whether he is frightened or not, excited or not. There is clear evidence that the speaker of the TT is frightened and very excited as he *mumbled with horror*.

Fragment 4 of the *ABBY Lingvo Corpora* with the verbs *mutter* / *mumble*

55. “The keeper of the wine-shop stopped to strike the wall with his hand and <i>mutter a tremendous curse</i> .” (<i>The Tale of two Cities</i> . Dickens, C.)	55. Хозяин винной лавки задержал шаг и, стукнув кулаком по стене, <i>громко выругался</i> (<i>cursed loudly</i>).
49. “The vials of anthrax...’ he <i>mumbled</i> , but it was loud enough to be heard.” (<i>Map of Bones</i> . Rollins, J.)	49. – Сибирская язва... – <i>с ужасом пробормотал</i> (<i>mumbled with horror</i>) он себе под нос, но женщина все же его слышала.

It is relevant to note that not all translations of *mutter* / *mumble* have the characteristic *excitedly*. Regarding the translations of *mutter* / *mumble* we found 9 / 21 samples respectively: e.g. *worried muttering* (RNC), *an agitated and incoherently muttered message* (RNC), *burst into curses* (RNC); *mumbled, mumbled, a lot of names, snatches of sentences, all mixed up* (RNC), *mumbled, staring into space with wide, unseeing eyes*

(RNC), *mumble, tremble, unable to utter a word* (RNC). There are twice as many translations of *mumble* than *mutter* in the TT that have the characteristic *excitedly*.

The samples of Fragment 5 illustrate the characteristic *negative connotation*. For example, the appraisal given to the speech producer (Fragment 5, sample 38). His MoS (*muttered gloomily*) gives rise to the negative attitude to speech of this kind. The MoS of another man (Fragment 5, sample 92) also has the negative appraisal (*grumbling*) in the TT. The reason for *grumbling* is in the emotional state of the speaker: he believes he is *wasting his time*.

Fragment 5 of the *National Corpus of Russian Language* and
with the verbs *to mutter / mumble*

38. “‘Go to the dogs as likely as not,’ he answered in a <i>gruff mutter</i> .” (<i>Lord Jim</i> . Conrad, J.)	38. – Вероятно, отправлюсь ко всем чертям, – <i>угрюмо пробормотал (muttered gloomily)</i> он.
92. “‘He gulped the drink and went back to work, <i>mumbling</i> about the waste of his time and talent on slaves.” (<i>Guardians of the Keep</i> . Berg, C.)	92. Тот отпил глоток и продолжил, <i>ворча (grumbling)</i> о том, что он впустую растрчивает свое время и талант на рабов.

It is important to note that when the translations keep the MoSC, negative connotation is also kept; if the MoSC is not kept, negative connotation is lost. Negative connotation is lost when the translator changes *mumbled* with the MoSC into the more neutral *replied* (Fragment 6, sample 34). The other translation (Fragment 6, sample 19) lost not only the MoSC but the LU itself: in the ST Harry *heard* Madam Hooch *mutter*, in the TT he just *heard* her words, not appraised her MoS.

Fragment 6 of the *National Corpus of Russian Language* and
with the verbs *to mutter / mumble*

34. “‘Danke,’ Mandy <i>mumbled</i> as they climbed the stairs.” (<i>Map of Bones</i> . Rollins, J.)	34. – Danke, – <i>ответила (replied)</i> Мэнди, и они стали подниматься по ступеням.
19. “‘Madam Hooch was bending over Neville, her face as white as his. ‘Broken wrist,’ Harry <i>heard her mutter</i> . ‘Come on, boy — it's all right,	19. Мадам Самогони, с лицом не менее белым, чем у Невилля, склонилась над мальчиком. Сломал запястье, – <i>услышал</i>

up you get” (Harry Potter and the Sorcerer's Stone. Rowling, J. K.)	(heard) Гарри. Ну, давай, малыш, вставай – ничего страшного.
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1.4.3.4 Distribution of the semantic features of *mutter* / *mumble* in the ST and TT (Agentive role)

After the analysis of the samples in the ST, the verbs' initial sense (the Agentive role) is specified as *dissatisfaction*. In the TT this feature is kept: *dissatisfaction* influenced the protagonist, Good, who called someone a *scoundrel* and promised that the person would pay for some deeds (sample 31).

(31 a) ST (Eng.): “‘If ever I get the chance you shall pay for that, you *young hound!*’ I heard Good *mutter* beneath his breath.” (King Solomon's Mines. Haggard, H. R.)

(31 b) ST (Rus.): В это время я вдруг услышал, как Гуд *пробормотал* про себя: – При первом же удобном случае ты мне заплатишь за это, *негодяй!*

(31 c) Our back-translation of (31 b): At this time, I suddenly heard Good *mutter* to himself: "At the first opportunity you'll pay for that, you *scoundrel!*"

The attribute *dissatisfaction* belongs to *mumble* as well (e.g. sample 32). The character knows that the person they deal with *will be screaming* until they go down and it irritates him and makes him feel *dissatisfied* with the state of affairs. In sample 31 the *dissatisfaction* of the speaker becomes apparent because of his anger. In sample 32 the protagonist realizes that nothing can be changed as the screaming person is a chief and the only possible thing in this situation is *to moan* showing *dissatisfaction* and hasten the step.

(32 a) ST (Eng.): “‘She’s not going to stop screaming until we go down there, is she?’ I *mumbled*, holding her elbow to help her to her feet.” (Devil Wears Prada. Weisberger, L.)

(32 b) ST (Rus.): – Она ведь наверняка будет кричать, пока мы не спустимся, – *простонала* я и поддержала Лили за локоть, помогая ей подняться.

(32 c) Our back-translation of (32 b): “‘She's sure to be screaming, until we go down,’ – I *moaned* and supported Lily by the elbow, helping her to her feet.

1.4.4 Brief summary of the features kept, lost or obtained in translation of *mutter / mumble*

A brief summary of the characteristics kept, lost or obtained in translation of *mutter / mumble* is the next step. The features of the Constitutive role look as follows: *indistinctly / distinctly (mutter / mumble)*, *quietly (mutter / mumble) / loudly (mutter)*, *fast (mutter / mumble) / slowly (mumble)*, *non-standard pausation (mutter / mumble)*, *monotonously (mumble)*, *continuously (mumble)*. The object's property, *to say*, is kept in the Formal role and two more properties are obtained: *to move* and *to think*. The feature of the Telic role, responsible for the object's purpose, retains *excitedly* in the TT. The component of the Agentive role in the TT is the same: *dissatisfaction*. Table 7 represents the gains and losses of the features of *mutter / mumble* in the translation process.

Table 7. The Qualia Structure – analysis 3 of the translations of the English MoS verbs *mutter / mumble* (ST – TT)

Part of GLM Structure	Roles	Meaning of <i>mutter / mumble</i> (ST)	Meaning of translations (TT)
Qualia Structure	Constitutive (CoNS+MoSC)	<i>quietly</i> <i>indistinctly</i>	<i>quietly / loudly</i> <i>indistinctly / distinctly</i> <i>fast / slowly</i> <i>non-standard pausation</i> <i>monotonously</i> <i>continuously</i>
	Formal	<i>say</i>	<i>say</i> <i>think</i> <i>move</i>
	Telic	<i>excitedly</i> <i>negative connotation</i>	<i>excitedly</i> <i>negative connotation</i>
	Agentive	<i>dissatisfaction</i>	<i>dissatisfaction</i>

It is evident that the most changes occurred with the Constitutive role. The Formal role has two more characteristics not connected with speech activity.

1.4.4.1 Treatment of the MoSC and the CoNS of *mutter / mumble* in the TT

The following step is the clarification of keeping or losing the MoSC and the CoNS. With reference to this we would like to return to the results of the samples' translations: the percentage of the general number of samples obtained after the identification of *mutter / mumble* in the ST and TT is presented in Table 8.

Table 8. The results of Russian translations of English MoS verbs *mutter / mumble* with the CoNS, the percentage of the general number of the samples (160)

	Translation from ST into TT	%	MoSC	CoNS
1.	<i>bormotat'</i> (to mutter / mumble), <i>mâmlit'</i> (to mumble), <i>lepetat'</i> (to prattle), <i>vorčat'</i> (to grumble), <i>šamkat'</i> (to mumble), <i>bubnit'</i> (to chant), <i>boltat'</i> (to babble), <i>cedit'</i> (to speak through clenched teeth / decant)', <i>myčat'</i> (to moo), <i>zapnut'sâ</i> (to stumble), <i>progovorit' zapletaûšimsâ âzykom</i> (to speak thick), <i>raskaty</i> (peals), <i>rokot</i> (rumble)	82.5%	+	+
2.	<i>prostonat'</i> (to moan)	0.6%	+	-
3.	<i>rugat'sâ</i> (to curse loudly)	1.5%	-	-
4.	<i>upomânut'</i> (to mention), <i>upominanie</i> (mentioning)	1.5%	-	-
5.	<i>otozvat'sâ</i> (to respond), <i>otvetit'</i> (to reply), <i>vozzazit'</i> (to object), <i>otdelyvat'sâ</i> (to get rid of)	3.5%	-	-
6.	<i>govorit'</i> (to speak), <i>soobšit' po racii</i> (to report by radio)	5%	-	-
7.	<i>namekat'</i> (to hint)	0.6%	-	-
8.	<i>razmyšlât'</i> (to think over)	0.6%	-	-
9.	<i>žalovat'sâ</i> (to complain)	0.6%	-	-
10.	<i>pereživat'</i> (to relive again)	0.6%	-	-
11.	<i>počtitel'no kivnut' golovoj</i> (to nod a head with respect)	0.5%	-	-
12.	<i>otvernut'sâ</i> (to turn aside), <i>voročat'sâ</i> (to toss and turn)	2.5%	-	-
	Total	100%	+83.1% 16.9%	+82.5% -17.5%

The MoSC is kept in 83.1 % of the samples and the CoNS is kept in 82.5 % of the samples. They are both kept in *bormotat'* (to mutter / mumble), *mâmlit'* (to mumble), *lepetat'* (to prattle), *vorčat'* (to grumble), *šamkat'* (to mumble), *bubnit'* (to chant), *boltat'* (to babble),

cedit (to speak through clenched teeth / decant), *myčat* (to moo), *zapnut'sâ* (to stumble), *progovorit' zapletaûsimsâ âzykom* (to speak thick), *raskaty* (peals), *rokot* (rumble), the sequence number 1 of Table 7.

The LU that contains the MoSC and does not contain the CoNS is *prostonat* (to moan), the sequence number 2 of Table 7.

The LUs that do not contain the MoSC and the CoNS are *rugat'sâ* (to curse loudly), *upomânut* (to mention), *upominanie* (mentioning), *otozvat'sâ* (to respond), *otvetit* (to reply), *vozzazit* (to object), *otdelyvat'sâ* (to get rid of), *govorit* (to speak), *soobšit' po racii* (to report by radio), *namekat* (to hint), *razmyšlât* (to think over), *žalovat'sâ* (to complain), *pereživat* (to relive again), *počtitel'no kivnut' golovoj* (to nod a head with respect), *otvernut'sâ* (to turn aside), *voročat'sâ* (to toss and turn), the sequence numbers 3 – 12 of Table 7. It is evident that the MoSC and the CoNS are kept in the most frequent LUs.

The division into groups according to whether the MoSC and the CoNS are kept or lost looks as follows:

- MoS verbs / derivates / phrases, keeping the same CoNS;
- MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one;
- MoS verbs / derivates / phrases, not keeping the CoNS;
- VoS, not keeping the MoSC or the CoNS;
- Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS.

The translations of *mutter* / *mumble* are placed in compliance with these subgroups.

Table 8 contains the result of this subdivision.

Table 8. The results of Russian translations of English verbs *mutter* / *mumble* (retention or loss of the MoSC, the CoNS, obtaining the new semantic features)

	Variant	Example from TT	Percentage	MoS C	Co NS
1.	MoS verbs/derivates/ phrases, keeping the	<i>bormotat</i> (to mutter / mumble)	60%		

	same CoNS				
2.	MoS verbs/derivates/ phrases, not keeping the same CoNS but adopting another one	<i>mâmlit'</i> (to mumble), <i>lepetat'</i> (to prattle), <i>vorčat'</i> (to grumble), <i>šamkat'</i> (to mumble), <i>bubnit'</i> (to chant), <i>boltat'</i> (to babble), <i>cedit'</i> (to speak through clenched teeth / decant), <i>myčat'</i> (to moo), <i>zapnut'sâ</i> (to stumble), <i>raskaty</i> (peals), <i>rokot</i> (rumble)	20%	82%	80 %
3.	MoS verbs / derivates / phrases, not keeping the CoNS	<i>progovorit'</i> <i>zapletaûšimsâ</i> <i>âzykom</i> (to speak thick), <i>prostonat'</i> (to moan)	2%		
4.	VoS / derivates / phrases, not keeping the MoSC or the CoNS	<i>rugat'sâ</i> (to curse loudly), <i>žalovat'sâ</i> (to complain), <i>upomânut'</i> (to mention), <i>upominanie</i> (mentioning,) <i>otozvat'sâ</i> (to respond), <i>otvetit'</i> (to reply), <i>vozrazit'</i> (to object), <i>otdelyvat'sâ</i> (to get rid of), <i>govorit'</i> (to speak), <i>soobšit' po</i> <i>racii</i> (to report by radio), <i>namekat'</i> (to hint)	13%		
5.	Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS	<i>razmyšlât'</i> (to think over), <i>pereživat'</i> (to relive), <i>počtitel'no kivnut' golovoj</i> (to nod a head with respect), <i>otvernut'sâ</i> (to turn aside), <i>voročat'sâ</i> (to toss and turn)	5%		

The most numerous group of verbs in the TT is group 1 – 60%. The second group in numbers is group 2 – 20 %. The result of LUs belonging to group 3 is 2 %, group 4 has a result of 13 %, and group 5 results in 6 %. It is interesting to note that the MoSC and the CoNS are mainly kept in the translations of *mutter / mumble* from the ST into the TT: they are preserved in 82 % and 80 % respectively.

1.4.5 Evaluation of the translations of *mutter / mumble* in terms of equivalence

The evaluation of the translations of *mutter / mumble* in terms of equivalence is the last step of the third stage. The groups of LUs specified in Table 8 are distributed according to the types of equivalence coined by the linguists (Kade 1968, Hann 1992):

- group 1 – type *one-to-one equivalence*;
- group 2 – type *one-to-many equivalence*;
- group 3 – type *one-to-part of one equivalence* (with the MoSC);
- group 4 – type *one-to-part-of-one equivalence* (without the MoSC);
- group 5 – type *nil equivalence*.

1.4.5.1 Translations of *mutter / mumble* that can be referred to type 1 one-to-one equivalence

The most numerous group (60 %) coincides with the type *one-to-one equivalence*. It has one verb: *bormotat'* (*to mutter / mumble*) (see Table 8). The verb keeps the main semantic features: *indistinctly* and *quietly*. Sample (33) is a classic example of *one-to-one equivalence* as the translator keeps all components of *mutter*'s semantics. Besides keeping the MoSC and the CoNS of the ST, the translation keeps the component *excitedly* (fear) that is of *negative connotation*.

(33 a) ST (Eng.): “I had uttered prayers, fetish prayers, had prayed as heathens *mutter* charms when I was in extremity.” (*The War of the Worlds*. Wells, H.)

(33 b) ST (Rus.): Правда, находясь на волосок от смерти, я *бормотал* молитвы, но механически, так же как язычник *бормочет* свои заклинания.

(33 c) Our back-translation of (33 b): Being within a hair's breadth of death I *muttered* prayers, but I did it automatically, just like a heathen *mutters* abraxases.

Another sample (34) referring to *one-to-one equivalence* presents the translation of *mumble*.

(34 a) ST (Eng.): “‘Stoneworks,’ she said, *mumbling* the word as she chewed. She swallowed, wishing she had a drink.” (*The Little Country*. De Lint, C.)

(34 b) TT (Rus.): – Камни на пустоши, – *пробормотала* она, горько сожалея о том, что поблизости нет ни капли пресной воды, чтобы запить скудный сухой паек.

(34 c) Our back-translation of (34 b): "Stones on the wasteland," she *mumbled* wishing bitterly she had at least a drop of sweet water to wash down the dry rations.

Comparing with the ST there is no change in the TT: *mumble* is translated as *bormotat'*, the MoSC and the CoNS are the same. However, there is a slight change in the context of the TT: the character of the ST eats something and she wishes to have some drink after eating. The translator makes the situation slightly dramatic: the character eats *the dry rations* and strongly needs (*wishing bitterly*) *at least a drop of sweet water to wash it down*.

1.4.5.2 Translations of *mutter* / *mumble* that can be referred to type 2 – one-to-many equivalence

The verbs that keep the MoSC and do not keep the same CoNS, but adopt another one (*mâmlit'* (to mumble), *lepetat'* (to prattle), *vorčat'* (to grumble), *šamkat'* (to mumble), *bubnit'* (to chant), *boltat'* (to babble), *cedit'* (to speak through clenched teeth / decant), *myčat'* (to moo), *zapnut'sâ* (to stumble), *raskaty* (peals), *rokot* (rumble)) belong to the other type of translations, *one-to-many equivalence*; it is the second numerous group: 20%. Since the verbs mentioned above have one physical characteristic, indistinctly, in common, we merged them into one group with the nuclear to *mumble*. Of course, these verbs have some differences. They are not absolute synonyms, but they all have indistinctly as a dominating characteristic.

It would be reasonable to comment that the same dominating characteristic, *indistinctly*, exists in group 1, type *one-to-one equivalence*. And we have to explain the differences. Besides *indistinctly* in the translations of group 2 there are the features that differ from those in group 1: e.g. *to speak fast / slowly, monotonously, continuously, through clenched teeth, with sudden breaks and stops, in an irritable tone expressing displeasure, annoyance, etc.*

The translator (sample 35) changed *mumble* to *grumble* (*burčat' / vorčat'*): the speaker, who *mumbles* in the ST, that is to speak slowly, indistinctly and listlessly (CDCRL), *grumbles* in the TT that is to speak softly and indistinctly in an irritable tone expressing displeasure, annoyance, etc. (CDCRL).

(35 a) ST (Eng.): "He paused long enough to *mumble*, 'This is getting rough,' to nobody, and then dived back in." (*From Here to Eternity*. Jones, J.)

(35 b) ST (Rus.): – Распрямившись, он секунду стоял неподвижно, потом, ни к кому не обращаясь, *буркнул*: «Это мне уже не нравится» – и снова рванулся в бой.

(35 c) Our back-translation of (35 b): Having unbent, he stood still for a second, and then addressing to nobody, *grumbled*, "I don't like it anymore," and rushed in action again.

The character did not like the situation. That is why he *grumbled* showing his irritation. While the physical features are partly changed in translation, the pragmatic feature is kept. The employment of another LU in the TT indicates the translator's wish to achieve a pragmatic effect and to give a more precise definition to the situation.

A more precise definition to the situation is also given by the translator of sample 36: the non-standard pausation presented in the ST was highlighted with *stumble* in the TT; it is not only the physical characteristic of the speech, it is the description of the emotional state of the speaker: his *voice quavered a bit*, he admitted that he *had made a fool of himself*.

(36 a) ST (Eng.): "In a voice that quavered a bit he asked me why did I say that? I had been 'no end kind' to him. I had not even laughed at him when — here he began to *mumble* — 'that mistake, you know — made a confounded ass of myself.'" (*Lord Jim*. Conrad, J.)

(36 b) ST (Rus.): Слегка дрожащим голосом он спросил меня — почему я это сказал? Я был "так добр" к нему. Я даже не посмеялся над ним, когда... тут он *запнулся*... "когда произошло это недоразумение... и я сваял такого дурака".

(36 c) Our back-translation of (36 b): In a voice that quavered a bit he asked me why did I say that? I had been "so kind" to him. I had not even laughed at

him when — here he began to *stumble* — "when this misunderstanding had occurred — and I made a fool of myself."

The translator made one more change: *a confounded ass* of the ST to a *fool*: on account of the main readers of this adventure novel were supposed to be teenagers.

It is interesting to note that the *palette* of translations of *mumble* shows a great deal of variety in comparison with translations of *mutter*: while *mutter* is transformed into 10 LUs in the TT, *mumble* is varied into 20 LUs. One of the samples of changing *mumble* in the TT is a metaphor *moo*.

(37 a) ST (Eng.): “‘Ah,’ *mumbled* Logen round his mouthful of plant.” (*The Blade Itself*. Abercrombie, J.)

(37 b) ST (Rus.): – А-а, – *промычал* Логен с набитым ртом.

(37 c) Our back-translation of (37 b): “‘Ah,’” *mooed* Logen with his mouth full.

The use of this metaphor in the TT is explained easily: the translator changed *mouthful of plant* to *mouth full* and completed the painting having changed *mumbled* to *moo*.

1.4.5.3 Translations of *mutter* / *mumble* that can be referred to type 3 – one-to-part-of-one equivalence with the MoSC

One more group is *one-to-part-of-one equivalence* (the case with the MoSC). It is presented with the verbs *progovorit' zapletaûsimsâ âzykom* (*to speak thickly*), *prostonat'* (*to moan*): the MoSC is kept, the CoNS is lost. This group is the least productive (2%). Reaching equivalence in translation is more complicated as the CoNS is lost. In spite of the fact that these LUs present two different components: physical (*to speak thickly*) and pragmatic (*to moan*), they have one semantic feature in common: *indistinctly*. This physical feature is closely connected with the pragmatic feature *excitedly*. In sample 32 (we repeat this sample) the author uses *mumbled* as the character should speak quietly in order not to be heard by her screaming chief. The translator changes *mumbled* to *moaned* to highlight the component *excitedly*.

(32 a) ST (Eng.): “‘She’s not going to stop screaming until we go down there,

is she?’ I *mumbled*, holding her elbow to help her to her feet.” (*Devil Wears Prada*. Weisberger, L.)

(32 b) ST (Rus.): – Она ведь наверняка будет кричать, пока мы не спустимся, – *простонала* я и поддержала Лили за локоть, помогая ей подняться.

(32 c) Our back-translation of (32 b): “She’s sure to be screaming, until we go down,” – I *moaned* and supported Lily by the elbow, helping her to her feet.

Psychologists define *excitement* as *an emotional state characterized by its potential for impulsive or poorly controlled activity* (Stedman’s Medical Dictionary). The *excitement* can be exhibited differently. The speaker of sample 32 b understands clearly that her chief is a type of person, whose MoS with employees is screaming. But the character can do nothing but have patience if she wants to keep her job. And the only way to show her displeasure is to *moan*: *a person made this long, low sound expressing physical or mental suffering* (ODE). We suppose it is a mental suffering of the protagonist of sample 32.

1.4.5.4 Translations of *mutter* / *mumble* that can be referred to type 4 – one-to-part-of-one equivalence (without the MoSC)

Group 4, type one-to-part-of-one equivalence, is presented with the verbs *rugat’sâ* (*to curse loudly*), *žalovat’sâ* (*to complain*), *upomânut’* (*to mention*), *upominanie* (*mentioning*), *otozvat’sâ* (*to respond*), *otvetit’* (*to reply*), *vozrazit’* (*to object*), *otdelyvat’sâ* (*to get rid of*), *govorit’* (*to speak*), *soobšit’ po racii* (*to report by radio*), *namekat’* (*to hint*). They present the VoS and relate to the group where the MoSC or the CoNS are lost. This group is not numerous (5%). For convenience, we would divide these verbs into 2 subgroups: the verbs of speaking that describe speech production without the clear sign that it is a response to the previous speech situation – *rugat’sâ* (*to curse loudly*), *žalovat’sâ* (*to complain*), *upomânut’* (*to mention*), *govorit’* (*to speak*), *soobšit’ po racii* (*to report by radio*), *namekat’* (*to hint*) and the verbs of speaking that describe speech production with the clear sign that it is a response to the previous speech situation – *otozvat’sâ* (*to respond*), *otvetit’* (*to reply*), *vozrazit’* (*to object*), *otdelyvat’sâ* (*to get rid of*). In the first case, a protagonist is an initiator of speech, while in the second case, s/he is a respondent. Of course, each group can be, in turn, subdivided into the LUs that have a pragmatic component and those that do not. For instance, in the first subgroup the verb

govorit' (to speak) is of neutral connotation, the verb *rugat'sâ* (to curse loudly) is of negative connotation; in the second subgroup the verb *otozvat'sâ* (to respond) is of neutral connotation, the verb *otdelyvat'sâ* (to get rid of) is of negative connotation. Such subdivision indicates that the verbs of group 4, type *one-to-part-of-one equivalence*, are heterogeneous enough not to be placed in the same group 4. However, their quantity is so small (5 %), that we see fit to join them as the VoS without the MoSC or the CoNS. In sample 38 the keeper of the wine-shop *muttered* in the ST: according to ODE s/he says *something in a low or barely audible voice, especially in dissatisfaction or irritation*. Taking into account the Russian linguistic picture of the world in general and the mentality of translator and reader in particular, it is possible to explain the changes made by the translator. The translator changed *muttered a tremendous curse* to *cursed loudly*, as he cannot imagine the man striking the wall with his hand and speaking quietly at the same time.

(38 a) ST (Eng.): “The keeper of the wine-shop stopped to strike the wall with his hand and *muttered* a tremendous curse.” (*The Tale of Two Cities*. Dickens, C.)

(38 b) TT (Rus.): Хозяин винной лавки задержал шаг и, стукнув кулаком по стене, громко *выругался*.

(38 c) Our back-translation of (38 b): The owner of the wine-shop stopped and, banging his fist on the wall, *cursed* loudly.

The MoSC and the CoNS are lost as a result of such transformation. However, the features *excitedly* and *dissatisfaction* are kept.

The MoSC and the CoNS are also lost in the translation of sample 39: *mumble* presenting *speaking very quietly and not at all clearly with the result that the words are difficult to understand* (CCALED), that mostly describes the physical features of the speech, was transformed into *getting off*, that belongs to the pragmatic sphere. Dictionaries explain this action (get off) as the wish to *evade someone or something unpleasant, annoying; dodging anything, confine something inconsequential* (Ozhegov & Shvedova's Dictionary).

(39 a) ST (Eng.): “When Jamie asked me about my day, the best I could do was stare intently at my food and *mumble* one-word answers.” (*The Host*. Meyer,

S.)

(39 b) ТТ (Rus.): Джейми стал меня расспрашивать, как прошел день, но я лишь уткнулась в тарелку, *отделяясь* односложными ответами.

(39 c) Our back-translation of (39 b): Jamie began to question me about my day, but I only buried in the plate *getting off* with the curt answers.

For some reason the protagonist does not want to keep up the conversation and the motive seems to be reasonable. On the other hand, the speaker cannot afford not to answer at all and gets off *with the curt answers*.

1.4.5.5 Translations of *mutter / mumble* that can be referred to type 5 – nil equivalence

Another complexity regarding the reaching of equivalence is connected with the type estimated as *nil equivalence*. This type (group 5) is not productive (5 %). The verbs / phrases belonging to group 5 are *razmyslât'* (*to think over*), *pereživat'* (*to relive again*), (*to nod a head with respect*), *otvernut'sâ* (*to turn aside*), *vorocat'sâ* (*to toss and turn*). There is nothing in common between *mutter / mumble* and these LUs / phrases whether CoNS, MoSC, semantic features or pragmatic meanings. For example, in the case of *počtitel'no kivnut' golovoj* (*to nod a head with respect*), *otvernut'sâ* (*to turn aside*), *vorocat'sâ* (*to toss and turn*) the main property of *mutter / mumble*, *to say*, is changed into *to move*. The verbs *razmyslât'* (*to think over*), *pereživat'* (*to relive again*) relate to the sphere of mental rather than physical activity: the main property is *to think*. The author describes Soames, who speaks to himself rather than thinks, remembering the *bitter days of his divorce* (sample 40 a). The translator makes Soames think, feel and *relieve in his mind* those days.

(40 a) ST (Eng.): “And *mumbling* over in his mind the bitter days of his divorce, he rose to get out of sight, but quickly sat down again.” (*To Let. Galsworthy, J.*)

(40 b) ТТ (Rus.): И, вновь *переживая* в мыслях горькие дни развода, Сомс встал, чтобы уйти, но тотчас поспешно сел на прежнее место.

(40 c) Our back-translation of (40 b): And *reliving* in his mind the bitter days of the divorce, Soames stood up to leave, but then hurriedly sat down on his

place.

Even more distinctions were found in sample 41. In the ST the young boys *muttered a quick hello* to the father of a buxom daughter they take to the cinema, while in the TT they *respectfully nodded him farewell*. The translator *taught manners* to the young boys, making them respect the father of the girl or, at least, pretend that they respect him.

(41 a) ST (Eng.): “He sat on the back porch on the weekends and watched glumly as a never-ending progression of young boys he had never seen before popped out to *mutter* a quick hello before taking his buxom daughter off to the local passion pit. And the grass thrived and grew in a marvellous way.” (*The Lawnmower Man*. King, S.)

(41 b) TT (Rus.): Все уикенды он просиживал на веранде, мрачно наблюдая за нескончаемым потоком все новых и новых парней, вертевшихся вокруг его уже повзрослевшей и полногрудой дочери, меняющихся чуть ли не каждую неделю и каждый раз неизменно уводящих ее в местный кинотеатришко, *почтительно кивающих ему головой* на прощание, а трава тем временем все росла и росла.

(41 c) Our back-translation of (41 b): All the weekends, he used to sit on the veranda, grimly watching the endless stream of ever new guys playing around with his already matured and buxom daughter, changing almost every week and every time invariably leading her away to rather small and bad cinema *respectfully nodding him farewell*, and the grass grew and grew in the meantime.

The translator also changed the phrase *passion pit*³³ to *kinoteatrishko* which means the cinema with the epithets *rather small* and *bad*. The cause for such substitution is that in the Russian linguistic picture of the world there are no drive-in movie theatres and, consequently, no special name for them. One more change: the name of the place where the father usually sat is different: in the ST it is a *back porch* and in the TT it is a *veranda*. The explanation is similar to the previous: the word *veranda* is more in common use than *back porch*.

³³ “Love gallery” is a nickname for the cinemas like “drive-in” [drive-in movie theatre], which (especially in the 1950s) were a popular meeting place for young people.

1.4.6 Concluding remarks

After the analysis of the translations we have made several observations of *mutter* / *mumble* and some conclusions relating to these observations. The observations concern the definition of *mutter* / *mumble*, the specifications of the equivalence types in respect of the translations and the analysis of gains and losses in the translation of these verbs from English into Russian.

The first result of our analysis is the definition of the verbs; their translations into Russian, to be more precise. It is the result of an analysis of the samples in the monolingual and bilingual Corpus, comparing the verbs in the ST with their translations in the TT. The speaker in the TT has the following features: *he / she is a person who represents the act of saying / thinking / moving, who pronounces quietly or sometimes loudly, fast or slowly, indistinctly or distinctly, from time to time having interruption of speech, speaking monotonously and continuously, who is often excited, and this excitement as well as these speech imperfections result in negative connotations.*

The second result is the adaptation of the types of equivalence (*one-to-one; one-to-many; one-to-part-of-one; nil*) to the translations that kept or lost the semantic features of *mutter* / *mumble* or adopted new ones (ST – TT):

- *MoS verbs / derivates / phrases, keeping the same CoNS*, correlate with the *one-to-one equivalence* type and constitute the most numerous group – 60 %. We have seen that the translators have largely maintained the main physical features of *mutter* / *mumble*: *indistinctly, fast* and *quietly* (33 b / c), (34 b / c), (Fragment 1, samples 35, 52) as well as the pragmatic features: *excitedly* (Fragment 1, sample 28), (Fragment 4, sample 49), *negative connotation* (Fragment 1, sample 62), (31 b / c), *dissatisfaction* (Fragment 5, sample 38).
- *MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one* is a counterpart of *one-to-many equivalence*. It is the second numerous group – 20 %. The same CoNS is lost in translation; its substitution is the physical component *indistinctly* (30 b / c), (Fragment 1, sample 30), (Fragment 1, sample 8), (Fragment 3, samples 58, 88). The translations keep the pragmatic features *excitedly* (36 b / c), (Fragment 1, sample 52) and *negative*

connotation (35 b / c), (Fragment 1, sample 28), (Fragment 2, sample 76), (Fragment 5, sample 92).

- *MoS verbs / derivatives / phrases, not keeping the CoNS* relates to *one-to-part-of-one equivalence*, and the quantity of the samples is 2 % of the general number of the samples. It is the least numerous group. The MoSC is kept, the CoNS is lost. The verbs *mutter* and *mumble* are substituted for speaking *indistinctly, excitedly* (32 b / c); the *negative connotation* is kept (32 b / c).
- The group *VoS / derivatives / phrases, not keeping the MoSC or the CoNS* relates to *one-to-part-of-one equivalence*. The amount of samples is 13 %. The MoSC and the CoNS are lost. The verbs / phrases used to translate *mutter / mumble* are the VoS that initiate the speech activity, for example, *to curse loudly* (Fragment 2, sample 55), *to complain* (34 b / c) and the VoS that describes the response, for instance, *otvetit' (to reply)* (Fragment 6, sample 19), *vozrazit' (to object)*, *otdelyvat'sâ (to get rid of)* (39 b / c).
- *Other verbs (not VoS) / LUs, not keeping the MoSC or the CoNS* correlates with *nil equivalence* – 5 %. The features of the roles of the Qualia Structure were lost. However, the equivalence at the pragmatic level is kept: *negative connotation* is kept and even intensified (40 b / c), (41 b / c).

The third result of our analysis is the finding that the verbs to *mutter / mumble* of the ST mainly keep the MoSC (83.1 %) and the CoNS (82.5 %) in translations of the TT. Table 8 (page 73) illustrates the regular occurrence: in 82 % of samples both components exist in a sample, in 18 % these components are absent. We mean here that the MoSC mainly coexists with the CoNS in a sample. In reference to the translations *progovorit' zapletaûšimsâ âzykom (to speak thick)*, *prostonat' (to moan)*, they contain the MoSC and do not have the CoNS. In addition, *to mutter / mumble* underwent some transformations that led to the loss of the MoSC and the CoNS, for example, *to mutter – razmyšlát' (to think over)*, *to mumble – voročat'sâ (to toss and turn)*, *pereživat' (to relive)*. But upon closer viewing it is evident that the pragmatic mechanism of the context can restore the missing fragment of meaning.

Chapter 2

“...let geese
Gabble and hiss, but heroes seek release
From dusty bondage into luminous air.”
(Edna St. Vincent Millay, Sonnet 45)³⁴

CASE STUDY 2, *GABBLE*

2.1 Introduction

The biblical King Solomon was and is known for his wisdom, his wealth and his writings. The writings have been used for quotations that are very popular. One of them runs as follows: “The wise of heart takes orders, but a *gabbling* fool heads for ruin” (Encyclopaedia Britannica). It has something in common with ‘Silence is golden’, a proverbial saying, often used in circumstances where saying nothing is preferable to speaking. Anyhow, *gabble* begins with a bad reputation in this chapter.

When analysing *gabble* we have proceeded in *three stages*:

- first, examining the dictionary entries and defining the main semantic features of *gabble*;
- next, studying the corpora to be sure that these features belong to the verb under study in the context as well, and that possibly there are more semantic features that have not been discovered in the dictionaries;
- finally, comparing the samples in the ST and TT in order to identify the gains and losses in the translation process.

³⁴ <https://www.poetryfoundation.org/poems/148566/euclid-alone-has-looked-on-beauty-bare>

2.2 Analysis of the semantic features of *gabble* obtained from the dictionary entries

2.2.1 Information in the dictionaries

In the first stage we clarified the semantic features of *gabble* obtained from the dictionaries. The main characteristics of *gabble* defined in the dictionary entries are 1) to talk quickly so that people cannot hear you clearly or understand you (OALD); 2) to talk fast or foolishly (M-WD); 3) to talk rapidly and unintelligibly; utter meaningless sounds (ABBY); 4) to utter rapid, meaningless sounds, as a goose does (WNWCD). The dictionaries also provide examples that give one more semantic feature of *gabble* – *excitedly* (to be nervous, to panic): She was nervous and started to *gabble* (OALD); Just calm down, stop *gabbling*, and tell me what has happened (LDCE); He *gabbled* on in a panicky way until he was dismissed (ODE). There are several synonyms of *gabble* having the meaning similar to *gabble*: phrasal verbs *gabble away*, *gabble on*, *gabble off*, *gabble out* (ABBY).

2.2.2 Summary of the dictionary definitions of *gabble* as a verb of speaking

So, the first stage of the analysis, examining the dictionaries, gives the following description of the verb *to gabble*: In the aggregate, the semantic picture presents the protagonist *talking quickly, excitedly and unintelligibly, or foolishly, or even uttering meaningless sounds as a goose: without sense*. The semantic features of *gabble* derived from the dictionaries are distributed into Constitutive, Formal, Telic and Agentive roles according to the Qualia Structure.

2.2.3 Distribution of the semantic features of *gabble* (dictionaries) in accordance with the roles of the Qualia Structure

The Constitutive role offers the physical parameter of *gabble*: quickly. The Formal role's function is to present the main property of *gabble*: to produce the act of speaking – *to say*. However, the protagonist speaks so quickly that it is difficult to understand the message. One more reason for incomprehension specified in the dictionaries is uttering meaningless sounds *like a goose*. Anyhow, incomprehension characterizes the feature of the Telic role: *unintelligibly*. Another feature of the Telic role found in the dictionary entries is *excitedly*. Excitement that in the case of *gabble* is presented with panic or nervousness can explain the physical feature (*quickly*) and pragmatic feature (*unintelligibly*). The message sent from the speaker to the listener cannot be deciphered due to its fast tempo and indistinctness. The message cannot be deciphered either because of the *lack of good sense or judgement* (ODE): this is exactly how the dictionary interprets the definition *foolishly* given to the verb *gabble* in (M-WD). Incomprehension can arise due to the *uttering of meaningless sounds* (ABBYY).

The summing up of the verb's characteristics in accordance with the roles of the Qualia Structure led to the verb's initial sense in the Agentive role being specified as *incomprehensibly*.

Table 1 presents the semantic features of *gabble* distributed as provided by four roles of the Qualia Structure:

Table 1. The Qualia Structure – analysis 1 of the English MoS verb *gabble*

Part of GLM Structure	Roles	Verb's Meaning
Qualia Structure	Constitutive	<i>quickly</i>
	Formal	<i>say</i>
	Telic	<i>excitedly</i> <i>unintelligibly</i> <i>without sense</i>
	Agentive	<i>incomprehensibly</i>

The negative connotation *entered into the picture*. Philip Larkin, a British poet, used *gabble* in his *Marriages* that is also full of negative connotations:

“Adder-faced singularity
Espouses a nailed-up childhood,
Skin-disease pardons
Soft horror of living,
A *gabble* is forgiven
By chronic solitude.”

Unfavourable information like this, in the poem, projects an image of *gabble* as a verb of negative connotation. Is the verb really so *negative*? Examining the monolingual corpora, which is *the second stage*, should cast light on this issue.

2.3 Analysis of the semantic features of *gabble* obtained from the monolingual corpora

In the second stage we examined the information on the semantic features obtained from the corpora, having distributed them among the roles of the Qualia Structure and compared the results with those obtained from the dictionary entries. 158 samples containing *gabble* were found in the monolingual and bilingual corpora; the corpora of newspapers, papers, blogs as well as fiction are in use. Since different genres are taken into consideration, the detection of distinctions in the contexts with *gabble* seems to be relevant. It is important to note that some samples were also taken into consideration, though they do not contain the verb *to gabble*, they contain its derivatives: a noun, a verbal noun and an adjective: for example, ‘the boozy *gabble* of the offenders’ (*n.*), ‘*gabbling* (*adj.*) shadows’, ‘the comic *gabbling* (*vb. n.*) of alleged joker’ (BNC). As they are derivatives of *gabble*, we think it is reasonable to consider them as belonging to the verb and use these samples for obtaining more details.

2.3.1 Semantic features of *gabble* in the monolingual corpora

The semantic features of *gabble* gathered from the dictionaries were checked in order to clarify whether they were changed, lost or kept in the corpora. After the analysis of the samples, we found that the range of the semantic features was changed; each feature got

a more detailed description that is natural for the LUs in the context. The semantic features of *gabble* are corroborated with the following specifications:

- *quickly – fast, in a rush* (BNC);
- *without interruption / briefly – over and over again³⁵, endlessly³⁶, all the way, all night long, invariably, a too long speech gabbled to the death / a few words, for a second, one sentence³⁷* (BNC);
- *unintelligibly – in Portuguese, in an incomprehensible West of Scotland accent, in Welsh, in a foreign language, in an unearthly tongue, in obsolete tongues, something silly, like a half-wit* (BNC), *as odds and ends of purposeless sea-talk nonsense³⁸*;
- *without sense – like a bunch of guinea hens, almost like the quacking of a duck, like screams of a hyena* (Glosbe);
- *excitedly – furiously, nervously, in horror, with fright, in hysteria, in sobs, making a choked confession, as shock and rage choked the words, in panicky voices, boozy* (BNC).

2.3.2 Frequency of usage of semantic and pragmatic features of *gabble*

In accordance with the frequency of usage the features were distributed as follows:

- *quickly – inherent³⁹*
- *unintelligibly - without sense / intelligibly – 29 – 15 / 6 samples;*
- *excitedly – 33 samples*
- *without interruption / briefly – 24 / 5 samples;*
- *negative connotation – 14 samples.*

³⁵ <http://joannenova.com.au/2012/09/lewandowsky-gets-1-7m-of-taxpayer-funds-to-demonize-people-who-disagree-with-him/>

³⁶ <http://www.careerfaqs.com.au/news/news-and-views/troublesome-co-workers-how-to-deal-with-difficult-people/>

³⁷ The features *without interruption* and *briefly* are different: to speak at some length (long) and briefly. They are joined here as they both relate to the same subgroup describing the duration of the speech act.

³⁸ <http://www.darwinproject.ac.uk/observations-on-children>

³⁹ *Inherent* (semantic feature) – existing in something as a permanent, essential, or characteristic attribute (ODE).

All characteristics of a *gabbling* person are in use rather frequently. It is interesting that the results of frequency depend on the usage of the semantic features per sample; the same sample may contain the features relating to several roles. For example, the characteristics *quickly*, *without interruption* and *without sense* in sample (1) belong to the Constitutive and Telic roles:

- (1) “From the table at Winston's left, a little behind his back, someone was talking rapidly and continuously, a harsh *gabble* almost like the quacking of a duck, which pierced the general uproar of the room.” (*Nineteen Eighty-Four*. Orwell, G.)

The person in sample (1) produces the speech that is estimated negatively by the listener, Winston: s/he speaks rapidly, continuously and the timbre of her / his voice is harsh. Winston compares this timbre with the quacking of a duck. That brought the new physical feature – *loudly*, as the quacking pierced the general uproar of the room. Along with the samples in which *gabble* has several semantic features simultaneously, there are samples presenting only one characteristic. In sample (1) *gabble* is referred to the group *without sense*. It is necessary to explain that we have separated the parameters *without sense* and *unintelligibly* intentionally. In the case where a person produces the speech and the speech can be identified as in sample (2), it is the semantic feature *unintelligibly*. The speech is identified as a foreign language and though the listener does not understand it, he / she confirms that it is the speech of a human being.

- (2) “On the shelf beside them a PMR⁴⁰ set was *gabbling* away in a foreign language.” (*A Game of Sudden Death*. Rutherford, D.)

However, it is *a different pair of shoes* when the identification indicates that the sounds produced seem to be not of a human but of an animal nature like in samples (1), (3).

- (3) “Why should everybody *gabble* about me like a bunch of guinea hens?” (*Gone with the Wind*. Mitchell, M.)

⁴⁰ Acronym PMR means Private (or Professional) Mobile Radio (<http://www.acronymfinder.com/PMR.html>).

In this case we estimate the feature as *without sense*: there is definitely no sense in the *quacking of a duck* or *screams of a hyena*. The division of the features into *unintelligibly* and *without sense* is certainly very relative. It is evident that in both cases the speech of a human being is described, but in the group *without sense* the metaphor takes place when the phrase is *applied to an object to which it is not literally applicable* (ODE). The reason we keep to this division is behind the function of the Formal role to present the main property of *gabble*: to produce the act of speaking – *to say*. When *gabbling* is described as *screams of a hyena* or *like a bunch of guinea hens*, or *almost like the quacking of a duck* it is not the act of speaking but the act of screaming.

2.3.2.1 Semantic feature of *gabble*: quickly

So, it is evident that the most frequent characteristic of a *gabbling* person is *quickly*. This feature belongs to the Constitutive role and is *inherent*. The dictionaries interpret the act of *gabbling* as producing the speech *quickly*. The corpora do not reject it. Actually, we found the samples that prove this idea literally:

- (4) “Roirbak *gabbled, quickly*, still not entirely convinced his suspicions were correct.” (*Hermetech*. Storm, C.)
- (5) “Relieved at having thought of something to say, Joseph *gabbled* his small talk *in a rush* of unpractised French, stumbling here and there over his pronunciation.” (*Saigon*. Grey, A.)

However, in the other samples this physical feature exists as *inherent* in the semantics of *gabble*.

2.3.2.2 Semantic features of *gabble*: unintelligibly – without sense / intelligibly

Another pragmatic feature belonging to the Telic role is *unintelligibly*. Unintelligible speech characterizes a person who *gabbles*: in a language unknown to the listener or foolishly. The unknown language is sometimes identified as foreign: *in Portuguese, in an incomprehensible West of Scotland accent, in Welsh*. For instance, Sara identifies the language as Portuguese, however, she does not understand anything as it was too fast for her (6).

(6) “She heard her father exclaim, ‘My soul to the Devil, she will not!’ which brought forth a *gabble* of Portuguese from the visitors that was too fast for Sara to understand but which turned Maria Candida as white as a sheet.” (*Armada*. Gidley, C.)

The speaker of sample (7) complains that s/he cannot hear the actors on the stage because of their manner of speaking: quickly and indistinctly; their speech is incomprehensible: they *gabble*.

(7) One of the problems is that you can hardly hear a word of dialogue, because the actors *gabble*.⁴¹

Sometimes the unknown language is identified as obsolete or absurd: *in an unearthly tongue* (sample 8):

(8) “And this was the most fearful circumstance of all, to see him standing there, *gabbling* in an unearthly tongue.” (*Martin Chuzzlewit*. Dickens, C.)

Alongside with in a language unknown to the listener the feature unintelligibly is also described as a gabble of nonsense, something silly, as odds and ends of purposeless sea-talk (sample 9).

(9) “To complete his strange appearance, Captain Flint sat perched upon his shoulder and *gabbling* odds and ends of purposeless sea-talk.” (*Treasure Island*. Stevenson, R.L.)

The characteristic *without sense* singled out into the separate group as stated above is not as frequent as *unintelligibly* (15 samples). The speech of a person sounds *like a bunch of guinea hens*, *almost like the quacking of a duck*, and even *like screams of a hyena*. In comparison with the definitions of the dictionary entries, the list of the animals in the corpora is enlarged from duck to hen, hyena and duck. There appeared the alternative to the main property of the verb, *to say*, defined in the Formal role: *to scream*. The protagonist does not put any sense into the speech; it is just the production of loud sounds evoked by the unstable emotional state. In sample (10) this state of hysteria is defined as *exaggerated or uncontrollable emotion or excitement* (ODE).

⁴¹ <http://www.abc.net.au/atthemovies/txt/s3246775.htm>

(10) “Now the high voice broke into hysteria, the *gabbling* screams of a hyena, the thudding became louder.” (*The Grapes of Wrath*. Steinbeck, J.)

The *accidental* semantic feature *intelligibly* was found in the corpora as well. The characteristic appears in the samples with direct speech. The message sent to the listener is absolutely understandable: in sample (11) the speaker expresses regret at not being able to change her life in a moment; sample (12) presents the protagonist that expresses astonishment at the uncanny ability of her interlocutor to divine her thoughts.

(11) “‘It’s such a pity’, she *gabbled* on, ‘one can’t go out and buy a new husband or wife the next day, like you do with puppies or kittens.’” (*Polo*. Cooper, J.)

(12) “‘You read my mind, then how could you answer my questions before I had a chance to ask them?’ she *gabbled* and took a deep breath.” (*Lucifer Rising*. Mortimore, J. and Lane, A.)

The samples without direct speech also have the semantic feature *intelligibly*. Protagonists *gabble* about the Jackson movies, about faith, hope, and charity, about his or her risqué past, about how exciting it was at Fifi’s, about how they have to fix your computer (13) etc.

(13) So you call an IT support person and start to *gabble* in your panic about how they have to fix your computer right away.⁴²

2.3.2.3 Semantic feature of *gabble*: excitedly

The feature of the Telic role is *excitedly*. One of the samples found in the monolingual corpus contains the description of the state when people are excited and nervous:

(14) Nervousness affects people in many different ways. Some become tongue-tied; some *gabble away* at twice their normal speed; some become over-polite

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http://www.impactfactory.com/gate/registered/influencing_skills_training_development/registeredgate_1629-5101-72725.html

and say ‘please’ all the time.⁴³

While some people speak non-stop when being nervous (extraverts), the others cannot press out a word when they are excited (introverts). Sample (19) describes the situation when the person is excited: *s/he fumes with frustration*. The speaker, being an introvert, is able to *gabble* only one sentence. It is evident that in sample (19) the physical features *quickly* and *briefly* are *darkened* and the pragmatic features *excitedly* and *unintelligibly* are *lightened*. The person *fumes with frustration* being upset or annoyed, and this feeling influences the speech: *s/he* cannot speak much. The characteristic *talkativeness* (sample 18) gets its opposite meaning – *taciturnity* (sample 19).⁴⁴

It is important to note that *excitedly* and *unintelligibly* are very frequent characteristics. We discovered 33 samples regarding *excitedly* and 29 samples denoting the *unintelligible* speech of the general number of samples (158).

A *gabbling* speaker being excited produces speech *like a half-wit, furiously, nervously, with fright, in horror*. It seems impossible to stay calm in the situation the protagonist of sample (15) found her / himself. There is a present danger to the life of the character and the only thing *s/he* can do is *to gabble* in horror:

(15) “Two of the ruffians seized me, pushing me against the fence, and I could only *gabble* in horror as their leader drew a long, thin stiletto and pulled back my shirt to expose my throat.” (*The White Rose Murder*. Clynes, M.)

Sometimes no less and even more frightening can be the absence of the action similar to those in sample (15), just the face expression (sample 16): implacable dark face. It makes the protagonist stop *gabbling* nervously gradually petering to a halt:

(16) “She was *gabbling* nervously, she realized, gradually petering to a halt as the implacable dark face didn't register any reaction whatsoever.” (*Love by Design*. Lee, L.)

The reasons for being excited can be less threatening. In sample (17) there is a recommendation how to stop *gabbling* when you start a report. At the same time samples

⁴³ <http://www.colinhume.com/callers.htm>

⁴⁴ *Taciturnity* is habitually untalkativeness (American Heritage Dictionary of the English Language).

(15) – (17) relate to negative connotations: this kind of excitement can be described as stress, *a state of mental or emotional strain or tension resulting from adverse or demanding circumstances* (ODE).

(17) Try taking several deep breaths before you start – and take one each time you feel the urge to *gabble* away. Some people recommend a glass of whisky, but that wouldn't help me.⁴⁵

2.3.2.4 Semantic features of *gabble*: without interruption / briefly

The new physical feature of the Constitutive role that appeared in the corpora is connected with the duration of *gabbling* (*over and over again, all the way, endlessly, all night long, invariably; a few words, for a second, one sentence*) and can be defined as *without interruption / briefly*. In spite of the fact that these features present different, we would say opposite durations of the act of speaking, they are joined in the same subgroup: physical semantic features of *gabble*. Here *briefly* is an *accidental* semantic feature. It appears that *accidental* semantic features will pursue us as in *Jabber* (Practical Part II, Case Study 3). Samples (18) and (19) illustrate these features:

(18) “He *gabbled all the way* to the police station about his favourite film noir.”⁴⁶ (*A Midsummer Killing*. Barnes, T.)

(19) “As it was, I just sat there fuming with frustration,⁴⁷ *gabbled one* senseless sentence and went swiftly to where charity is supposed to begin.” (*Thank You for Having Me*. Lipman, M.)

Sample (18) shows the characteristic *without interruption*, sample (19) – *briefly* (an *accidental* semantic feature). As we have already mentioned in the precedent chapters, the characteristics of the Constitutive role can relate to the other role, Telic. We mean

⁴⁵ <http://www.colinhume.com/callers.htm>

⁴⁶ *Film noir* is a style or genre of cinematographic film marked by a mood of pessimism, fatalism, and menace. The term was originally applied (by a group of French critics) to American thriller or detective films made in the period 1944 - 54 and to the work of directors such as Orson Welles, Fritz Lang, and Billy Wilder (OAD).

⁴⁷ *Frustration* - the feeling of being upset or annoyed, esp. because of inability to change or achieve something (OAD).

here that, being a physical feature, it can be a pragmatic feature at the same time. For instance, *without interruption* in sample (18) belongs to the Constitutive role as it describes the speech that lasts a long time, without any pauses. The reason for speaking *without interruption* is the nervousness of the protagonist as he is going to the police station, and it does not matter whether he is a suspected person or a witness; in any case, he is excited and talkative.⁴⁸ And now *without interruption* leads to the pragmatic sphere, and, consequently, to the Telic role, responsible for the object's purposes: the character is excited, therefore, speaks *without interruption*.

So, the characteristic *without interruption* is closely connected with the other characteristic of the Telic role, *negative / positive connotations*.

2.3.2.5 Semantic features of *gabble*: negative / positive connotations

This is the right moment to say something about the negative connotations of *gabble*. There are a great number of signs of *gabble*'s negative connotation in the corpora: (1) a harsh *gabble*, *gabble* in horror (15), *gabbling* nervously (10), the *gabbling* screams of a hyena (16), the boozy *gabble* of the offenders, a *gabble* of panicky voices, a *gabble* through a strained throat, *gabbling* with fright, *gabbling* furiously (BNC) and so on.

However, samples with positive connotation were also found. They mainly relate to the religious sphere: *gabble prayers, Psalter, blessing, Ave's, a canticle, in Latin – the Dies Irae* (BNC), *Rosary, Hail Mary* (Glosbe). The change of connotation from negative to positive indicates at least two things: a) confirms the idea that *accidental* semantic features occur in the verbs under study; b) confirms that godly ideas can have only positive connotation. The protagonist offered up a prayer full of God's grace (20):

(20) “She squeezed her eyes tightly and began *gabbling* to herself Hail Mary, full of grace.” (*Gone with the Wind*. Mitchell, M.)

⁴⁸ *Talkativeness*, called *pressured speech* in psychology, is the speech that is difficult to interrupt. It may be too fast, or too tangential for the listener to understand. It can be unrelenting, loud and without pauses (Pressure of Speech. General Practice Notebook: <http://www.gpnotebook.co.uk/simplepage.cfm?ID=-483065844>).

The question is, why is *gabble* used to describe praying? One of the semantic features of the verb is *quickly*. This feature is not in conflict with praying: churchgoing people pray many times a day and know all the main prayers very well. The prayers are pronounced quickly: it is not automatic pronouncing but mental pronouncing and requires mental focusing (21). The protagonist of (20) even squeezed her eyes tightly in order to concentrate on the prayer.

(21) “But she obeyed her mother and going to her room *gabbled* a hasty Rosary.” (*Gone with the Wind*. Mitchell, M.)

Another characteristic of *gabble*, *excitedly*, is also not in conflict with praying: true believers in God are always excited when they pray and start with ‘In the name of the Father’.

2.3.3 Distribution of the semantic features of *gabble* (monolingual corpora) in accordance with the roles of the Qualia Structure

The analysis of *gabble* in the corpora revealed the physical features *quickly* and *without interruption / briefly* that belong to the Constitutive role. *Without interruption / briefly* are *accidental* semantic features. The Telic role resulted in discovering the characteristics in the corpora that were presented in the dictionary entries – *excitedly* and *unintelligibly*. A new trait, *intelligibly*, belonging to the Telic role, was brought to light after the analysis of the monolingual corpora. The pair *unintelligibly / intelligibly* can be defined as *accidental* semantic features. The characteristic *without sense* singled out into the separate group was enriched with the new specifications (*screams of a hyena, a bunch of guinea hens, the quacking of a duck*). Due to these specifications the Formal role acquired one more property: *scream*. The *Accidental feature* became a *constant guest* of the verbs under study: the Agentive role got the pair *incomprehensibly / comprehensibly*. All changes can be seen in Table 2 which shows the information from the dictionaries and from the corpora:

Table 2. The Qualia Structure – analysis 2 of the English MoS verb *gabble*

Part of GLM Structure	Roles	Verb's Meaning (Dictionaries)	Verb's Meaning (Monolingual Corpora)
Qualia Structure	Constitutive	<i>quickly</i>	<i>quickly</i> <i>without interruption / briefly</i>
	Formal	<i>say</i>	<i>say / scream</i>
	Telic	<i>excitedly</i> <i>unintelligibly</i> <i>without sense</i> <i>negative connotation</i>	<i>excitedly</i> <i>unintelligibly / intelligibly</i> <i>without sense</i> <i>negative / positive connotations</i>
	Agentive	<i>incomprehensibly</i>	<i>incomprehensibly /</i> <i>comprehensibly</i>

2.3.4 Summary of the definition of *gabble* obtained from the monolingual corpora

Consequently, the gabbling protagonist presented in the corpora speaks quickly, without interruption or sometimes briefly, excitedly, his / her speech is mainly of negative connotation, but can have a positive connotation as well. The speech is incomprehensible in most samples but sometimes can be comprehensible.

2.4 Comparison and analysis of the semantic features of *gabble* obtained from the bilingual corpora (source texts – target texts)

The comparison and analysis of the samples in the ST and TT were carried out in the third stage. For this purpose, parallel English-Russian corpora were used. The analysis revealed the gains and losses of the verb's meanings in translation.

2.4.1 Identification of *gabble* in the source and target texts

Primarily we identified the LUs in both languages and obtained the following results for *gabble*: *boltat'* ⁴⁹(*to babble*), *taratorit'* (*to jabber*), *bormotat'* (*to mumble*), *kudahtat'* (*to cackle*), *lopotat' nevnâtno* (*to splutter incoherently*), *zašeptat' skorogovorkoj* (*to whisper*

⁴⁹ We give a back-translation for all of the following words.

quickly as if pronouncing a tongue-twister), *bystro progovorit'* (to say quickly), *naspeh pročitat'* (to read hastily), *deklamirovat'* (to declaim), *vykrikivat'* (to cry out), *bystro prodolžit'* (to continue quickly), *tut že dobavit'* (to add immediately). It is evident that the meanings of *gabble* have undergone some transformations in the translation process.

2.4.2 Comparison of the semantic features of *gabble* in the source texts and their translations in the target texts

The following step is the comparison of the semantic features of *gabble* in the ST and their translations in the TT as provided with the Qualia Structure and its roles. In order to correlate the semantic features of *gabble* in the ST with the features of the LUs and phrases in the TT we referred to the explanatory dictionaries (Ru-Ru) and found the following explanations:

- *boltat'* (to babble) means to talk rapidly and continuously about something insignificant (Ozhegov & Shvedova's Dictionary) and describes three possible senses: 1) to hold an easy conversation about something unimportant; 2) to spread a rumour; 3) to speak any foreign language fluently (CDCRL);
- *taratorit'* (to jabber) – to talk fast, non-stop (Ozhegov & Shvedova's Dictionary);
- *bormotat'* (to mumble) is explained as to talk quietly, fast and indistinctly (Dahl's Dictionary);
- *kudahtat'* (to cackle) – to talk foolishly and excitedly (as a rule about a woman's manner of speaking) (Ozhegov & Shvedova's Dictionary); to talk hurriedly and fussily (CDCRL);
 - *lopotat' nevnâtno* (to splutter incoherently) nominates the action when the protagonist speaks indistinctly, incoherently or uses language that is incomprehensible to the listener (CDCRL);
- *zašeptat' skorogovorkoj* (to whisper cursorily / to patter) is presented as to speak hurriedly and in a low voice so that the sounds are pronounced without vocal cords, in a whisper (CDCRL);
- *bystro progovorit'* (to say quickly) has the meaning to speak hurriedly and briefly (Ushakov's Dictionary);
- *naspeh pročitat'* (to read hastily) is the action when a character reads something pell-mell (Ushakov's Dictionary);
- *deklamirovat'* (to declaim) means to recite prose or poetry impressively; to

produce windy speeches full of false pathos (CDCRL);

- *vykrikivat'* (*to cry out*) is explained as *screaming something loudly and abruptly* (CDCRL);
- *bystro prodolžit'* (*to continue quickly*) has the meaning to proceed the action after interruption; to express, to develop further the thoughts, words (Ozhegov & Shvedova's Dictionary).
- *tut že dobavit'* (*to add immediately*) defines the action of speaking or writing in addition to words spoken or written (CDCRL).

2.4.3 Distribution of the semantic features of *gabble* (source texts and target texts) in accordance with the roles of the Qualia Structure

The received features were processed in order to distribute them in accordance with the roles of the Qualia Structure (Constitutive, Formal, Telic, Agentive).

2.4.3.1 Distribution of the semantic features of *gabble* in the ST and TT (Constitutive role)

The Constitutive role responsible for the properties of *gabble*, its physical features, highlighted the characteristics associated with tempo (*quickly*) and duration (*without interruption / briefly*) in the ST. In the TT the features were changed slightly: *without interruption / briefly* (*to babble, gibber / to say a few words, one sentence*) and *quickly* (*to babble, gibber, mumble, cackle, whisper cursorily, say quickly, read hastily*) were kept. The *accidental* features regarding the loudness were added: *quietly / loudly* (*to mumble, whisper / cry out*).

It is important to note that the characteristic *quickly* can be considered inherent in the TT as well as in the ST; it exists in the majority of the samples. Sometimes the feature *quickly* is outside the parentheses of the verb's semantics in the TT. It is attached due to the words accompanying the LUs both with the MoSC and the CoNS (*whisper cursorily*) and

without MoSC and the CoNS (*say quickly, read hastily, continue quickly*). Samples 23, 10 and 13 of Fragment 1 of the *Parallel Corpora within the Russian National Corpora* present this idea:

Fragment 1 of the *Parallel Corpora within the Russian National Corpora*
with the verb *to gabble*

<p>23. “She squeezed her eyes tightly and began <i>gabbling</i> to herself Hail Mary, full of grace.” [<i>Gone with the Wind</i>. Mitchell, M. (1936)]</p>	<p>23. Она крепко зажмурилась и <i>зашипела скороговоркой</i> (<i>whisper cursorily</i>): - Пресвятая мать божия, владычица... [<i>Унесённые ветром</i>. Митчелл, М. (Т. Озерская, 1982)]</p>
<p>10. “Oooh. Well, actually, as luck would have it I'm ever so close, so if you just pop out to the NatWest opposite I'll meet you there in five minutes,' she <i>gabbled</i>. 'Super, darling. Bye!’” [<i>Bridget Jones's Diary</i>, Fielding, H. (1996)]</p>	<p>10. О-о-о. По счастливой случайности, я совсем близко. Если ты просто перескочишь на другую сторону Нат-Вест, я тебя там встречу через пять минут, <i>быстро проговорила</i> (<i>said quickly</i>) мама.—Отлично, дорогая! Пока! [<i>Дневник Бриджит Джонс</i>. Филдинг, Х. (А. Москвичева, 2000)]</p>
<p>13. “But she obeyed her mother and going to her room <i>gabbled</i> a hasty Rosary. When she rose from her knees she did not feel as comforted as she had formerly felt after prayer.” [<i>Gone with the Wind</i>. Mitchell, M. (1936)]</p>	<p>13. Однако под влиянием письма она тотчас поднялась к себе в комнату и <i>наспех прочитала</i> (<i>read hastily</i>) «Отче наш», но, встав с колен, не испытала на этот раз того успокоения, которое обычно приносила ей молитва. [<i>Унесённые ветром</i>. Митчелл, М. (Т. Озерская, 1982)]</p>

In comparison with *quickly* the feature *without interruption* that occurred very frequently in the samples of the ST does not appear in all LUs of the TT. The verbs *taratorit'* (*to gibber*) and *boltat'* (*to babble*) have this characteristic as inherent (samples 4 and 25 of Fragment 2) as shown in Fragment 2:

Fragment 2 of the *Parallel Corpora within ABBYY Lingvo and the Russian National Corpora* with the verb *to gabble*

<p>4.” 'Anyway, I've got to go, ' I said, foolishly since she then, as always, began to <i>gabble</i> as if</p>	<p>4. Ладно, мне пора идти, - сказала я и поступила глупо, поскольку мама, как</p>
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I were on death row and this was our last phone call before I was given a lethal injection.” [Bridget Jones's Diary, Fielding, H. (1996)]	всегда, начала <i>тараторить</i> (<i>jabber</i>), словно я была приговорена к высшей мере наказания и это наш последний телефонный разговор перед тем, как мне введут смертельную инъекцию. [Дневник Бриджит Джонс. Филдинг, Х. (А. Москвичева, 2000)]
25. “First we knowed, <i>gabbling</i> along that away, we was right at the sycamores.” [Tom Sawyer, Detective. Twain, M. (1896)]	25. Так мы <i>болтали</i> (<i>babbled</i>), пока не дошли до платановой рощи. [Том Соуер – сыщик. Твен. М. (Н. Грибанов, 1960)]

The other verbs found in the TT require the accompanying LUs to single out the trait *without interruption*.

One more characteristic of the Constitutive role is an accidental feature *quietly / loudly*. They were found in the corpora of the TT (*to mumble, whisper / cry out*). As the verb *gabble* with the dominant physical feature *quickly* was transformed into the other verbs in the translation, the emphases were partially shifted. It is the characteristic *quietly to bormotat’ (to mumble)* or *zašeptat’ skorogovorkoj (to whisper cursorily / to patter)* (sample 23 of Fragment 1) and *loudly to vykrikivat’ (to cry out)* (sample 27 of Fragment 3).

Fragment 3 of the *Parallel Corpora within ABBYY Lingvo and Glosbe*
with the verb *to gabble*

27. “To complete his strange appearance, Captain Flint sat perched upon his shoulder and <i>gabbling</i> odds and ends of purposeless sea-talk.” [Treasure Island. Stevenson, R.L. (1883)]	27. В довершение всего на плече у него сидел Капитан Флинт, без умолку и без всякой связи <i>выкрикивавший</i> (<i>crying out</i>) разные морские словечки. [Остров сокровищ. Стивенсон, Р.Л. (Н. Чуковский, 1935)]
2. “And this was the most fearful circumstance of all, to see him standing there, <i>gabbling</i> in an unearthly tongue.” [Martin Chuzzlewit. Dickens, C. (1843)]	2. И это было страшнее всего – видеть, как он стоит, <i>бормоча</i> (<i>mumbling</i>) что-то на нечеловеческом языке. [Жизнь и приключения Мартина Чезлвита. Диккенс, Ч. (Н. Дарузес, 1960)]

The MoSC and the CoNS were not lost in the TT in relation to *mumble* and *whisper*, however, the CoNS was lost in *cry out*.

2.4.3.2 Distribution of the semantic features of *gabble* in the ST and TT (Formal role)

In the ST the Formal role presented two properties of *gabble*: *say / scream*. The latter was obtained due to the specifications *screams of a hyena, a bunch of guinea hens, the quacking of a duck*. It is important to note that in comparison with the property *say* that is neutral, *scream* has the MoSC. It is closely connected with the features *loudly* (the Constitutive role) and *without sense* (the Telic role). The property *scream* is kept in the TT. However, it acquires the specifications that slightly differ from those in the ST.

For example, in the Russian linguistic picture of the world the verb *kudahtat'* (*to cackle*) describes a person talking *hurriedly, foolishly, excitedly and fussily* (p. 97). In the English linguistic picture of the world *if someone cackles, they laugh in a loud unpleasant way, often at something bad that happens to someone else* (CCALED); *make a harsh sound resembling such a cry when laughing* (OAD), *talk at length without acting on what is said* (ODE). To sum up, *to cackle* is defined as to produce speech *loudly, without interruption, in an unpleasant way*. It is evident that the Russian verb *kudahtat'* (*to cackle*) has more pragmatic features, while the English verb *to cackle* – has more physical features. The common feature in both languages is *quickly*. They both are of *negative connotation*.

2.4.3.3 Distribution of the semantic features of *gabble* in the ST and TT (Telic role)

The pragmatic traits of the Telic role of the ST are *excitedly, unintelligibly / intelligibly, without sense*. These traits are retained in the majority of the samples in the TT.

With regard to *excitedly*, numerous samples supporting its presence in the semantics of the verbs of the TT were found. In sample 4 of Fragment 2, for instance, Bridget Jones depicts her mother's manner of speaking as *to gabble*. On the one hand, the principal semantic features of *gabble*, which are to talk *quickly* and *without interruption*, are physical features belonging to the Constitutive role. On the other hand, the sample discloses the characteristic *excitedly* as the mother, when her daughter informed her that she had to leave, started to speak fast, as she wanted to say a lot of things to her daughter,

to communicate with her, to hear her response, just to hear her voice. It seems a commonplace for all mothers of grown-up daughters. Anyhow, it is a mental, pragmatic sphere.⁵⁰ And the mother is certainly excited. Her excitement gives rise to the fast tempo and long duration of her speech. Bridget Jones ironically characterises her mother's speech as follows: she *gabbled as if I were on death row and this was our last phone call before I was given a lethal injection*.

However, not all samples of the corpora contain the semantic feature *excitedly*. It is kept only in the verbs *boltat'* (*to babble*), *taratorit'* (*to jabber*) and *kudahtat'* (*to cackle*) that are *close synonyms*. The verbs *kudahtat'* (*to cackle*) and *lopotat' nevnâtno* (*to splutter incoherently*) can be estimated as *distant synonyms* as they have less semantic features in common. In the case of the *close synonyms* the feature *excitedly* is inherent. The verbs *bormotat'* (*to mumble*) and *lopotat'* (*to splutter*) are *distant synonyms* that do not contain this feature in their semantics, and only the *surroundings* can reveal it. The sample (22) with *lopotat'* (*to splutter*) illustrates this idea:

(22 a) ST (Eng.): “Already an excited voice was *gabbling* from the telescreen, but even as it started it was almost drowned by a roar of cheering from outside.”

(*Nineteen Eighty-Four*. Orwell, G.)

(22 b) TT (Rus.): Телекран *лопотал* взволнованно и невнятно – его сразу заглушили ликующие крики на улице.

(22 c) Our back-translation of (22 b): The telescreen *spluttered* excitedly and incoherently as it was immediately drowned by the jubilant cries in the street.

In sample (22) the characteristic *excitedly* appears due to the surroundings. Another characteristic, *unintelligibly*, is also presented in the sample. As it is inherent in the verb *splutter*, the accompanying LU *incoherently* can be estimated as the intensifier: the jubilant cries in the street made the speech absolutely unintelligible. It is interesting to note that the accompanying LU *incoherently* as the intensifier exists only in the sample of the TT. It also gives rise to doubt if the speech of the character of sample (23) is intelligible.

⁵⁰ As stated in a qualitative analysis of the Longitudinal Study of Generations “the most common theme of conflict between parents and their adult children is conflict over communication and interaction style” (Edward J. Clarke et al. 1999: 261)

(23 a) ST (Eng.): “By 4:45 I was running hysterically between the concrete flower tubs, *gabbling*.” (*Bridget Jones's Diary*, Fielding, H.)

(23 b) TT (Rus.): К 16:45 я уже истерически бегала между бетонными клумбами и *тараторила*.

(23 c) Our back-translation of (23 b): By 16:45 I was already running hysterically between the concrete flower tubs and *jabbering*.

In sample (23) *gabbling* / *jabbering* is more the action attached to the physical activity, running, than to speaking. It is also attached to the psychical activity, hysterically, rather than to the speech activity. So, it is unintelligible. Bridget gives the estimation to her own activity: she can appraise it but cannot change it as it is out of her control. She is irritated at her own uncontrolled behaviour. The heroine estimates it with negative connotation.

Negative connotation is the characteristic existing in the ST and the TT. The heroine of sample (23) is unsatisfied with her *gabbling* / *jabbering*. The speaker of sample (24) defines someone’s speech as something funny, but calls it as *gabble* / *babble*, revealing its insignificance and estimating it with negative connotation:

(24 a) ST (Eng.): “Well, it's fun to hear her *gabble*.” (*Gone with the Wind*. Mitchell, M.)

(24 b) TT (Rus.): – Ну и что? Ее *болтовню* все равно забавно слушать.

(24 c) Our back-translation of (24 b): – So what? Anyhow, her *babble* is fun to hear.

2.4.3.4 Distribution of the semantic features of *gabble* in the ST and TT (Agentive role)

One more role of the Qualia Structure, Agentive, remains for the analysis. The initial senses defined in the Agentive role of the ST are *incomprehensibly* / *comprehensibly*. It is important to note that these features of the Agentive role appear in the samples that we attribute to the other roles. For example, *incomprehensibly* exists in (23) alongside the features *quickly* and *excitedly* that belong to the Constitutive and Telic roles respectively.

The phenomenon of the *accidental* semantic feature is also evident in the TT: in some cases (21), (23), (sample 4 of Fragment 2), (sample 25 of Fragment 2) and (sample 27 of

Fragment 3) *incomprehensibly, comprehensibly* – in the other cases (sample 23 of Fragment 1), (sample 10 of Fragment 1). In sample (25), for instance, only the physical characteristics of the speech, relevant to the Constitutive role, are described: quickly, monotonically, curt.

(25 a) ST (Eng.): “The use of them encouraged a *gabbling* style of speech, at once staccato and monotonous.” (*Nineteen Eighty-Four*. Orwell, G.)

(25 b) TT (Rus.): Они побуждали человека *тараторить*, речь его становилась отрывистой и монотонной.

(25 c) Our back-translation of (25 b): They encouraged a person *to jabber*, the speech became curt and monotonous.

However, it is not clear if the speech of the protagonist is *comprehensible*. Sample (26) presents not only the physical characteristics of the speech (*quickly* and *without interruption*) but the pragmatic ones (*excitedly* and *intelligibly*). People’s speech is *intelligible*: it is about the tourist sights (ST) or tourist wonders (TT). And the initial sense of the verb is *comprehensibly*.

(26 a) ST (Eng.): “The others *gabbled on* to each other about all the tourist sights they had seen that day.” (*Hocus Pocus*. Vonnegut, K.)

(26 b) TT (Rus.): Они *болтали без умолку* о туристских диковинках, которые видели сегодня.

(26 c) Our back-translation of (26 b): They *babbled nonstop* about the tourist wonders they had seen that day.

2.4.4 Brief summary of the features kept, lost or obtained in translation of *gabble*

The following step is a brief summary of the features kept, lost or obtained in the translation of *gabble* from the ST into the TT. The characteristics of the Constitutive role of the Qualia Structure (*quickly* and *without interruption / briefly*) were not changed. The *accidental* features regarding the loudness were added: *quietly / loudly*. The features of the other roles underwent several changes. The Formal role kept the object’s property, *to say*, and another property appeared: *to scream*. The Telic role, responsible for the object’s purpose, kept *excitedly, unintelligibly / intelligibly, without sense, negative / positive*

connotations. These traits are retained in the majority of the samples in the TT. The Agentive role also kept the components *incomprehensibly / comprehensibly*. Table 3 represents the gains and losses of the features of *gabble* in translation. It is evident that the only change concerns the Constitutive role, the loudness of speech.

Table 3. The Qualia Structure – analysis 3 of the English MoS verb *gabble* (ST – TT)

Part of GLM Structure	Roles	Meaning of <i>gabble</i> (ST)	Meaning of translations (TT)
Qualia Structure	Constitutive (CoNS+MoS)	<i>quickly</i> <i>without interruption / briefly</i>	<i>quickly</i> <i>without interruption / briefly</i> <i>loudly / quietly</i>
	Formal	<i>say / scream</i>	<i>say / scream</i>
	Telic	<i>excitedly unintelligibly / intelligibly</i> <i>without sense</i> <i>negative connotations</i>	<i>excitedly</i> <i>unintelligibly / intelligibly</i> <i>without sense</i> <i>negative connotations</i>
	Agentive	<i>incomprehensibly / comprehensibly</i>	<i>incomprehensibly / comprehensibly</i>

2.4.4.1 Treatment of the MoSC and the CoNS of *gabble* in the TT

The following step is the clarification of whether the MoSC and the CoNS have been kept or lost in the TT. With reference to this we would like to return to the results of the samples' translations. The percentage of the general number of the samples found after the identification of *gabble* in the ST and TT is presented in Table 4.

Table 4. The results of Russian translations of English MoS verb *gabble* with the CoNS, the percentage of the general number of the samples (158)

	Translation from ST into TT	%	MoSC	CoNS
1.	<i>boltat' (to babble)</i>	27%	+	+
2.	<i>taratorit' (to jabber)</i>	19%	+	+

3.	<i>bormotat' (to mumble)</i>	14.5%	+	+
4.	<i>kudahtat' (to cackle)</i>	9%	+	+
5.	<i>bystro progovorit' (to say quickly)</i>	5.5%	+	-
6.	<i>zašeptat' skorogovorkoj (to whisper cursorily)</i>	4.5%	+	+
7.	<i>lopotat' nevnâtno (to splutter incoherently)</i>	4%	+	+
8.	<i>naspeh pročitat' (to read hastily)</i>	3.5%	+	-
9.	<i>deklamirovat' (to declaim)</i>	3.4%	-	-
10.	<i>vykrikivat' (to cry out)</i>	3.2%	+	-
11.	<i>bystro prodolžit' (to continue quickly)</i>	3.2%	-	-
12.	<i>tut že dobavit' (to add immediately)</i>	3.2%	-	-
	Total	100%	+90.2%	+78%
			- 9.8%	-22%

The MoSC is kept in 90.2 % of the samples, the CoNS – in 78% of the samples. The LUs that contain the MoSC and the CoNS are *boltat' (to babble)*, *taratorit' (to jabber)*, *bormotat' (to mumble)*, *kudahtat' (to cackle)*, *lopotat' nevnâtno (to splutter incoherently)*, *zašeptat' skorogovorkoj (to whisper cursorily)*. The CoNS was lost. The MoSC was kept in *bystro progovorit' (to say quickly)*, *naspeh pročitat' (to read hastily)* and *vykrikivat' (to cry out)*.

The LUs that do not contain the MoSC and the CoNS are *deklamirovat' (to declaim)*, *bystro prodolžit' (to continue quickly)* and *tut že dobavit' (to add immediately)*. It is evident that the MoSC and the CoNS are kept in the most frequent LUs.

The division into groups according to whether the MoSCs and the CoNS are kept or lost looks as follows:

- MoS verbs / derivates / phrases, keeping the same CoNS;
- MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one;
- MoS verbs / derivates / phrases, not keeping the CoNS;
- VoS, not keeping the MoSC or the CoNS;
- Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS.

The verbs used to translate *gabble* in the TT were classified in compliance with these subgroups. Table 5 contains the result of their subdivision.

Table 5. The results of Russian translations of English verb *gabble*
(keeping or loss of the MoSC, the CoNS, obtaining the new semantic features)

	Variant	Example from TT	Percentage	MoSC	CoNS
1.	MoS verbs, keeping the same CoNS	<i>boltat'</i> (to babble); <i>taratorit'</i> (to jabber)	46 %	90.2 %	78 %
2.	MoS verbs, not keeping the same CoNS but adopting another one	<i>bormotat'</i> (to mumble); <i>kudahtat'</i> (to cackle); <i>lopotat' nevnâtno</i> (to splutter incoherently); <i>zašeptat' skorogovorkoj</i> (to whisper cursorily)	32 %		
3.	MoS verbs, not keeping the CoNS	<i>bystro progovorit'</i> (to say quickly); <i>naspeh pročitat'</i> (to read hastily); <i>vykrikivat'</i> (to cry out)	12.2 %		
4.	VoS, not keeping the MoSC or the CoNS	<i>deklamirovat'</i> (to declaim); <i>bystro prodolžit'</i> (to continue quickly); <i>tut že dobavit'</i> (to add immediately)	9.8 %		
5.	Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS	-	0 %		

The most numerous group of verbs in the TT is group 1 – 46%. The second group in numbers is group 2 – 32%. The LUs belonging to group 3 make up 12.2 %. Group 4 has a result of 9.8 % and group 5 results in 0 %. It is interesting to note that the MoSC and the CoNS are mainly kept in the translations of *gabble* from the SL into TL; they are preserved in 90.2 % and 78%, respectively.

2.4.5 Evaluation of the translations of *gabble* in terms of equivalence

The last step of the third stage is the evaluation of the translations of *gabble* in terms of equivalence. The groups of verbs specified in Table 5 can be distributed in compliance with the levels of equivalence coined by the linguists (Kade 1968, Hann 1992):

- group 1 – type *one-to-one equivalence*;
- group 2 – type *one-to-many equivalence*;
- group 3 – type *one-to-part of one equivalence* (with the MoSC);
- group 4 – type *one-to-part-of-one equivalence* (without the MoSC);
- group 5 – type *nil equivalence* (it is missing in this chapter as there are no relevant LUs among the translations).

2.4.5.1 Translations of *gabble* that can be referred to type 1 – one-to-one equivalence

The verbs belonging to group 1, that is the most numerous (46%) are *boltat'* (*to babble*) and *taratorit'* (*to jabber*). In relation to *one-to-one equivalence* it is interesting to note that besides keeping the MoSC and the CoNS of the ST, translations often adopt new features in the TT due to additional LUs. For example, in the ST of (27a) Scarlett *gabbled something*, in the TT (27 b/c) she *babbled whatever came to her mind*:

(27 a) ST (Eng.): “‘Please talk to me,’ she whispered, and Scarlett would *gabble* something until Melanie again gripped the knot and again began writhing.” (*Gone with the Wind*. Mitchell, M.)

(27 b) TT (Rus.): – Пожалуйста, поговори со мной, - еле слышно шептала она, и Скарлетт принималась *болтать* что попало, пока Мелани не начинала снова извиваться на постели, вцепившись в полотенца.

(27 c) Our back-translation of (27 b): Please talk to me, she whispered almost inaudibly, and Scarlett started *babbling* whatever came to her mind, while again Melanie did not begin to squirm on the bed, clutching the towel.

On the face of it *something* and *whatever came to mind* are synonymic in the given context. However, they are not close synonyms. *Something* is more neutral. In case of *something* a protagonist tells *a thing that is unspecified or unknown* (ODE). The translator

intensified this characteristic having used *whatever came to her mind*. Being chilled to the bone with Melanie's state, Scarlett could not control her own mind and speech. She is excited and produces her speech unconsciously. It is a personal psychological reaction that often occurs in similar situations.

Sample (27) has another additional characteristic: Melanie was so weak that could not speak in a normal voice, she whispered in the ST. In the TT the translator intensified the information on her weakness by adding *almost inaudibly* to the verb *whispered*.

Another sample (28) referring to *one-to-one equivalence* also presents the slight changes in the TT:

(28 a) ST (Eng.): "No you won't, you'll start NOW; and don't you lose any time about it, neither, nor do any *gabbling* by the way." (*The Adventures of Huckleberry Finn*. Twain, M.)

(28 b) TT (Rus.): – Нет, не днем, а ступай сейчас же, да не теряй времени и не *болтай* зря по дороге!

(28 c) Our back-translation of (28 b): "No, not in the afternoon, go right now, don't lose any time, neither, nor do *gabbling* idly on the way!"

The protagonist of the ST strictly insists on not doing any *gabbling* on the way. In this case *any* is used as a submodifier.⁵¹ According to the dictionary it means *at all; in some degree* (used for emphasis) (ODE). The translator changes *any* to *idly* and puts the exclamation mark at the end of the sentence having intensified the emotional component. The dictionary entry defines *idly* as *with no particular purpose, reason, or foundation; in a lazy way* (ODE).

2.4.5.2 Translations of *gabble* that can be referred to type 2 – one-to-many equivalence

The verbs that keep the MoSC and do not keep the same CoNS, but obtain another one (*bormotat'* (to mumble), *kudahtat'* (to cackle), *lopotat' nevnâtno* (to splutter incoherently), *zašeptat' skorogovorkoj* (to whisper cursorily) belong to the second type

⁵¹ Submodifier - an adverb used in front of an adjective or another adverb to modify its meaning, for example *very* in *very cold* or *unusually* in *an unusually large house* (ODE).

of translation, *one-to-many equivalence*. Of course, they have one common feature with the verb *to gabble*: unintelligibly. But their other features differ from those of *gabble* in this group. For example, a gabbling person basically talks quickly, loudly and without interruption, while the verb *zašeptat' skorogovorkoj* (to whisper cursorily) represents the protagonist speaking hurriedly and in a low voice so that the sounds are pronounced without vocal cords, in a whisper (CDCRL). The MoSC is kept, but its ingredients have been partially changed: without interruption is lost; loudly is transformed into in a low voice, without vocal cords (that is the CoNS either); quickly is kept.

For example, in sample (29) the common feature *quickly* has become more distinct. In the ST this feature is inherent in *gabble*. And it seems logical that the translator added the LU *cursorily* in the TT to keep the feature *quickly*. This characteristic was kept as well as intensified: *cursorily* has the meaning of *hasty and therefore not thorough or detailed* (OAD) where *hasty* is *acting with excessive speed or urgency* (ODE). So, the protagonist of (29) in the TT speaks *very quickly*. The translator changed one more physical feature: *gabbling to herself* to *whisper* in order to intensify the feature *quietly*.

(29 a) ST (Eng.): “She squeezed her eyes tightly and began *gabbling* to herself ‘Hail Mary, full of grace...’” (*Gone with the Wind*. Mitchell, M.)

(29 b) TT (Rus.): Она крепко зажмурилась и *зашептала скороговоркой*: — Пресвятая мать божия, владычица...

(29 c) Our back-translation of (29 b): She squeezed her eyes tightly and began *whisper cursorily* Hail Mary, full of grace...

One more verb that keeps the MoSC and does not keep the same CoNS but adopts another one is *kudahtat' (to cackle)*. In the TT of sample (30) the features of *gabble* (*quickly, excitedly* and *without sense*) were kept, and the new component appeared: when *kudahtat' (to cackle)* represents the act of speaking it is a metaphoric transfer. This transfer attaches an additional nuance to the meaning of the verb (in case it presents the speech activity) derived from its prime meaning. The prime meaning of *kudahtat' (to cackle)* is explained as: *to give a raucous clucking cry* (ODE). The explanation assigns the verb to the metaphor and denotes *negative connotation*.

(30 a) ST (Eng.): “‘Why should everybody *gabble* about me like a bunch of guinea hens?’” (*Gone with the Wind*. Mitchell, M.)

- (30 b) TT (Rus.): – И почему все *кудахчут* по поводу меня, точно куры?
 (30 c) Our back-translation of (30 b): ‘And why everyone *cackles* about me like hens?’

The negative connotation is attached by the heroine’s disapproval as she cannot understand why she is on everyone’s lips: it irritates her. The irritation becomes stronger in the TT as the heroine describes the MoS of gossips (*to cackle*) comparing it with the sounds produced by hens.⁵²

2.4.5.3 Translations of *gabble* that can be referred to type 3 – one-to-part-of-one equivalence

One more type is *one-to-part-of-one equivalence* (the case with the MoSC). It is presented with the verbs *bystro progovorit’* (*to say quickly*), *naspeh pročitat’* (*to read hastily*) and *vykrikivat’* (*to cry out*). The component of speaking is kept, and the MoSC is kept due to the additional (*accompanying*) LUs attached to the verb in the TT. The CoNS is lost. This group is less productive (12.2 %) and, consequently, reaching equivalence in translation is more complicated.

In sample (31 a) the author uses *to gabble* as a verb with the meaning *excitedly* in its semantics. The translator’s choice is a neutral verb of speaking, *to say*. We cannot find a solid reason for discarding the stylistically coloured *gabble*. The only explanation that occurs is that the translator changes *gabble* into *say* in order to neutralize all semantic features belonging to the verb except *quickly*.

- (31 a) ST (Eng.): “‘Oooh. Well, actually, as luck would have it I’m ever so close, so if you just pop out to the NatWest opposite I’ll meet you there in five minutes,’ she *gabbled*. ‘Super, darling. Bye!’” (*Bridget Jones’s Diary*, Fielding, H.)
 (31 b) TT (Rus.): – О-о-о. По счастливой случайности, я совсем близко.

⁵² One more distinction between the ST and the TT of sample (30) consists in ... hens. It goes beyond the bounds of the study, but it is interesting to note that in Russian linguistic picture of the world *guinea hens* are known to the narrow circle of specialists only; and the translator transformed them into just *hens*.

Если ты просто перескочишь на другую сторону Нат-Вест, я тебя там встречу через пять минут, – *быстро проговорила* мама.—Отлично, дорогая! Пока!

(31 c) Our back-translation of (31 b): ‘Oooh. By happy coincidence, I’m close to you. If you just pop out to the other side of the Nat West, I’ll meet you there in five minutes,’ *said* mother *quickly*. ‘Excellent, darling! Bye!’

This feature seems to turn from a physical into a pragmatic one. We would like to point out that Bridget and her mother have communication problems, and the mother looks for pretexts to meet her daughter, while the daughter often finds reasons to delay or cancel the meeting. The heroine’s mother talks *quickly*, either to explain a lot of motives for meeting or not to hear another refusal from her daughter.

In the translation of (31) there is one more loss; the duration of the mother’s speech. In the ST the mother’s speech is placed in one long sentence: 31 words. In the TT this sentence is divided into two separate sentences. And the characteristic *without interruption* lost part of its meaning.

The mother tries to add positive emotions into her speech: *luck, super, darling* (ST) / *happy coincidence, excellent, darling* (TT) and exclamatory marks in both languages. So, this sample (31) is of positive connotation.

Another verb, *vykrikivat’* (*to cry out*), belonging to the type *one-to-part-of-one equivalence* has a similar picture. The CoNS is lost, the MoSC is kept; the meanings of the verbs in the ST and the TT are different. On the face of it, there is nothing in common between *to gabble* and *to cry out* taking into account their semantics. The only common feature is *loudly*.⁵³ In sample (32) the translator used *cry out* instead of *gabble*. As a result, the features *without interruption* and *incoherent* were lost. However, the translator found the substitution of these features having employed the separate LUs *nonstop* and *incoherently* in sample (32 b/c). Such a substitution was dictated by the context: Captain Flint is a parrot that speaks nonstop and unconsciously. Unconscious *odds and ends of*

⁵³ *Gabble* does not always have this feature.

purposeless sea-talk are produced in the ST and *various marine buzzwords nonstop and incoherently* – in the TT:

(32 a) ST (Eng.): “To complete his strange appearance, Captain Flint sat perched upon his shoulder and *gabbling* odds and ends of purposeless sea-talk.”

(*Gulliver's Travels into Several Remote Nations of the World*. Swift, J.)

(32 b) TT (Rus.): В довершение всего на плече у него сидел Капитан Флинт, без умолку и без всякой связи *выкрикивавший* разные морские словечки.

(32 c) Our back-translation of (32 b): To top it all, Captain Flint sat on his shoulder *crying out* various marine buzzwords nonstop and incoherently.

2.4.5.4 Translations of *gabble* that can be referred to type 4 – one-to-part-of-one equivalence (without the MoSC)

Another complexity regarding the reaching of equivalence is connected with the type estimated as *one-to-part-of-one equivalence (without the MoSC)*. This type (group 4) is the least productive (9.8 %). The verbs belonging to group 4 are *deklamirovat'* (*to declaim*), *bystro prodolžit'* (*to continue quickly*) and *tut že dobavit'* (*to add immediately*). There is too little in common between them and *gabble*. The MoSC and the CoNS are lost, the semantic meanings are not kept, the pragmatic meanings are partially kept.

For example, the speech of the character in sample (33) of the TT is described as declamation. The dictionary defines the verb *to declaim* as follows: *If you declaim, you speak dramatically, as if you were acting in a theatre.* (CCALED). The semantics of *declaim* are opposed to those of *gabble* regarding the physical features of the latter. The utterer speaks regularly, with logical pauses, not hastily, articulates thoroughly; the message is comprehensible.

(33 a) ST (Eng.): “‘I've never had a career all my life and now I'm in the autumn of my days and I need something for myself,’ she *gabbled*, as if reading from a cue card.” (*Bridget Jones's Diary*, Fielding, H.)

(33 b) TT (Rus.): – У меня никогда в жизни не было карьеры, а теперь наступила осень моих дней, и мне необходимо сделать что-то для себя, –

продекламировала мама, как будто читала дикторский текст.

(33 c) Our back-translation of (33 b): ‘I have never had a career in my life, and now came the autumn of my life, and I need to do something for myself,’ *declaimed* the mother as if she read the off-screen commentary.

The discrepancy in sample (33) appears due to the loss of the physical feature *quickly*. In the ST Bridget’s mother *gabbles* as if reading from a cue card. The correlation between the tempo (*quickly*) and the kind of activity (reading the text by radio / TV announcer) is evident. In the TT she *declaims* as if reading a text by radio / TV. There is no correlation between the tempo of the speech (slowly) and the kind of activity that presupposes fluent speech.⁵⁴ The translator rather achieves the comic effect. When Bridget criticizes her mother’s speech, she bears in mind not only the manner of speaking but the content too. She compares her mother with the announcer, as in everyday life people rarely expound their thoughts so pompously and dramatically. It seems to be stylistic discrepancy; the setting is trivial, the content is significant.

Excitedly is the only characteristic that the rest of the LUs, *bystro prodolžit’* (*to continue quickly*) and *tut že dobavit’* (*to add immediately*), also have in common with *gabble*. Indeed, in the ST the basic characteristics of *gabble* are *quickly*, *without interruption*, *loudly*, *excitedly*, *unintelligibly*, *incomprehensibly*. The translations belonging to group 4 kept only *excitedly*, due to the accompanying LUs *bystro* (*quickly*) and *tut zhe* (*immediately*). On the face of it, these accompanying LUs are associated more with the physical feature *quickly* than the pragmatic feature *excitedly*. However, we understand them not in isolation but together with the verbs. *Bystro prodolžit’* (*to continue quickly*) means here *to proceed the action after a short interruption; to express, to develop further the thoughts, words* (Ozhegov & Shvedova's Dictionary). *Tut že dobavit’* (*to add immediately*) has the similar meaning: *the action of speaking in addition to words spoken* (CDCRL).

The character tries to continue speaking for some reason or other. The reason to continue speaking *quickly* in sample (34) (*to add immediately*) concerns the pragmatic sphere; the

⁵⁴ It is important to note that the tempo of the speech of announcer can be slow as well and depends on the theme and the purpose of a programme, but it is the exception that proves the rule: as usually the tempo is fast; airtime is expensive (I.P.)

heroine does not want to create a bad impression with her rudeness and is in a hurry to improve the situation:

(34 a) ST (Eng.): ““That was a horrible thing to do to a young whippersnapper, throwing your weight about and humiliating him like that at a sensitive age.’ Then, noticing his baffled expression, I *gabbled on*, ‘Though I do appreciate your asking me to your party.’” (*Bridget Jones's Diary*, Fielding, H.)

(34 b) TT (Rus.): - Разве можно было так жестоко поступать с этим молокососом, лезть куда не просят и позорить его, ведь он сейчас в таком чувствительном возрасте, - *затараторила* я. Но заметив ошеломленное выражение его лица *тут же добавила*. – И все-таки, спасибо, что пригласили меня сегодня.

(34 c) Our back-translation of (34 b): ‘Who the hell gave you the right to be so cruel with this whippersnapper, throwing your weight about and humiliating him like that at a sensitive age.’ I started to *jabber*. Then, noticing his baffled expression, I *added immediately*. ‘Though I do appreciate your inviting me today.’

It is the baffled expression on Mark Darcy’s face that makes Bridget *add immediately* something more polite and positive. She is afraid of being stigmatised as an ill-bred and ignorant person. In order to take the edge off the rude words, she adds the phrase using the lexicon of well-mannered young ladies: *I do appreciate your inviting me today*. The dramatic contrast between two parts of Bridget’s speech creates the comic effect.

2.4.6 Concluding remarks

The examples we have analysed allow us to make several observations concerning the translations of *gabble* and to reach some conclusions related to these observations. The observations concern the final definition of *gabble*, the specifications of the equivalence types in respect of the translations and the analysis of gains and losses in the translation of *gabble* from English into Russian.

The first result of our analysis is the final definition of the verb *to gabble* after its translation into Russian. It is the result of several refinements after examining the

definitions given in the dictionaries and after analysing the samples in the monolingual and bilingual Corpus and comparing the verb in the ST with its translations in the TT. The verb *gabble* can be defined as *representing the act of saying or screaming something, pronouncing loudly or sometimes quietly, quickly and without interruption or brief, excitedly, sometimes without sense, causing comprehensibly or incomprehensibly, that results in negative connotations.*

The second result is the adaptation of the types of equivalence (*one-to-one; one-to-many; one-to-part-of-one (with the MoSC); one-to-part-of-one (without the MoSC)*) to the translations that kept / lost / obtained the semantic features of *gabble* (ST – TT).

- *MoS verbs / derivates / phrases, keeping the same CoNS* correlate with *one-to-one equivalence* type, it is the most numerous group – 46 % (*boltat'* (to babble) and *taratorit'* (to jabber)). The translators have largely preserved the main physical features of *gabble* (*quickly, without interruption*), added the *accidental* features regarding the loudness (*quietly / loudly*) and intensified the pragmatic features making them more expressive due to the accompanying LUs (e.g. *incoherently* (21 b/c), *hysterically* (22 b/c) can be considered the intensifiers). Positive (Fragment 2, sample 25, (24 b/c), (31 b/c)) and negative (Fragment 2, sample 4, (22 b/c), (30 b/c)) connotations appear in approximately equal proportions.
- *MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one* is a counterpart of *one-to-many equivalence*, it also contains many samples – 32% (*bormotat'* (to mumble), *kudahtat'* (to cackle), *lopotat' nevnâtno* (to splutter incoherently), *zašeptat' skorogovorkoj* (to whisper cursorily)). It is natural to talk about the substitutions of the CoNS of *gabble* as it is lost in translation. The substitutions concern the physical components that present various speech imperfections; from talking *loudly* (ST) to its opposite meaning – talking *in a low voice* so that the sounds are pronounced without vocal cords; or to the feature that intensifies *loudly* – *cackling* (30 b/c), giving a raucous clucking cry (TT); from speaking *quickly* (ST) to its intensified variant with the broadened sense – *cursorily* (29 b/c). Along with the loss of the physical features of *gabble*, the translations keep the pragmatic feature *excitedly* (21 b/c) and gain

the characteristic of *irritation* (30 b/c); a mainly negative connotation is kept (e.g. Fragment 3, sample 2), (28 b/c), (30 b/c).

- *MoS verbs / derivatives / phrases, not keeping the CoNS* relates to *one-to-part-of-one equivalence*, and the quantity of the samples is 12.2 % to the general number of the samples (*bystro progovorit'* (to say quickly), *naspeh pročitat'* (to read hastily) and *vykrikivat'* (to cry out)). The CoNS is not kept in the translations though the accompanying LUs (*quickly, hastily*) partly kept the information on the verb's tempo in the ST (Fragment 1, sample 13), (31 b/c). One more reminder of the physical feature of the verb's loudness is in the semantics of *vykrikivat'* (to cry out) (32 b/c).

- The group *VoS / derivatives / phrases not keeping the MoSC or the CoNS* relates to *one-to-part-of-one equivalence*. The number of samples with the substitution of *gabble* to the other VoS is 9.8 % to the general number of the samples (*deklamirovat'* (to declaim), *bystro prodolžit'* (to continue quickly) and *tut že dobavit'* (to add immediately)). All physical features of *gabble* relating to the CoNS were lost (e.g. instead of talking *quickly* and *without interruption*, the protagonist (33 b/c) speaks *regularly, with logical pauses, not hastily, articulates thoroughly* in the TT). The features having relation to the pragmatic sphere were mainly lost (e.g., there is no information on the intelligibility of the speech described as *to add* or *to continue*), however, *excitedly* was kept due to the context, but in a latent form. It is the comic effect that helps to keep *excitedly* in the translations (e.g. (31 b/c), (33 b/c)).

- *Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS* correlates with *nil equivalence* and has no samples – 0 %.

The third result of our analysis is the finding that in translation from the SL to the TL the verb *to gabble* mainly keeps the MoSC (90.2 %) and the CoNS (78 %). Table 5 illustrates the regular occurrence: in 78 % of samples both components exist in a sample; in 12.2 % only the MoSC, without the CoNS, appears; in 9.8 % these components are absent. We mean here that the MoSC occurs more frequently in the translation than the CoNS. In addition, *to gabble* has undergone some transformations that lead to the loss of the MoSC and the CoNS (for example, *to gabble* – *deklamirovat'* (to declaim), *bystro prodolžit'* (to

continue quickly) and *tut že dobavit'* (to add immediately). But upon a closer examination it is evident that the pragmatic mechanism of the context can restore the missing fragment of meaning. Moreover, it can explain the phenomenon of the *accidental* semantic features producing by *gabble*. Negative connotation entered into the stage at the very beginning of the chapter as the exclusive representative and stayed there until the very end.

Unfortunately, negative connotation accompanies the history of mankind in the same proportion. The history describing the construction of the Babel Tower illustrates this idea. People built the Babel Tower as they wanted to reach heaven. Their pride made them turn against the God. The God decided to destroy their arrogance by destroying their ability to speak one language. When this happened, the project of the Tower had to be given up. The fragment of Jonathan Swift's poem *An Echo* can help imagine what people felt:

*"Then I fret, and rave, and gabble,
Like the labourers of Babel."*

Chapter 3

“When the eagles are silent, the parrots begin to jabber.”
(Winston S. Churchill)⁵⁵

CASE STUDY 3, JABBER

3.1 Introduction

Lewis Carroll used the LU *jabber* transforming it into *Jabberwocky*⁵⁶ that gave the name to one of his poems. The main characteristic of the poem is incomprehensibility. Along with *Jabberwocky* there are a lot of other LUs containing *jabber*, for example, *Jabber Jaw*, *Jabber Robinson* et cetera. *Jabber Jaw* is a name given to the person that talks too much about nothing. The dictionary gives the sample of the person’s speech: *And you know he said it was something like I mean what he was saying was well I think he meant to say* (Urban Dictionary). *Jabber Robinson*⁵⁷ is the part of the idiom *before you can say Jabber Robinson* that means *almost immediately, very soon* (Urban Dictionary).

So, when analysing *jabber* we are going to proceed in *three stages*:

- first, we will examine the dictionary entries and define the main semantic features of *jabber*;
- next, we will study the corpora to be convinced that these features belong to the verb under study in the corpora as well, and that possibly there are more semantic features that have not been discovered in the dictionaries;
- finally, we will compare the samples in the ST and TT in order to research the gains and losses in the translation process.

⁵⁵ <https://www.azquotes.com › quote>

⁵⁶ The poem was included in the novel *Through the Looking Glass, and What Alice Found There*. Alice found the book in an unknown and seemingly unintelligible language. She could read the reflected verse of *Jabberwocky* by holding the mirror to it. English nonsense words and neologisms *gamphing* (a blend of *gallop* and *triumphant*) and *chortle* (combination of *chuckle* and *snort*) are from this poem.

⁵⁷ According to Grose’s *Classical Dictionary* (1785), Jack Robinson was a man who paid such brief visits to acquaintances that there was scarcely time to announce his arrival before he had departed. He was, therefore, nicknamed Jabber Robinson.

3.2 Analysis of the semantic features of *jabber* obtained from the dictionary entries

3.2.1 Information in the dictionaries

In the first stage we examined the dictionaries. The dictionary entries of ODE, OALD, CCALED, CED etc. give similar descriptions of *jabber*: *If you say that someone is jabbering, you mean that they are talking very quickly and excitedly, and you cannot understand them* (CCALED). When the speech is estimated as *jabbering* it is used to *show disapproval* (M-WD).

3.2.2 Summary of the dictionaries' definitions of *jabber* as a verb of speaking

The dictionaries often give samples to illustrate the semantic features, for example, *the girl jabbered incomprehensibly, her voice rising to a screech like a parrot* (CCALED). This sample presents the features of *jabber* taken from the dictionaries we consulted: *speaking too much but with little sense, incomprehensibly, quickly, excitedly and provoking disapproval*. These semantic features are distributed into Constitutive, Formal, Telic and Agentive roles according to the Qualia Structure.

3.2.3 Distribution of the semantic features of *jabber* (dictionaries) in accordance with the roles of the Qualia Structure

The Constitutive role contains the physical parameters of *jabber*: *loudly, very quickly*. We suppose that it is the physical feature *very quickly* that introduces the component of speech imperfection, pronouncing so fast that it is impossible to catch the meaning. In the dictionary entries *jabbering* is compared with the parrots' hubbub. The speech imperfection that appears in the verbs *mutter, mumble, jabber, babble* differs from those of the verbs *burr, lisp, stammer, stutter*. If, for instance, a speaker is asked to stop *lisping* or *burring*, it is impossible to expect that s/he will stop doing it immediately; (we do not take into consideration the cases when the features of speech imperfection are *simulated* for some reason.). But if a person is asked to stop *muttering* or *jabbering* and start speaking in a normal, standard way, s/he can easily do it if s/he wants. This is an important

difference between the two groups of verbs under study: controllability / uncontrollability of the physical features of speech imperfection.⁵⁸

The Formal role's function is to present the main property of *jabber*: to produce the act of speaking – *to say*.

The Telic role, responsible for the purposes, presents possible implementations: *speaking too much but with little sense, excitedly* and *provoking disapproval*. Concerning *speaking too much* we can draw the conclusion that the feature belongs to both the Constitutive and Telic roles: *too much* here means that the speaking act lasts long without interruption (a physical feature) and it can also mean that a speaker evokes a negative reaction when s/he talks non-stop (a pragmatic feature). The other pragmatic feature, *with little sense*, can be deciphered as something that is *impossible to understand*. OALD explains *sense* as *a way in which an expression or a situation can be interpreted, a meaning*, consequently, *little sense* means *no meaning* or *no sense* (we apologize for the tautology). The semantic feature *excitedly* is described in OAD as *causing great enthusiasm and eagerness*. The other feature, *disapproval*, is explained in ODE as *possession or expression of an unfavourable opinion*. All characteristics are of different values; *incomprehensibly* and *disapproval* bear the negative connotation, *excitedly*– the negative and sometimes positive connotation.

The verb's initial sense in the Agentive role is specified as *incomprehensibly*.

Table 1 represents the semantic features of *jabber* distributed as provided by four roles of the Qualia Structure:

Table 1. The Qualia Structure – analysis 1 of the English MoSC verb *jabber*

Part of GLM Structure	Roles	Verb's Meaning
	Constitutive	<i>very quickly</i> <i>without interruption</i>
	Formal	<i>say</i>

⁵⁸ We will analyse the feature of controllability/uncontrollability in relation to the verbs under study in the next piece of research.

Qualia Structure	Telic	<i>little sense</i> <i>excitedly</i> <i>disapproval</i>
	Agentive	<i>incomprehensibly</i>

To sum up, the verb *jabber* can be defined as describing the act of saying something very quickly, sometimes very much, excitedly and with little sense that causes incomprehensibly and provokes disapproval.

3.3 Analysis of the semantic features of *jabber* obtained from the monolingual corpora

The corpora, monolingual and bilingual (the samples in English), were studied in the second stage. The semantic features of *jabber* obtained from the dictionaries were checked in order to clarify whether they were kept / lost or obtained additional features in the corpora. It is important to note that some samples were also taken into consideration. Though they do not contain the verb *to jabber*, they contain its derivatives – a noun, a verbal noun and an adjective. For example, stop your *jabber* (*n.*), *jabbering* (*adj.*) crowds, alien *jabbering* (*vb. n.*) (BNC). As they are derivatives of *jabber*, we think it is reasonable to consider them as belonging to the verb and use these samples for obtaining more details. We also used the samples with the phrasal verbs *jabber on* and *jabber away* (BNC).

3.3.1 Semantic features of *jabber* in the monolingual corpora

After the analysis of the samples (75), we found that the range of the semantic features remained unchanged. However, some more details appeared than was expected, as ‘word meanings are not static dictionary entries but products of a lexical process’ (Clark 1991: 263), and *jabber* appears in the context that ‘specifies, clarifies and reproduces the meanings of the words’ (Muravitskaya 1964: 14-15). The semantic features of *jabber* are corroborated with the following specifications:

- *loudly – as a car horn, as a parakeet*⁵⁹ (BNC);

⁵⁹ A parakeet is a type of small parrot which is brightly coloured and has a long tail (CCALED).

- *very much* – *non-stop, uncontrollably, wasting time* (BNC);
- *incomprehensibly* – *jabber incantations, a lot of nice lingo, English, in a strange tongue, none other than classical Greek, totally alien jabbering, jabbering foreigners* (BNC);
- *excitedly* – *jabber about football* (BNC);
- *with little sense* – *dissipating / interspersed jabber, jabber away about this, that and the other, utter nonsense* (BNC);
- *causing disapproval* – *can't stand her jabber any more, put up with the jabber, jabber indiscreetly* (BNC).

3.3.2 Frequency of usage of semantic and pragmatic features of *jabber*

It is interesting that the specifications mentioned above can relate to several features. For example, *jabber of journos*⁶⁰ applies to *speak much* and *incomprehensibly*; *waste time jabbering* – to *speak much* and *with little sense*. This influences the results of the semantic features' frequency of usage. In accordance with the frequency of usage, the features were distributed as follows:

- *very much* – 13 samples;
- *incomprehensibly* – 13 samples;
- *with little sense* – 11 samples;
- *with disapproval* – 10 samples;
- *loudly* – 5 samples;
- *fast* – 5 samples;
- *excitedly* – 3 samples.

It is evident that the most frequent characteristics of a *jabbering* person are speaking *very much* (13 samples) and *incomprehensibly* (13 samples).

⁶⁰ a journalist (*informal*) (ODE).

3.3.2.1 Semantic features of *jabber*: speaking very much

The process when a person speaks very much, non-stop, is called a compulsive talking / communication addiction disorder / talkaholism⁶¹. It goes beyond the bounds of what is considered to be a socially acceptable amount of talking (Bostrom, Harrington 1999). Talking in a continuous manner can be a habit (1) or a result of an unusual situation when a person is excited (2) or strong emotions of the protagonist (3). The phrasal verb *jabber on* (1) as well as the other characteristics (*non-stop, endlessly, for hours, by the yard*) denotes the talkaholism of the protagonist, the need to talk a lot.

- (1) I can't take another meeting with her: she *jabbers on* for hours. (OLD)
- (2) "And while they were up there in the wide, blue yonder, they *jabbered* non-stop to each other over the radio." (*Strawberries and Wine*. Nash, E.)
- (3) "Most of the evening was spent in messing up the kitchen, and then endlessly *jabbering* about what card game to play." (*Lolita*. Nabokov V.)

3.3.2.2 Semantic features of *jabber*: incomprehensibly

The complexity of understanding is provoked by different causes: an unknown language that is sometimes specified (English, classical Greek, Kamalian) (4), sometimes not specified (alien, strange, lingo) (5); the mixture of voices in the crowds (entire plain is *jabbering*, *jabber* of journos, *jabber* of tourists in the bus, *jabbering* crowds, groups of *jabbering* Germans, Swedes, Poles, a pack of *jabbering* foreigners, *jabbering* throng) (6).

- (4) "The four of them, ignoring him, were setting the trolley up again, *jabbering* among themselves in Kamalian." (*A Game of Sudden Death*. Rutherford, D.)
- (5) "The servant girl came into my chamber and told me that there was a 'sort of demon' downstairs, *jabbering* in a strange tongue." (*A Game of Sudden Death*. Rutherford, D.)
- (6) "It was the one pub where students could be guaranteed not to gather in *jabbering* crowds: the reason was the clientele." (*Seeing in the Dark*. ed.

⁶¹ The two main factors in determining if someone is a compulsive talker are talking in a continuous manner, only stopping when the other person starts talking, and others perceiving their talking as a problem (I. P.).

Breakwell, I. and Hammond, P.)

Of course, when a person speaks in an unknown language or people speak all together it is impossible to understand their messages.

3.3.2.3 Semantic features of *jabber*: with little sense

The semantic feature *with little sense* occurs rather often: in 11 samples. In this case incomprehension is explained easily; a listener cannot decipher a message (e.g. the samples 5, 6, 7).

(7) “Then he began to press the twigs against the branch, groaning loudly and *jabbering* incantations.” (OALDCE)

Another reason to declare the speech of a *jabbering* person as having *little sense* is the lack of information in the message (*jabber* of syllables, *bedsit jabbering*, *jabber* away about this, that and the other, unintelligible *jabbering*, *jabbering* utter nonsense, *jabber* like a monkey etc.) (e. g. the sample 8).

(8) “They walked on either side of me and talked to each other, *jabbering* utter nonsense as though it was all so important, and I, with more brains than the two of them put together and information of the most vital nature, couldn't get a word out.” (*The Wasp Factory*. Banks, I.)

3.3.2.4 Semantic features of *jabber*: causing disapproval

Causing disapproval (10 samples) is the next feature that follows *with little sense* in the series of the frequency of usage. It is evident that *possession or expression of an unfavourable opinion* (ODE), when a person speaks non-stop and his / her message is either incomprehensibly or not informative, is a totally normal response. The palette of feelings towards the producer of *jabbering* is rather wide; from the attempt to break it off (9) through the rejection of *jabbering* (10) to the negative attitude towards its producer (11). The feelings to the speaker are only negative (we have not found the samples where *jabbering* has positive connotation) and, consequently, the listener displays *disapproval*.

(9) “Stop your *jabbering*.” (*The Rag Nymph*. Cookson, C.)

(10) “I don't pretend to be any baa-lamb, and maybe I'm a little cross-grained at breakfast sometimes, but the way they go on *jab-jab-jabbering*, I simply can't stand it.” (*Babbitt*. Sinclair, L.)

(11) ““I can't stand her and her *jabber* any more, Ben,’ she was saying.” (*The Rag Nymph*. Cookson, C.)

3.3.2.5 Semantic features of *jabber*: loudly, fast, excitedly

The semantic features *loudly*, *fast* and *excitedly* can be attributed to the group of not numerous cases as they were found only in several samples. It is interesting that while these features are showed in some samples explicitly (12), (13), there is no direct evidence of them in the other samples (14), (15), (16). However, we would affirm that *fast* and *excitedly* exist in many more samples but in a *latent*⁶² form.

(12) “Behind him through the thick, humid air he could hear his dolls, alive now and *jabbering* behind their closed door, each *loudly* telling the other his or her ‘back-story’”. (*Fury*. Rushdie, S.)

(13) ““I saw that bush move as I passed,’ Mary *jabbered excitedly*, ‘I was scared for a sec, but I moved the bush and there it was.’” (*Yanto's Summer*. Pickernell, R.)

(14) ““I knew it wasn't safe,’ she *jabbered*.” (*A Classic English Crime*)

The speaker states the fact that something is not safe for her (14). It is impossible to feel indifference: the character is *excited*.

(15) “He *jabbered* about football for the first five minutes to smother her angry silence.” (*A Midsummer Killing*. Barnes, T.)

Football, as well as any other game, evokes strong emotions either at a player or at an audience. In the sample (13) the speaker talks about football and is certainly *excited*. He is also *excited* because he tries to smother the angry silence of the listener and it takes efforts and emotions.

(16) “Franco continued to *jabber away*, his words interspersed with little

⁶² Latent – potential but not obvious or explicit (CED)

outbursts of laughter.” (*The Truth of Stone*. Mackenzie, D. S.)

Franco talks *fast and incomprehensibly*: exactly in such a way as the dictionaries describe the phrasal verb *jabber away* (UE). The speaker interrupts himself with the outbursts of laughter that makes his speech more *incomprehensibly*; and he is *excited*.

3.3.3 Distribution of the semantic features of *jabber* (monolingual corpora) in accordance with the roles of the Qualia Structure

The analysis of the corpora resulted in the following: the features of the Qualia Structure’s components (the Constitutive, Telic, Formal, Agentive roles) remained unchanged. It can be seen in Table 2 that shows the information from the dictionaries and from the corpora:

Table 2. The Qualia Structure – analysis 2 of the English MoSC verb *jabber*

Part of GLM Structure	Roles	Verb’s Meaning (Dictionaries)	Verb’s Meaning (Corpora - ST)
Qualia Structure	Constitutive	<i>loudly</i> <i>very quickly</i> <i>without interruption</i>	<i>loudly</i> <i>very quickly</i> <i>without interruption</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>little sense</i> <i>excitedly</i> <i>disapproval (from listener)</i>	<i>little sense</i> <i>excitedly</i> <i>disapproval (from listener)</i>
	Agentive	<i>incomprehensibly</i>	<i>incomprehensibly</i>

3.3.4 Summary of the definition of *jabber* obtained from the monolingual corpora

Consequently, the *jabbering* protagonist presented in the corpora speaks loudly, very quickly and without interruption, the person is excited, his / her speech is with little sense and the transmitted information is incomprehensibly in most samples.

3.4 Comparison and analysis of the semantic features of *jabber* obtained from the bilingual corpora (source texts – target texts)

We compared and analysed the samples in the ST and TT in the third stage. For this purpose, parallel English-Russian corpora were used. The analysis revealed what was kept, lost or obtained in translation.

3.4.1 Identification of *jabber* in the source and target texts

The first step, the identification of the LUs in both languages, detected the following results for *jabber*: – *trešat'* (to crack), *taratorit'* (to gibber), *bormotat'* (to mumble), *boltat'* (to babble), *lopotat'* (to splutter/sputter), *vorčat'* (to grumble), *govorit'* (to say), *děrgat'sâ* (to twitch), *obratit'sâ* (to address), *klëkot* (scream). It is evident that the meanings of *jabber* have undergone some transformations in translation.

3.4.2 Comparison of the semantic features of *jabber* in the source texts and their translations in the target texts

The second step is connected with the comparison of the semantic features of *jabber* in the ST and the TT as provided within the Qualia Structure and its roles. Correlation of the semantic features of *jabber* in the ST with the features in the TT can be made with the explanatory dictionaries (Ru-Ru). There were found the following explanations:

- *trešat'* (to crack) means to *talk much, fast, non-stop* (CDCRL);
- *taratorit'* (to gibber) – *to talk fast, non-stop* (Ozhegov & Shvedova's Dictionary);
- *bormotat'* (to mumble) is explained as *to talk quietly, fast and indistinctly* (Dahl's Dictionary);
- *boltat'* (to babble) means to *talk rapidly and continuously in a foolish, excited or*

incomprehensibly way (CRED) and describes three possible senses: 1) *to hold an easy conversation about something unimportant*; 2) *to spread a rumour*; 3) *to speak any foreign language fluently* (CDCRL);

- *lopogat'* (*to splutter/sputter*) nominates the action when the protagonist speaks *indistinctly, incoherently or use the language that is incomprehensibly to the listener* (CDCRL);

- *vorčat'* (*to grumble*) is presented as *to talk in a low voice, indistinctly, in an irritable tone expressing unpleasure, annoyance etc.* (CDCRL);

- *govorit'* (*to say*) has the meaning (among the 6 others) *to possess an oral speech, have an ability to pronounce words, phrases; to have a good command of a foreign language* (Popular);

- *děrgat'sâ* (*to twitch*) is the action when a character *produces involuntary abrupt movements* (Ozhegov & Shvedova's Dictionary);

- *obratit'sâ* (*to address*) means *to aim the words or speech at somebody, to address oneself to somebody* (CDCRL);

- *klëkot* (*scream*) is a noun describing *interrupted sounds, uttering by eagles or other large birds* (Ushakov's Dictionary).

3.4.3 Distribution of the semantic features of *jabber* (source texts and target texts) in accordance with the roles of the Qualia Structure

The features were processed in order to distribute them in accordance with the roles of the Qualia Structure (Constitutive, Formal, Telic, Agentive).

3.4.3.1 Distribution of the semantic physical features of *jabber* of ST and TT (Constitutive role)

The Constitutive role highlighted several physical characteristics of *jabber* associated with volume (*loudly*), tempo (*very quickly*) and rhythm (*without interruption*) in the ST. The features in the TT look different: the characteristics *very quickly* (*to crack, gibber, mumble*) and *without interruption* (*to crack, gibber*) were kept; *loudly* remained in several LUs (*to crack, gibber*); however, it coexists with *quietly / in a low voice* (*to mumble, grumble*).

3.4.3.2 Distribution of the semantic physical features of *jabber* of ST and TT (Formal role)

The Formal role responsible for the verb's main property, to produce speech, undergoes the following changes: along with the main property, *to say*, that was kept in the majority of the samples, a new property appears – *to move*. For example, the translator changes *jabber* to *děrgat'sâ (to twitch)* (sample 17): it is the action when a character *produces involuntary abrupt movements* (Ozhegov & Shvedova's Dictionary). It is difficult to imagine the reasons for such a transformation of *jabber* into *twitch*. We would translate it as *gibber* or *scream* in the given sample. However, my task is not to analyse the translator's *choice principle*. We just state the shift of activity from speaking to moving in several samples.

(17 a) ST (Eng.): “He bounced and *jabbered* like a monkey and pointed west, west, west.” (*Tripwire*. Child, L.)

(17 b) TT (Rus.): Хоби подпрыгивал, *дергался* как обезьяна и указывал на запад, на запад, всегда на запад.

(17 c) Our back-translation of (17 b): Hoby bounced and *twitched* like a monkey and pointed west, west, always west.

3.4.3.3 Distribution of the semantic features of *jabber* in the ST and TT (Telic role)

A new feature belonging to the Telic role appeared – *indistinctly (to mumble, splutter/sputter, grumble)*. We must qualify our statement regarding *indistinctly*: it is not a new feature since it also exists in the ST but in the latent form. We called this characteristic *new* as there is direct evidence of it in the majority of the samples. Fragment 1 of the *Parallel Corpora within the Russian National Corpora* presents this idea:

Fragment 1 of the *Parallel Corpora within the Russian National Corpora*

with the verb *to jabber*

65. “First thing in the morning as I was	65. Прежде всего, одеваясь утром в своей
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dressing in my state-room, I would hear through the bulkhead my Parsee Dubash <i>jabbering</i> about the Patna with the steward, while he drank a cup of tea, by favour, in the pantry.” [Lord Jim. Conrad, J. (1900)]	каюте, я услышал через переборку, как мой парс Дубаш, получив разрешение выпить чашку чая в буфетной, <i>лономал (spluttered)</i> со стюардом о "Патне". [Лорд Джим. Конрад, Дж. (Кривцова, А. В. 1926)]
66. “I can see the whole picture now: Good tossing to and fro, his features emaciated, his eyes shining large and luminous, and <i>jabbering</i> nonsense by the yard.” [King Solomon's Mines. Haggard, H. R. (1885)]	66. Как сейчас, вижу я эту картину: Гуд, мечущийся из стороны в сторону, с исхудалым лицом, с блестящими, широко открытыми глазами, <i>беспрерывно бормочущий (mumbling without a pause)</i> всякий вздор [Копи царя Соломона. Хаггард, Г. Р. (Н. Б. Маркович, 1958)]

The samples of Fragment 1 describe the speech when the content is unclear to the protagonist and s/he can estimate only the MoSC – *to splutter/to mumble*. For truth's sake we now put it on record that *indistinctly* occurs not in all samples of the TT. The other samples contain the messages that are understandable enough to evaluate their content as showed in Fragment 2:

Fragment 2 of the *Parallel Corpora within the University of Leeds Corpora*
with the verb *to jabber*

71. “‘Anything down there about your souls?’ ‘About what?’ ‘Oh, perhaps you hav'n't got any,’ he said quickly. ‘No matter though, I know many chaps that hav'n't got any, good luck to 'em; and they are all the better off for it. A soul's a sort of a fifth wheel to a wagon.’ ‘What are you <i>jabbering</i> about, shipmate?’ said I.” [Moby Dick. Melville, H. (1851)]	71. Оговорено ли в бумагах что-нибудь касательно ваших душ? – Касательно чего? – А, у вас их, вероятно, нет, - быстро проговорил он, в конце концов это не так уж важно, я знаю многих, у кого нет души – им просто повезло. Душа – это вроде пятого колеса у телеги. – О чем ты <i>бормочешь (mumbling)</i> , приятель – удивился я.
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As was mentioned above, the specifications of the verb under study can relate to several roles. We mean here that the same feature can belong to different roles. The sample of Fragment 2 proves this idea. The man speaks *quickly*; it is a physical feature of *jabber*. His speech seems to be *incomprehensible* because of disjointed syntax, incoherence and the strangeness of the ideas expressed. The protagonist who cannot get these ideas asks ‘What are you *jabbering* about, shipmate?’ However, the message is clear enough, moreover, it is a kind of home-grown philosophy: the speaker alleges that a soul is an

atavism, *a fifth wheel to a wagon*. The protagonist uses *jabber* (ST) as well as *mumble* (TT) to depreciate the interlocutor and his role in the conversation. There are at least three possible reasons to do it: 1) he is not able to catch the meaning of the man's *philosophical* reasoning; 2) he gets the idea but is surprised as he did not expect it from that man; 3) he understands the thought but such *philosophy* is not acceptable for him. It is a pragmatic sphere and the specification *depreciation* belongs to the Telic role.

Reverting to the Constitutive role we find out that the speech of a *jabbering* person is presented as being produced *without interruption* in both ST and TT; this feature seems to be *inherent*. Moreover, in the ST and TT this feature is sometimes intensified due to the additional accompanying LUs or repetition of the verb under study or its part, for example, in the ST – *jab-jab-jabbering* (sample 56 of Fragment 3), *jaw, jaw, jaw, talk, talk, talk* (sample 55 of Fragment 3), in the TT – *without a pause* (sample 62 of Fragment 1), *incessantly; crack, crack* (sample 56 of Fragment 3), *like a wind-up toy* (sample 62 of Fragment 3).

Fragment 3 of the Parallel Corpora within *ABBYY Lingvo* and *the Russian National Corpora* with the verb *to jabber*

<p>56. "I don't pretend to be any baa-lamb, and maybe I'm a little cross-grained at breakfast sometimes, but the way they go on <i>jab-jab-jabbering</i>, I simply can't stand it." [<i>Babbit</i>. Sinclair, L. (2008)]</p>	<p>56. Не говорю, что я сам – кроткий ягненок, может быть, я тоже за завтраком ершусь, но я не могу выносить, как они <i>трещат, трещат без умолку</i> (<i>crack, crack incessantly</i>) – сил нет! [<i>Бэббит</i>. Синклер, Л. (Райт-Ковалева, Р. (1959)]</p>
<p>62. "And once she broke the ice, she's been <i>jabbering</i> away with everyone since." [<i>The Devil Wears Prada</i>. Weisberger, L. (2003)]</p>	<p>62. И теперь, когда лед сломан, она <i>тараторит, как заведенная</i> (<i>gibbers like a wind-up toy</i>). [<i>Дьявол носит Прада</i>. Вайсбергер, Л. (М. Маяков, Т. Шабеева, 2006)]</p>
<p>55. "She was a perfect blatherskite; I mean for, <i>jaw, jaw, jaw, talk, talk, talk jabber, jabber, jabber</i>; but just as good as she could be." [<i>A Connecticut Yankee in King Arthur's Court</i>. Twain, M. (1890)]</p>	<p>55. Превосходная болтунья: болтала, болтала, болтала, молола, молола, молола, <i>трещала, трещала, трещала</i> (<i>cracked, cracked, cracked</i>); но в общем она могла быть и хуже. [<i>Янки из Коннектикута при дворе короля Артура</i>. Твен, (Н. Чуковский, 2010)]</p>

However, it is not correct to confirm that the feature *without interruption* is inherent in all LUs used by the translators. The verbs *trešat'* (*to crack*) and *taratorit'* (*to gibber*) contain the feature *without interruption*, which is inherent, while the verbs *bormotat'* (*to mumble*), *boltat'* (*to babble*), *lopotat'* (*to splutter/sputter*), *vorčat'* (*to grumble*) do not contain this specification.

Returning to the subject of the physical features (the Constitutive role), we tried to clarify the usage of several LUs in the TT. On the face of it they are absolutely synonymic. For example, *trešat'* (*crack*) and *taratorit'* (*gibber*) used for the translation of *jabber* have practically the same physical features: *to talk fast* and *non-stop*. Does it mean that their synonymy is absolute? In order to verify their similarity or find the distinctions we had to analyse the other components of these verbs. First of all, *taratorit'* (*gibber*) is the verb that represents only the act of speaking; *trešat'* (*to crack*) presents not only the act of speaking, but also other activities. In Russian linguistic picture of the world *trešat'* (*to crack*) is used to describe strong frost (*moroz trešit – the frost cracks*) or the firewood in the chimney (*drova trešat – the firewood crackles*); it is also used in the figurative sense to describe a strong headache (*golova trešit – the head is ready to burst*). When *trešat'* (*to crack*) represents the act of speaking it is a metaphoric transfer. This transfer attaches an additional nuance to the meaning of the verb (in case it presents the speech activity) derived from its prime meaning. The prime meaning of *trešat'* (*to crack*) is explained as follows: *If an object is bursting it means that it makes a sharp snap under the influence of strong pressure from the outside, as a result of which the object either endures a load with difficulty or is broken into pieces* (EDRL). The explanation denotes negative connotation and assigns it to the metaphor.

Another distinction of two LUs was found when we analysed the samples in the Russian National Corpus. As such an analysis is beyond the scope of our research, we shall just report the result and give several samples to illustrate it:

- (18) ST (Rus.): Все с радостью согласились и начали греметь чашками и весело *трещать*, обсуждая предстоящую прогулку по городу. (*Удивительные похождения нечистой силы*. Постников, В.)

(18 a) Our back-translation of (18): All gladly agreed and began to clatter the cups and *crack* merrily, discussing the upcoming walk around the city. (*The Surprising Adventures of Devildom*. Postnikov, B.)

(19) ST (Rus.): – Слушайте, женщины! – внезапно рассердился Цезаре. – Перестаньте *трещать* о тряпках! Так мы никогда ничего не решим! (*Лезвие бритвы*. Ефремов, И. А.)

(19 a) Our back-translation of (19): – Listen, women! – suddenly Cesare became angry. – Stop *cracking* of duds! So we will never solve anything! (*The Razor's Edge*. Efremov, I.)

(20) ST (Rus.): За обедом Мими и Зоя будут, по всей вероятности, безостановочно *трещать* о туфлях, перчатках, чулках и цвете их вечерних туалетов. (*Неприятная ситуация*. Чарская, Л. А.)

(20 a) Our back-translation of (20): In all probability, at lunch Mimi and Zoe will *crack* non-stop of shoes, gloves, stockings and colour of their evening dresses. (*Unpleasant Situation*. Charskaya, L. A.)

(21) ST (Rus.): Парень начал *тараторить*, едва они переступили порог: – О-о-о, явился! Какие новости из верхних сфер? Когда мы должны представить им отравителя с чистосердечным и добровольным признанием? (*Девять граммов пластика*. Баконина, М.)

(21 a) Our back-translation of (21): The guy started to *gibber* as soon as they crossed the threshold: – Well, well, here he comes, fast enough! What news from the bosses? When do we have to exhibit them the poisoner with a frank and voluntary confession? (*Nine Grams of Plastic*. Bakonina, M.)

(22) ST (Rus.): – В общем, чисто по дружбе, – продолжал *тараторить* Саша Бло, – напиши мне для них нормальный слоган, чтобы по целевой группе реально работал. (*Поколение «П»*. Пелевин, В.)

(22 a) Our back-translation of (22): – In short, mainly out of friendship, – Sasha Blo continued *gibbering* – write the normal slogan for them, so that it really works to the target group. (*Generation “P”*. Pelevin, V.)

(23) ST (Rus.): Я повторил вопрос; но она не прерывала своей клоунской болтовни, продолжая *тараторить* о том, как она несчастна со мной и что

хочет немедленно со мной разводиться. (*Лолита*. Набоков, В. В.)

(23 a) Our back-translation of (23): I repeated the question; but she did not interrupt her clownish chatter and continued *gibbering* about how unhappy she was with me and that she wanted to divorce from me immediately. (*Lolita*. Nabokov, V.)

It is evident that the information presented by the verb *trešat'* (*to crack*) is rather insignificant (*crack* of upcoming walk (18) or duds (19) or shoes, gloves, stockings (20)), while the verb *taratorit'* (*gibber*) describes the act of speaking that contains more significant information: *gibber* in order to clarify the situation with the bosses and the poisoner with a frank and voluntary confession (21) or to ask to write a slogan for a successful business (22) or to inform of the wish to divorce because of an unhappy life (23).

Linguists have long noted that there are no true synonyms in the conventional lexicon. It is true for the translators who used two distinct verbs (*trešat'* – *to crack* and *taratorit'* – *gibber*) in the different contexts. Clark characterized it as the *choice principle* when speakers choose each LU from a set of possible LUs ‘for a purpose that they intend their addressees to recognize’ (Clark, 1991: 271). Clark also describes the phenomenon that he called *preemption*: realisation of priority (Clark 1979). This phenomenon is connected with the realisation of the *choice principle*. The choice of one LU over another is influenced by the efforts it takes to retrieve them; some words take less effort to retrieve than others. And they get the priority being the most exact. The *choice principle* is relevant with respect to the LUs of the TT. This principle explains the choice of *trešat'* (*to crack*) or *taratorit'* (*gibber*) in different contexts. It also explains and proves the fact that the Constitutive and Telic roles are mutually complementary; the same semantic feature can be treated in terms of physical and pragmatic spheres.

As the meanings of the Constitutive and Telic roles are connected with each other, and the features of the Constitutive role of the ST have been changed in the TT, the features of the Telic role hypothetically had to undergo changes. The Telic role of the ST contains the following specifications: *little sense, excitedly, disapproval*. With regard to *disapproval* there were found numerous samples sustaining its presence in the verbs' semantics of the TT. In sample 66 of Fragment 1 the protagonist depicts Good's manner

of speaking (*mumbling nonsense without a pause*) with disapproval. The interlocutor as well as his role in the conversation in sample 71 of Fragment 2 is depreciated. In the sample (24) the speaker hates it when people *crack* incessantly. His attitude to cracking is *disapproval*. In the TT this semantic feature is intensified compared with the ST: in (24 a) the protagonist says that he *can't stand jab-jab-jabbering*; in (24 b/c) he says that he *can't stand* it and adds that s/he is *completely whacked out* by such a way of communication.

(24) ST (Eng.): "I don't pretend to be any baa-lamb, and maybe I'm a little cross-grained at breakfast sometimes, but the way they go on *jab-jab-jabbering*, I simply can't stand it." (*Babbit*. Sinclair, L.)

(24 b) TT (Rus.): Не говорю, что я сам – кроткий ягненок, может быть, я тоже за завтраком ершусь, но я не могу выносить, как они *трещат*, *трещат без умолку* – сил нет!

(24 c) Our back-translation of (24 b): I don't pretend to be any baa-lamb, and maybe I'm peppery at breakfast, but I can't stand it when they *crack*, *crack incessantly* – I'm completely whacked out!

Sample (24 b/c) also illustrates the other pragmatic feature, *excitedly*, that reveals itself in the phrases *can't stand* and *completely whacked out*. One more sign of *excitedly* is brought from syntax: an exclamation mark. The Russian translator makes the utterance more emotional; the communicator speaks *excitedly*.

However, not all samples in the corpora contain the semantic feature *excitedly*. It is kept only in the verbs *trešat'* (*to crack*) and *taratorit'* (*gibber*) that we conditionally call *close synonyms*⁶³. *Close synonyms* are subdivided into *stylistic*⁶⁴ and *ideographic*⁶⁵. The verbs *trešat'* (*to crack*) and *taratorit'* (*gibber*) can be classified as *ideographic synonyms* as they have different semantic nuances.

⁶³ See footnote 22.

⁶⁴ Words that have a similar meaning but a different stylistic colour (e.g. *look at* – *gawk at*).

⁶⁵ Words that have a similar meaning but different semantic nuances (e.g. *beautiful* – *pretty*).

Along with the *close synonyms* there are *distant synonyms*⁶⁶. The verbs *trešat'* (*to crack*) and *boltat'* (*to babble*) can be estimated as *distant synonyms* as they have less semantic features in common.

Let us return to the question of keeping or losing the semantic feature *excitedly*. In case of *close synonyms* this feature is kept, while it is lost in *distant synonyms*. The verbs *lopotat'* (*to splutter/sputter*) and *bormotat'* (*to mumble*), being *close synonyms* between themselves, are *distant synonyms* in relation to *trešat'* (*to crack*) and *taratorit'* (*to gibber*). In the case of the latest LUs the feature *excitedly* is inherent, while the verbs *bormotat'* (*to mumble*) and *lopotat'* (*to splutter/sputter*) do not contain this feature in their semantics and only the *surroundings* can reveal it. The samples (25), (26) illustrate this idea:

(25a) ST (Eng.): “I can see the whole picture now: Good tossing to and fro, his features emaciated, his eyes shining large and luminous, and *jabbering* nonsense by the yard.” (*King Solomon's Mines*. Haggard, H. R.)

(25 b) TT (Rus.): Как сейчас, вижу я эту картину: Гуд, мечущийся из стороны в сторону, с исхудалым лицом, с блестящими, широко открытыми глазами, *беспрерывно бормочущий* всякий вздор.

(25 c) Our back-translation of (25 b): I can see this picture now: Good tossing to and fro, his face emaciated, his eyes shining large and luminous, *mumbling* nonsense *without a pause*.

In sample (25) *excitedly* appears due to the surroundings. The presentation of the character, Good, contains the description of his emaciated face and wild-looking eyes as well as his non-stop speech with *little sense*. The semantic feature *excitedly* that belongs to the verb *jabber* (and, consequently, to the sample) in the ST (26 a) does not appear in the sample (26 b/c) of the TT; the surroundings do not reveal it.

(26 a) ST (Eng.): “First thing in the morning as I was dressing in my state-room, I would hear through the bulkhead my Parsee Dubash *jabbering* about the Patna with the steward, while he drank a cup of tea, by favour, in the pantry.” (*Lord Jim*. Conrad, J.)

⁶⁶ See footnote 22.

(26 b) TT (Rus.): Прежде всего, одеваясь утром в своей каюте, я услышал через переборку, как мой парс Дубаш, получив разрешение выпить чашку чая в буфетной, *лопотал* со стюардом о “Патне”.

(26 c) Our back-translation of (26 b): First thing in the morning as I was dressing in my state-room, I heard through the bulkhead my Parsee ⁶⁷Dubash *spluttering* about the Patna ⁶⁸with the steward in the pantry, having got my permission to drink a cup of tea.

Although *excitedly* has not been revealed in the sample (26 b/c), the other pragmatic features were found: *indistinctly* and *little sense*. According to the dictionary the verb *lopotat* ‘(to splutter/sputter)’ contains *indistinctly* in its semantics: the protagonist speaks *indistinctly, incoherently or uses language that is incomprehensible to the listener* (CDCRL). The surroundings of the verb in the sample (25 b/c) prove the idea of *indistinctly*: Parsee Dubash *spluttered* with the steward in the pantry; the protagonist heard their conversation through the bulkhead that prevented him from catching the sense; there is one more reason for *indistinctly*: the speech of Dubash could be *indistinct* as he is Parsee and English is not his native language; he must speak with an accent.

The other semantic feature, *little sense*, is also found in samples (25) and (26). The protagonist of (25) characterizes Good’s speech as *nonsense*. The only thing that is clear from sample (26) about the conversation of Dubash and the steward is that it was something about the ship, the Patna, and nothing more.

It is interesting to note that some semantic features are kept and others are lost in translation, but there are features that may appear in the TT: *accidental* semantic features. So, *excitedly, indistinctly* and *little sense* are *accidental* semantic features; they become apparent not in all LUs of the TT.

⁶⁷ A Parsi or Parsee /'parsɪ:/ is a member of one of the two Zoroastrian communities found throughout South Asia.

⁶⁸ The Patna is the name of the fictional ship in the novel *Lord Jim* by Joseph Conrad, originally published in *Blackwood's Magazine* from October 1899 to November 1900. Though never confirmed by the author, the ship is based on a real ship:

<http://www.clydesite.co.uk/clydebuilt/viewship.asp?id=10431>

One more role of the Qualia Structure, Agentive, remains for the analysis.

3.4.3.4 Distribution of the semantic features of *jabber* in the ST and TT (Agentive role)

The initial sense that is defined in the Agentive role of the ST is *incomprehensibly*. In the TT the phenomenon of *accidental* semantic features is evident: *incomprehensibly* is present in some cases: (24), (25), (26), (sample 62 of Fragment 3) and (sample 55 of Fragment 3); *comprehensibly* in other cases: (27), (28) and (sample 71 of Fragment 2).

(27 a) ST (Eng.): “Most of the evening was spent in messing up the kitchen, and then endlessly *jabbering* about what card game to play.” (*Lolita*. Nabokov V.)

(27 b) TT (Rus.): Большая часть вечера ушла на то, чтобы поставить вверх дном кухню, а затем на *ведение трескучих споров* насчет того, в какую сыграть карточную игру.

(27 c) Our back-translation of (27 b): MoSCt of the evening was spent in messing up the kitchen, and then *had long crackling disputes*⁶⁹ about what card game to play.

Sample (27) shows that the participants of the communication discussed *what card game to play*. Therefore, *comprehensibly* exists in this sample (27); we understand the topic of the dispute. We also understand the topic of the conversation of the dolls who told each other their back-stories (28):

(28 a) ST (Eng.): “Behind him through the thick, humid air he could hear his

⁶⁹ It was difficult for us to do the back-translation of the sample (27 a) as it is generally known that Nabokov originally wrote his *Lolita* in English and later presented its Russian version. He's well situated to appreciate the translation. However, the meaning of *jabber* in the ST differs from the meaning of *vedenie treskučih sporov* in the TT. Of course, the LU *treskučij* (*crackling*) keeps the components of *jabbering* – fast, loudly, non-stop, but there are two more LUs *vedenie sporov*, that means *to have disputes*, and this component does not belong to *jabber*. That is why we translated it as *had long crackling disputes*. We suppose in the Russian version of *Lolita* Nabokov took into account the Russian linguistic picture of the world: people adore speaking a lot and arguing when they are at a party and especially when they are drunk.

dolls, alive now and *jabbering* behind their closed door, each loudly telling the other his or her ‘back-story’, the tale of how she or he came to be.” (*Fury*. Rushdie, S.)

(28 b) TT (Rus.): Позади сквозь плотный влажный воздух он слышал своих кукол, ныне оживших и *тараторивших* за закрытыми дверями: они громко рассказывали друг другу свои "предыстории", сказки о том, как он или она появились на свет.

(28 c) Our back-translation of (28 b): Behind him through the thick, humid air he could hear his dolls, alive now and *gibbering* behind the closed door: they were telling each other loudly their “backstories”, the tales of how he or she came into the world.

3.4.4 Brief summary of the features kept, lost or obtained in translation of *jabber*

The following step is a brief summary of the features kept, lost or obtained in the translation of *jabber* from the ST into the TT.

The characteristics of the Constitutive role were not changed with the exception of the feature *loudly* that became its opposite – *quietly*. The features of the other roles underwent several changes. The Formal role kept the object’s property, *to say*, and another property appeared: *to move*. The Telic role kept *little sense, disapproval, excitedly, distinctly / indistinctly and negative connotation* and obtained *informatively* and *tranquilly*. The Agentive role also acquired an additional component: *comprehensibly*. It is interesting to note that in the TT some semantic features were transformed into their antitheses (*with little sense – informatively, excitedly – tranquilly, distinctly – indistinctly*): *accidental* semantic feature. Table 3 represents the gains and losses of the features of *jabber* in the translation process. It is evident that the Telic role has undergone the largest changes.

Table 3. The Qualia Structure – analysis 3 of the English MoSC verb *jabber* (ST – TT)

Part of GLM Structure	Roles	Verb’s Meaning (ST)	Verb’s Meaning (TT)

Qualia Structure	Constitutive (CoNS+MoSC)	<i>loudly (sometimes)</i> <i>very quickly</i> <i>without interruption</i>	<i>loudly / quietly</i> <i>very quickly</i> <i>without interruption</i>
	Formal	<i>say</i>	<i>say/move</i>
	Telic	<i>with little sense</i> <i>disapproval</i> <i>excitedly</i> <i>distinctly / indistinctly</i> <i>negative connotations</i>	<i>with little sense /</i> <i>informatively</i> <i>disapproval</i> <i>excitedly / tranquilly</i> <i>distinctly / indistinctly</i> <i>negative connotations</i>
	Agentive	<i>incomprehensibly</i>	<i>incomprehensibly /</i> <i>comprehensibly</i>

3.4.4.1 Treatment of the MoSC and the CoNS components of *jabber* in the TT

The following step is to clarify whether the MoSC and the CoNS have been kept or lost in the TT. In this connection we would like to revert to the results of translations of the samples. The percentage of the general number of the samples obtained after the identification of *jabber* in the ST and TT is presented in Table 4.

Table 4. The results of Russian translations of English MoSC verb *jabber* with the CoNS and the percentage of the general number of the samples (74)

	Translation from ST into TT	%	MoSC	CoNS
1.	<i>taratorit' (to gibber)</i>	26%	+	+
2.	<i>trešat' (to crack)</i>	20%	+	+
3.	<i>bormotat' (to mumble)</i>	16%	+	+
4.	<i>boltat' (to babble)</i>	11%	+	+
5.	<i>lopotat' (to splutter/sputter)</i>	5.5%	+	+
6.	<i>vorčat' (to grumble)</i>	5%	+	+
7.	<i>govorit' (to say)</i>	4.5%	-	-
8.	<i>dėrgat'sā (to twitch)</i>	4%	-	-
9.	<i>obratit'sā (to address)</i>	4%	-	-
10.	<i>klėkot (a scream)</i>	4%	-	-
	Total	100%	+83.5%	+83.5%

			-16.5%	-16.5%
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The coincidence can be seen; the MoSC and the CoNS are kept in 83.5 % of the examples. Moreover, they are kept in the same LUs: *trešat'* (to crack), *taratorit'* (to gibber), *bormotat'* (to mumble), *boltat'* (to babble), *lopotat'* (to splutter/sputter), *vorčat'* (to grumble), the sequence numbers 1 – 6 of Table 4.

The LUs that do not contain the MoSC and the CoNS are *govorit'* (to say), *děrgat'sâ* (to twitch), *obratit'sâ* (to address), *klëkot* (scream), the sequence numbers 7 – 10 of Table 4. It is evident that the MoSC and the CoNS are kept at the most frequent LUs.

The division into groups according to whether the MoSC and the CoNS are kept or lost, that is usual in our research, looks as follows:

- MoS verbs / derivates / phrases, keeping the same CoNS;
- MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one;
- MoS verbs / derivates / phrases, not keeping the CoNS;
- VoS, not keeping the MoSC or the CoNS;
- Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS.

The verbs used to translate *jabber* in the TT were allocated in compliance with these subgroups. Table 5 contains the result of their subdivision.

Table 5. The results of Russian translations of English verb *jabber* (keeping or loss of the MoSC, the CoNS, obtaining the new semantic features)

	Variant	Example from TT	Percentage	MoSC	CoNS
1.	MoS verbs, keeping the same CoNS	<i>taratorit'</i> (to gibber); <i>trešat'</i> (to crack)	46 %	83.5 %	83.5 %
2.	MoS verbs, not keeping the same CoNS but adopting another one	<i>bormotat'</i> (to mumble); <i>boltat'</i> (to babble); <i>lopotat'</i> (to splutter / sputter); <i>vorčat'</i> (to grumble)	37.5 %		
3.	MoS verbs, not keeping the CoNS	-	0 %		

4.	VoS, not keeping the MoSC or the CoNS	<i>govorit'</i> (to say); <i>obratit'sâ</i> (to address)	8.5 %		
5.	Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS	<i>dërgat'sâ</i> (to twitch); <i>klëkot</i> (a scream)	8 %		

Group 1 is the most numerous group of verbs in the TT – 46%. The second group in numbers is group 2 – 37.5 %. There are no LUs belonging to group 3 – 0 %. The result of group 4 is 8.5 % and group 5 results in 8 %. The MoSC and the CoNS are kept 83.5 % each in the translation of *jabber*.

3.4.5 Evaluation of the translations of *jabber* in terms of equivalence

Evaluation of the translations of *jabber* in terms of equivalence is the last step of the third stage. The groups of verbs (Table 5) can be distributed in compliance with the levels of equivalence (Kade 1968, Hann 1992):

- group 1 – type *one-to-one equivalence*;
- group 2 – type *one-to-many equivalence*;
- group 3 – type *one-to-part of one equivalence* (with the MoSC) (it is missing in this chapter as there are no relevant LUs among the translations);
- group 4 – type *one-to-part-of-one equivalence* (without the MoSC);
- group 5 – type *nil equivalence*.

3.4.5.1 Translations of *jabber* that can be referred to as type 1 – one-to-one equivalence

The verbs that belong to group 1 are *taratorit'* (to gibber) and *trešat'* (to crack). Concerning *one-to-one equivalence*, it is interesting to note that besides keeping the MoSC and the CoNS of the ST, translations often obtain additional features in the TT due to *simile* as a stylistic device. For example, in the ST of (29 a) the heroine *is jabbering away*, in the TT (29 b/c) she *is gibbering like a wind-toy (non-stop)*:

(29 a) ST (Eng.): “And once she broke the ice, she's been *jabbering* away with everyone since.” (*The Devil Wears Prada*. Weisberger, L.)

(29 b) TT (Rus.): И теперь, когда лед сломан, она *тараторит, как заведенная*.

(29 c) Our back-translation of (29 b): And now, when the ice is broken, she *is gibbering like a wind-toy (non-stop)*.

The translator intensified the feature *without interruption* that is *inherent* in the verbs *jabber* (ST) and *gibber* (TT) and added the comparison *like a wind toy*. It is a normal reaction of a person to *jabber / gibber* when a difficult situation has been clarified and improved. Along with the gain in the TT, the translation has the loss. In the ST the heroine speaks *with everyone* after she realized that everything is in order. In the TT the translator excluded this detail. The character does not speak *with everyone*, she just speaks; *gibbers*, to be precise.

Another sample (30) referring to *one-to-one equivalence* presents slight changes in the TT:

(30 a) ST (Eng.): “She was a perfect blatherskite; I mean for, jaw, jaw, jaw, talk, talk, talk *jabber, jabber, jabber*; but just as good as she could be.” (*A Connecticut Yankee in King Arthur's Court*. Twain, M.)

(30 b) TT (Rus.): Превосходная болтунья: болтала, болтала, болтала, молола, молола, молола, *трещала, трещала, трещала*; но в общем она могла быть и хуже.

(30 c) Our back-translation of (30 b): She was a perfect blatherskite: *babbled, babbled, babbled, flapped, flapped, flapped, cracked, cracked, cracked*; but on the whole it could be worse.

The *jabbering* protagonist is described as *a perfect blatherskite* (30 a). The narrator estimates her speech activity positively: *as good as she could be*. It is evident that there is a *thin coating* of irony. It is difficult to feel and think positive when people *talk at great length without making much sense*. This exact explanation is given to the LU *blatherskite* (OAD). The irony can be seen in the combination of the words *a perfect* and *blatherskite*. It is precisely the combination of two LUs with the opposite connotations that attaches the *incrustation* of irony and eventually the positive effect is established. The translator

spoilt everything having changed a positive connotation into a negative connotation (30 b/c): the blatherskite is appraised negatively; her speech activity is estimated as *could be worse*. Irony turns into sarcasm. To sum up, we would note that it is gain and loss; at the same time as irony and positive connotation are lost, sarcasm and negative connotation are obtained.

3.4.5.2 Translations of *jabber* that can be referred to type 2 – one-to-many equivalence

The verbs that keep the MoSC and do not keep the same CoNS, but obtained another one (*bormotat'* (to mumble), *boltat'* (to babble), *lopotat'* (to splutter / sputter), *vorčat'* (to grumble)) belong to the other types of translations: *one-to-many equivalence*. They have one feature in common with the verb *to jabber*: *disapproval*. But their other features differ. For instance, a *jabbering* person usually talks *fast, loudly, without interruption* and *with little sense*, while the verb *vorčat'* (to grumble) represents the protagonist *talking in a low voice, indistinctly, in an irritable tone expressing displeasure, annoyance etc.* (CDCRL). The MoSC is kept, but its semantics have been completely changed: *fast* and *without interruption* are lost; *loudly* is transformed into *in a low voice*; *with little sense* is converted into *indistinctly*⁷⁰(that is the CoNS). The common feature, *disapproval*, has become more distinct in the TT. In the case of *jabber* (ST) *disapproval* is a negative reaction evoked with the physical features of the speech (*fast, loudly, without interruption*) and the pragmatic feature (*with little sense*); *disapproval* comes from the narrator. It is the narrator who estimates the speech situation. But in case of *grumble* (TT) the situation is evaluated from both sides; from the side of the narrator and from the side of the character. On the one hand, the narrator disapproves of the character's speech that is *indistinct* and *the tone expresses displeasure, annoyance etc.* On the other hand, the character is dissatisfied with the situation, *disapproves of it*, and *talks in an irritable tone expressing displeasure, annoyance etc.*

One more verb that keeps the MoSC and does not keep the same CoNS but adopts another one, *boltat'* (to babble), belongs to the type *one-to-many equivalence*. The verb has three

⁷⁰ The feature *indistinctly* is a *dark horse* as the speech presented with these LUs can have little sense or can have a lot of sense.

common features with the verb *to jabber*: *to talk rapidly, continuously and with little sense*. In spite of the negative connotations of the verb *jabber* in general, in sample (31 a) the translator picked up the positive emanation that came from the context. And it was one of the reasons for the change of *jabber* to *babble*. Along with the physical features that are similar to those of *jabber* the verb has a pragmatic definition: *to hold an easy conversation about something unimportant* (CDCRL). The definition successfully fits into the context of the sample (31 b/c): the communicators *babble* about the town and its wonderful things and sights, the conversation is free and easy, and it put them in good spirits.

(31 a) ST (Eng.): “Thus, I soon engaged his interest; and from that we went to *jabbering* the best we could about the various outer sights to be seen in this famous town.” (*Moby-Dick*. Melville, H.)

(31 b) TT (Rus.): Таким образом мне удалось скоро заинтересовать его, и немного спустя мы уже *болтали* с ним, как могли, обо всех тех необыкновенных вещах, которые встречаются в этом славном городе.

(31 c) Our back-translation of (31 b): Thus, I soon engaged his interest; and not long after we went to *babbling* the best we could about all uncoss that can be found in this nice town.

3.4.5.3 Translations of *jabber* that can be referred to type 3 – one-to-part-of-one equivalence

One-to-part-of-one equivalence (the case without the MoSC component) is one more type presented with the verbs *govorit'* (*to say*) and *obratit'sâ* (*to address*). Although the component of speaking is kept, the CoNS as well as the MoSC is lost. This group is less productive (8.5 %). In sample (32 a) the author uses *to jabber* as a verb with the negative connotation of *disapproval* in its semantics. The translator's choice is a neutral verb of speaking, *to say*. Discarding the stylistically coloured *jabber* has the following reasoning: *disapproval* becomes apparent due to the surroundings. The translator added *disapproval* into surrounding LUs: *the way they jabber* is transformed into *what on Earth they say*; *dammit* – into *be they damned*; *can't believe it* is translated as *could not believe my ears*. Along with *disapproval* another feature, *excitedly*, was intensified in the sample (32 b/c). The translator gives it an exclamation mark, that in the ST attaches to the utterance an

additional emotional component. However, the producer of the utterance in the TT looks very excited.

(32 a) ST (Eng.): “Oh God, the way they *jabber* about people and their own children and themselves and the way they talk about their husbands and the way they talk about war, dammit, I stand here, and I can't believe it!” (*Fahrenheit 451*. Bradbury, R.)

(32 b) TT (Rus.): Господи, что только они *говорят* о людях, о собственных детях, о самих себе, о своих мужьях, о войне, будь они прокляты, я слушал и не верил своим ушам.

(32 c) Our back-translation of (32 b): Oh God, what on Earth do they *say* about people, about their own children, about themselves, about their husbands, about the war, be they damned, I listened and could not believe my ears.

The feature *excitedly* appears owing to the stylistic device of repetition⁷¹ used in the ST and kept in the TT. However, there is a shift from the LU *the way* to the LU *about*. The shift is made from *what bad things* they say to *who* they say bad things *about*. We mean here that the translator changed the idea of the ST. In the ST the protagonist disapproves of the speech manner and content of those who say something nasty. In the TT the disapproval concerns the idea that nothing is sacred to those people; neither family nor other important things. In spite of the substitution of the stylistically coloured LU *jabber* to the neutral *say* and the loss of the MoSC and the CoNS, the whole meaning of the sample (32) was not changed significantly.

To address belongs to the type *one-to-part-of-one equivalence* and its semantics have neither the MoSC component nor the CoNS. There is almost nothing in common between *to jabber* and *to address*. The only common feature is their belonging to the same part of speech, the verb. Regarding their Formal roles, the common feature (*to say*) can appear in the context, as *to address* represents not only speaking but also writing activity. The dictionary explains *to address* as follows: *to speak to, refer to in speaking or in writing*,

⁷¹ Repetition is a literary device that repeats the same words or phrases a few times to make an idea clearer. As a rhetorical device, it could be a word, a phrase or a full sentence or a poetical line repeated to emphasize its significance in the entire text (Nordquist 2008). There are several types of repetitions. In the sample (32) *diacope*, repetition of words broken by some other words, is used.

or *deliver a speech to* (CED). In sample (33) the speaking activity is revealed through the context: the man met by the protagonists was *jabbering / addressing* them in his own language:

(33 a) ST (Eng.): “He knew us by our countenances to be Englishmen, and *jabbering* to us in his own language, swore we should be tied back to back and thrown into the sea.” (*Gulliver's Travels into Several Remote Nations of the World*. Swift, J.)

(33 b) TT (Rus.): По нашей наружности он признал в нас англичан и, *обратившись* к нам на своем языке, поклялся связать спинами одного с другим и бросить в море.

(33 c) Our back-translation of (33 b): He knew us by our appearance to be Englishmen, and *addressing* to us in his own language, swore to tie backs to one another and throw into the sea.

In relation to the Telic role, responsible for the pragmatic sphere, the changes in the TT (33 b/c) are not so significant as the changes of the physical features of the Constitutive role. The physical features of *jabber* in the ST, *fast, loudly, without interruption*, were lost, while the pragmatic feature, *disapproval*, was kept. *Disapproval* is even intensified with the LU *swore*, that shifts the pragmatic meaning of the sample from condemnation to enmity: enmity is exactly what one could call the promise *to tie backs to one another and throw into the sea*.

3.4.5.4 Translations of *jabber* that can be referred to type 5 – nil equivalence

The group 5 that coincides with the type *nil equivalence* is not productive (8 %). The verbs belonging to group 5 are *dërgat'sâ* (*to twitch*) and *klëkot* (*a scream*) in the TT. Between them and *jabber* there is nothing in common; neither CoNS, MoSC, semantic features nor pragmatic meanings. Even the Formal role was changed. For example, the translator changes *jabber* to *dërgat'sâ* (*to twitch*), therefore changing the main property, *to say*, that was kept in the majority of the samples, to a new property – *to move*. This case was mentioned before in sample (26).

The other translation of *jabber*, *klëkot* (a scream), is also estimated as *nil equivalence*. At first glance, these LUs are absolutely different. *Jabber* presents the speaking activity that is carried out *fast, loudly and without interruption* while *klëkot* (a scream), in accordance with dictionaries, is defined as *interrupted sounds of eagles and other large birds* (Ushakov's Dictionary). The sample from the novel (34) concerns the description of malicious magic creatures having the ability to fly. They can also talk, which is why in the ST they *jabber*. The Russian translator leaves them the ability to fly and deprives them of the faculty of talking. That is why they *flap their wings* and utter a *terrible scream* (*klëkot*)⁷².

(34 a) ST (Eng.): “But now they heard a great *jabbering* and flopping of wings, and as the sound grew nearer to them Tip exclaimed: ‘The Jackdaws are coming! And if they find us here, they will surely kill us in their anger.’” (*The Marvelous Land of Oz*. Baum, F. L.)

(34 b) TT (Rus.): Но вдруг послышался страшный *клëкот*, хлопанье множества крыльев – все ближе, ближе; – Вороки возвращаются, – закричал Тип. – Сейчас они заметят нас, и тогда – пиши пропало!

(34 c) Our back-translation of (34 b): But suddenly there was a terrible scream, flapping of a great number of wings coming closer and closer: ‘Vorokey are coming back,’ – shouted Tip. – ‘Now they will see us, and then it's all up with us!’

The ability of the magic creatures to talk does not seem very important for the pragmatic meaning. Their intentions in relation to Tip and his friends seem to be more important. In the ST these intentions are described by Tip rather clearly: *they will kill us in their anger*. In the TT Tip mitigates the possible consequences of collision and presents it as something distressing: *it's all up with us!* Taking into consideration that the book was

⁷² In Russian, the linguistic picture of the world *klyokot* (a scream) is a sound that is produced only by the birds (in comparison with English linguistic picture of the world where a *scream* can be produced by a human being and an animal: 1) a long, loud, piercing cry expressing extreme emotion or pain; 2) a high-pitched cry made by an animal (ODE)). In the case it is attributed to a human being due to the metaphoric transfer it means that a person speaks in a shrill voice.

written for children and infantile literature is full of violence,⁷³ we believe such a substitution is reasonable. In this sense there is more gain than loss.

3.4.6 Concluding remarks

The analysed examples allow us to make several observations on translations of *jabber*. The observations concern the final definition of *jabber*, the specifications of the equivalence types in respect of the translations and the analysis of gain and loss in the translation of *jabber* from English into Russian.

The final definition of the verb *to jabber* after its translation into Russian is ***the first result*** of our analysis. After examining the definitions given in the dictionaries and after analysing the samples in the monolingual and bilingual corpora and comparing the verb in the ST with its equivalences in the TT, we made several refinements. So, the verb *jabber* can be defined as *representing the act of saying something pronouncing loudly or quietly, sometimes very quickly and without interruption, with or without sense, being exciting or tranquil, either distinctly or indistinctly, often provoking disapproval that results mainly in negative connotations, although sometimes positive connotations appear*. It is the most discrepant verb of our research! The discrepancy is connected with the *accidental* semantic features.

The second result is the adaptation of the types of equivalence (*one-to-one; one-to-many; one-to-part-of-one; nil*) to the variants of keeping / losing / obtaining the semantic features of *jabber* in translation (ST – TT).

- *MoS verbs / derivatives / phrases, keeping the same CoNS* correlate with the *one-to-one equivalence* type and it is the most numerous group – 46 %. We have seen that the translators have largely maintained the main physical features of *jabber*, speaking *fast, loudly and without interruption*, and intensified the

⁷³ Zipes, Jack. *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales*, Revised ed. Lexington, Kentucky: University Press of Kentucky, 2002; Cross, Gillian. "Twenty Things I Don't Believe about Children's Books." *School Library Journal* 39 (May 1991): 44-46; Livo, Norma J. *Who's Afraid...? Facing Children's Fears with Folktales*. Englewood, Colorado: Libraries Unlimited, 1994.

pragmatic features, making them more expressive by means of stylistic devices *simile* (29 b/c) and *sarcasm* (30 b/c) and turning positive connotations into negative.

- *MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one* is a counterpart of *one-to-many equivalence*; it also contains many samples – 37.5 %. As the same CoNS is lost in translation it is natural to talk about its substitutions. The physical components that present various speech imperfections were substituted; from *talking fast, loudly, without interruption* (ST) to *talking in a low voice, indistinctly* (TT). Though some physical features of *jabber* were lost, the pragmatic feature *with little sense* (31 b/c) was kept and the feature *an irritable tone expressing displeasure, annoyance etc.* (30 b/c) was obtained.
- *MoS verbs not keeping the CoNS* relates to *one-to-part-of-one equivalence*, and the quantity of the samples is 0 % of the general number of samples.
- The group *VoS, not keeping the MoSC or the CoNS*, relates to *one-to-part-of-one equivalence*. The number of samples with the substitution of *jabber* to the neutral *say* is 8.5 % of the general number of samples. All physical features of *jabber* were lost. However, the pragmatic feature *disapproval* was kept and the other feature, *excitedly*, was obtained (32). It is the stylistic device of repetition used in the ST that makes the feature *excitedly* more expressive in the TT.
- *Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS* correlates with *nil equivalence* and are also not numerous – 8 %. The features of the roles of the Qualia Structure were lost. However, the equivalence at the pragmatic level is kept: *disapproval* and *negative connotation* are kept.

The third result of our analysis is the finding that in translation from the SL to the TL the verb *to jabber* mainly keeps the MoSC component (83.5 %) and the CoNS (83.5 %). We mean here that the MoSC component always coexists with the CoNS in a sample; if there is no MoSC component, there is no CoNS in a sample. Table 5 illustrates this idea. Some transformations that led to the loss of the MoSC component and the CoNS were undergone by *to jabber* (for example, *to jabber – govorit' (to say), obratit'sâ (to address)*). However, the pragmatic mechanism of the context often restores the lacking data. It is the

pragmatic mechanism that can explain the phenomenon of the *accidental* semantic features. Producing the *accidental* semantic features *jabber* can be named as the most mysterious and conflicting LU in translations from English into Russian.

Neil Hennesy who calls himself a pataphysician, poet, new media and performance artist, depicts *jabber* as follows: *Jabber realises a linguistic chemistry with letters as atoms and words as molecules*. This statement agrees with the famous poem *Jabberwocky*, written by Lewis Carroll for his novel *Through the Looking Glass, and What Alice Found There*:

“Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.”

Chapter 4

*“And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;”*
(Robert Browning)

CASE STUDY 4, *RUMBLE*

4.1 Introduction

In the present research the verb *rumble* was chosen as a verb presenting the act of speaking. We have to state that *rumble* is the least suitable of all the verbs to describe the act of speaking. Dictionaries define *rumble* as a very active, we would say an aggressive LU. Dictionary entries describe the acts presented by *rumble* as producing the sounds of a thunderstorm, earthquake, moving mechanism, fighting gangs and so on, and so forth (OALD, M-WD, ODE, ABBY Lingvo, Multitran, LDCE, CED); they hardly ever describe the production of the sounds of speech. But we managed to find the meaning of *rumble* as a verb of speaking: *to utter in a deep, resonant voice* (ODE); *to speak loudly* (Multitran), (ABBY Lingvo), *to speak, utter or emit in a low rolling voice* (Encyclopaedia Britannica), (M-WD).

One is under the impression that the main semantic feature of *rumble* is *loudly*, very loudly, fortissimo. However, we found another opinion: ‘I have to mime at parties when everyone sings Happy Birthday ... and *rumble* so deep that only moles, manta rays and mushrooms can hear me’ (Stephen Fry).⁷⁴ The author specifies the feature *quietly* explicitly. The analysis of the dictionary entries, mono-and bilingual corpora will shed light on this contradiction.

So, we are going to proceed in *three stages* when analysing *rumble*:

- first, an examination of the dictionary entries and the definitions of the main semantic features of *rumble* are carried out;

⁷⁴ <https://quotes.yourdictionary.com/author/stephen-fry/53468>

- next, a study of the corpora to be convinced that these features belong to *rumble* in the corpora as well, and that possibly there are more semantic features that have not been discovered in the dictionaries;
- finally, a comparison of the samples in the ST and TT to research the gains and losses in the translation process.

4.2 Analysis of the semantic features of *rumble* obtained from the dictionary entries

4.2.1 Information in the dictionaries

If one examines the scope of the activity of *rumble*, a lot of meaningful details can be found. In this regard, first of all, it was interesting to treat it as a noun. We found out several facts regarding its semantics:

- *noise* – a deep, long, rolling, resonant sound (AHDEL); sound of any kind (especially unintelligible or dissonant sound): *the street noises; indistinct noises of people talking, the noise reached 98 decibels* (Thesaurus);
- *fight* – a physical conflict involving two or more; a quarrel or disturbance marked by very noisy, disorderly, and often violent behaviour; any contest or struggle: *a fight broke out at the hockey game; fighting in the streets; terrible scrap of the unhappy couple;*⁷⁵
- *carriage* – a vehicle with wheels drawn by one or more horses; a servant's seat (or luggage compartment) in the rear of a carriage.⁷⁶

Sometimes the sound is very loud, reverberating, deep, continuous, and mostly unpleasant. It is logical that many features specified for the noun were discovered in the verb *to rumble*:

to make / utter a deep, long, rolling sound: *thunder rumbled in the sky; the train rumbled along; he rumbled an order; he rumbled a rude response* (CED); *I'm so hungry my stomach's rumbling* (OALD).

⁷⁵ <https://www.definitions.net/definition/fight>

⁷⁶ <https://www.thefreedictionary.com/Carriages>

Encyclopaedia Britannica specifies *rumble* as *a kind of sound distortion: low-frequency background noise, either recorded on disk or tape from the recording mechanism or added to the reproduced tone from the reproducing mechanism, is known as rumble and is usually the result of vibration of the drive mechanism* (Encyclopaedia Britannica). The Encyclopaedia also notes *The Rumble in the Jungle*⁷⁷ and *Rumble Fish*.⁷⁸ Both references are connected with the main feature of *rumble*: incredibly loudly. This characteristic is confirmed with the word combination *rumble-bumble* that is denoted in the dictionary as *a cannonade* (Multitran)⁷⁹; *an intense and continuous artillery bombardment* (CED).

It is important to emphasise that the verb can describe the actions carried out by inanimate beings and nature as well as man:

- *machines*: The machine *rumbled* as it started up. The train *rumbled* nearer (OALD); Move with such a sound, heavy lorries *rumbled* through the streets (ODE).
- *natural phenomenon*: The thunder *was rumbling* in the distance (OALD); stones *rumbled* down the cliff (ODE);
- *body*: I'm so hungry my stomach's *rumbling* (OALD);
- *man*: The officer *rumbled* requests down the speaking-tube (ABBY Lingvo).

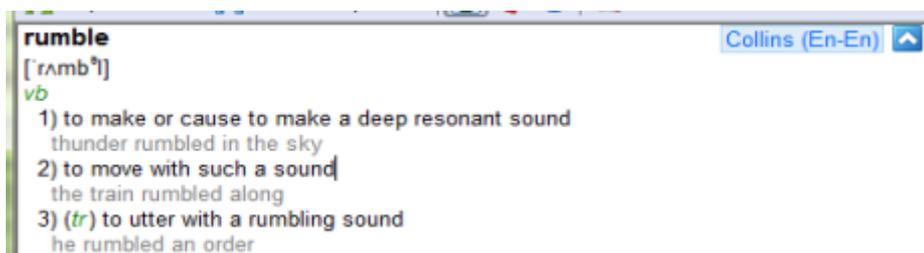
⁷⁷ *The Rumble in the Jungle* was an historic [boxing](#) event in 1974 in [Kinshasa, Zaïre](#) (now [Democratic Republic of the Congo](#)). It pitted the undefeated world [heavyweight](#) champion [George Foreman](#) against the challenger [Muhammad Ali](#), a former heavyweight champion. Ali won by a [knockout](#), putting Foreman down just before the end of the eighth round. It has been called "arguably the greatest sporting event of the 20th century" (https://en.wikipedia.org/wiki/The_Rumble_in_the_Jungle).

⁷⁸ *Rumble Fish* is an American 1983 [drama film](#) directed by [Francis Ford Coppola](#). The film centres on the relationship between Motorcycle Boy, a revered former gang leader wishing to live a more peaceful life, and his younger brother, Rusty James, an uncool teenage hoodlum who aspires to become as feared as Motorcycle Boy (https://en.wikipedia.org/wiki/Rumble_Fish).

⁷⁹ <https://www.multitran.com/m.exe?l1=1&l2=2&s=rumble-bumble&langlist=2>

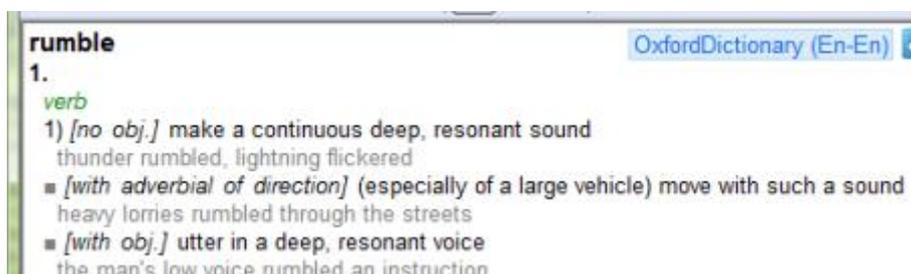
To rumble designated for the description of the speech with the CoNS, often occupies the last lines in the dictionaries' lists of meanings.⁸⁰ For example, in CED *rumble* is placed in the third line (*to utter with a rumbling sound – he rumbled an order*).

Fragment 1 of the *Collins English Dictionary*
with the verb *to rumble*



In ODE the verb *to rumble* also occupies the third line (*to utter in a deep, resonant voice – the man's low voice rumbled an instruction*).

Fragment 2 of the *Oxford Dictionary of English*
with the verb *to rumble*



Anyhow, *rumble* exists as a verb of speaking (VoS) and is defined as: *to utter in a deep, resonant voice* (ODE); *to speak loudly* (Multitran), (ABBY Lingvo), *to speak, utter or emit in a low rolling voice* (Encyclopaedia Britannica), (M-WD).

Several phrasal verbs with *rumble*, designating the act of speaking, were also found: *rumble out = rumble forth = rumble down* that are synonymic and mean *to speak loudly* (ABBY Lingvo) and *rumble on* that has the meaning *to continue slowly and steadily for*

⁸⁰ The other verbs under study generally present the act of speaking. For instance, *to jabber* has the meaning – *speak or say rapidly, incoherently, and without making sense* (CED); *to mutter* has a principal meaning – *say something in a low or barely audible voice, esp. in dissatisfaction or irritation* (OAD).

a long time regarding an argument, disagreement, etc. (LDCE): Discussions *rumble on* over the siting of the new airport (LDCE); the row about pay *is still rumbling on* (M-WD). It is interesting to note that some of the dictionaries define *rumble* as speaking *loudly* (Multitran), (ABBYY Lingvo), (ODE), the others – speaking *in a low voice, quietly* (M-WD). At the level of the dictionary entries the feature *loudly* appears more frequently than *quietly*. The latter can be considered as an *accidental* feature.

4.2.2 Summary of the dictionary definitions of *rumble* as a verb of speaking

So, examining the dictionaries in the first stage gives the following description of the verb *to rumble*: *to talk loudly / quietly, in a deep, resonant, rolling voice, producing the speech slowly and steadily for a long time*. It is obvious that only the physical characteristics of the verb are presented in the dictionaries. These semantic features are distributed into the four roles of the Qualia Structure (Constitutive, Formal, Telic and Agentive) as is designated in the framework of the present research.

4.2.3 Distribution of the semantic features of *rumble* (dictionaries) in accordance with the roles of the Qualia Structure

The Constitutive role contains the physical parameters of *rumble* (*loudly / quietly, in a deep, resonant, rolling voice, slowly and continuously*) that describe the level of loudness (volume), the timbre, the tempo and the duration of the produced speech. Everything is clear regarding the volume, tempo and duration; the parameters of the timbre require specification. The timbre is represented with three characteristics: *in a deep, resonant, rolling voice*. In accordance with the dictionaries, there are the following explanations:

- *a deep voice* means the voice *low in pitch and full in tone* (ODE): *I heard his deep warm voice filling the room* (OLD);
- *a resonant voice* is *loud, sonorous* (ODE), *deep, clear and continuing for a long time* (OLD);
- *a rolling voice* depicts the speech *deeply resounding and reverberating* (CED); *loud enough to reverberate* (OAD).

Some of these explanations of the timbre duplicate the characteristics relating to the volume (*loudly*) and the duration (*continuously*). The others are new: low in pitch (a *deep* voice), sonorous (a *resonant* voice) and reverberating (a *rolling* voice).

In comparison with the features of the other verbs under study, the physical characteristics of *rumble* are the only ones presented by the verb *rumble*. We could not find any of the pragmatic characteristics in the dictionary entries.

The Constitutive role has six semantic features, while, according to the dictionaries, the Telic role has no features. The corpora will most probably fill these gaps, but at this stage the space in the check box of the Telic role stays empty. The verb's initial sense in the Agentive role is not specified either. The Formal role's function is to present the main property of *rumble*, to produce the act of speaking: *to say*.

Table 1 represents the semantic features of *rumble* distributed in line with the four roles of the Qualia Structure:

Table 1. The Qualia Structure – analysis 1 of the English MoS verb *rumble*

Part of GLM Structure	Roles	Verb's Meaning (Dictionaries)
Qualia Structure	Constitutive	<i>loudly / quietly</i> <i>slowly</i> <i>continuously</i> <i>in a deep voice</i> <i>in a resonant voice</i> <i>in a rolling voice</i>
	Formal	<i>say</i>
	Telic	-
	Agentive	-

4.3 Analysis of the semantic features of *rumble* obtained from the monolingual corpora

In the second stage the monolingual corpora were studied. We have also examined the samples in English of the bilingual corpora (in order to have more samples for analysis). The specification of the semantic features of *rumble* obtained from the dictionaries was carried out in order to clarify whether they were changed / lost or kept in the corpora. It is important to note that some samples were also taken into consideration. Although they do not contain the verb *to rumble*, they contain its derivatives – a noun, a verbal noun and an adjective. For example, a meaningless *rumble* (*n.*); a *rumbling* (*adj.*) dispute about changes to working conditions (BNC); the warning growl *rumbling* (*vb. n.*) (Glosbe). As they are derivatives of *rumble*, we think it is reasonable to consider them as belonging to the verb and use these samples to obtain more details. We also used the samples with the phrasal verbs *rumble out*, *rumble forth*, *rumble down* and *rumble on*.

4.3.1 Semantic features of *rumble* in the monolingual corpora

It is interesting that the specifications mentioned above can relate to several features: for example, *rumble like a volcano* (Glosbe) applies to *loud*, *internal* and *excitedly*; *rumble a pointed sentence* (Glosbe) – to *comprehensible* and *negative connotation*.

4.3.2 Frequency of usage of semantic and pragmatic features of *rumble*

This influences the results of the semantic features' frequency of usage. In accordance with the frequency of usage the features were distributed as follows:

- *incomprehensibly / comprehensibly* – 15 / 33 samples;
- *negative / positive connotations* – 28 / 5 samples;
- *loudly / quietly* – 15 / 5 samples;
- *continuously* – 19 samples;
- *in a deep voice* – 14 samples;
- *internally* – 10 samples;

- *hoarsely* – 8 samples;
- *excitedly* – 5 samples;

It is evident that the most frequent characteristics of *rumble* are *incomprehensibly / comprehensibly* (48 samples) and *negative / positive connotations* (33 samples).

4.3.2.1 Semantic features of *rumble*: *incomprehensibly / comprehensibly*

The samples of the corpora show that the speech of a rumbling person can be *incomprehensible* as well as *comprehensible* depending on the context. The dictionary entries do not define these characteristics; they are revealed only in the context. Some samples of *rumble* (1) describe only the external side of the act of speaking, its physical characteristics, but it is not evident whether the speech uttered is *comprehensible* or not. However, there are samples that describe *incomprehensible* speech (2). The other samples present the speech as being absolutely *comprehensible* (3), (4).

- (1) “The deep voice *rumbled* like a volcano as the man stepped into the room.” (*The Stainless Steel Rat Joins the Circus*. Harrison, H.)
- (2) “There rose through the clear air a confused clattering and *rumbling* from this great mass of humanity, with the creaking of wheels and the neighing of horses.” (*A Study in Scarlet*. Doyle A. C.)
- (3) “The man’s low voice *rumbled* an instruction.” (*Conjure Me*. Curtis, J.)
- (4) “‘It’s also possible he poisoned poor old Thomas,’ *rumbled* Lord Beddington.” (*Murder Makes an Entrée*. Myers, A.)

Sample (1) highlights the features *loudly, internally and in a deep voice: like a volcano*; the narrator of sample (2) depicts the *rumbling of a great mass of humanity* merged with the noise of the street that in principle cannot be *comprehensible*; the instructions *rumbled* by the man (sample 3) as well as the supposition about the poisoner of poor old Thomas made by Lord Beddington (sample 4) are clear and *comprehensible*. It is important to note that the verb under study when used in the samples with the Direct Speech always presents the *comprehensible* speech as in samples (4) and (5).

- (5) “‘This prison is run more efficiently than most,’ Nicholson *rumbled*, his eyes blazing.” (*Captives*. Hutson, S.)

4.3.2.2 Semantic features of *rumble*: negative connotations

While sample (4) demonstrates only the feature *comprehensibly*, sample (5) reveals the other features of *rumble* (*excitedly*, *comprehensibly*, *negative connotation*) due to the context: Nicholson seems to be excited as his eyes blaze. The dictionary explains the state thus: *If someone’s eyes are blazing with an emotion or if an emotion is blazing in their eyes, their eyes look very bright because they are feeling that emotion so strongly* (CCALED). The message of the protagonist is comprehensible. He talks about the prison management that he finds to be very effective as *the staff are more highly trained than the majority of officers at other prisons*. In order to find out whether Nicholson’s emotions have negative or positive connotations more text is necessary.

Fragment 3 of *Captives* (Hutson, S.)

with the verb *to rumble*

‘The death of the remand prisoner,’ Fairham interjected, as if reminding Nicholson of something he might have forgotten.

‘It was unfortunate, I agree,’ the Governor said.

‘It wouldn’t have happened if the prison had been run more efficiently,’ Fairham snapped.

‘This prison is run more efficiently than most,’ Nicholson rumbled, his eyes blazing. ‘My staff are more highly trained than the majority of officers at other prisons in this country. But no matter how well-trained or well-organised warders are, they can’t always anticipate the actions of these ... men you represent. That killing would have happened in any gaol, not only Whitely. My men are trained to control prisoners, not to read their minds.’

Fairham swallowed hard and began drumming his fingers distractedly on his knees.

It is evident that Nicholson’s emotions are connected with the accusations of poor management of the prison that are without basis. That is why his eyes are blazing; he is furious. Consequently, *rumble* has a *negative connotation* in sample (5).

Positive connotation can be found in the monolingual corpora of *rumble*, but there are only a few samples of it. Most samples contain *negative connotations*: from *rumble of*

disapproving, disagreement, disappointment and discontent (BNC) to *warning growl rumble, of disgust and of malediction*⁸¹ (Glosbe), *grumble of a harshly controlled anger* (BNC). The degrees of negativity change from sample to sample. So, the *copious palette of negative connotation* can be subdivided into several subgroups: mild, medium, high degrees. For example, *rumbles of discontent* in sample (6) illustrate the mild degree of negativity, *rumbling resentment* (sample 7) – medium degree, while *rumble of disgust* (sample 8) can be attached to the subgroup of high degree.

(6) “The Labour leader's low profile through the summer has led to *rumbles* of discontent.” (*The Daily Mirror*, 1992).

(7) “Though the Young Vic's small theatre-in-the-round⁸² is hardly the best place for a tense domestic drama, this tightly-controlled production keeps the dread steadily rising and nicely paces the outbursts of emotion against the background of *rumbling* resentment.” (*Punch*. 1992)

(8) ““And there are some things, of course, whose side I am altogether not on; I am against them altogether: these – *burárum*” (he again made a deep *rumble* of disgust) – ‘these Orcs, and their masters’”. (*The Lord of the Rings: The Two Towers*. Tolkien, J. R. R.)

4.3.2.3 Semantic features of *rumble*: loudly / quietly

The characteristic *loudly / quietly* (15 / 5 samples) is in third place by frequency. It is evident that *loudly* occurs more frequently than *quietly*. We would say that *loudly* is an *inherent* feature, however, we intentionally took into consideration only the samples that give a direct (literal) indication of this characteristic. The main reason for such a choice is the existence of another, opposite feature, *quietly*, that is an *accidental* feature and can be detected only in context. That is why we used the samples where these features are clearly indicated. For example, in samples (9) and (10) there is an evidence of *loudly / quietly*: *rumbling war-shout* and *purring in a low rumble*.

⁸¹ It is important to specify that in my research we use not only verbs but also their derivatives. In the case of *rumble*: it is caused by the verb's low frequency of usage in relation of the act of speaking. For this reason, nouns, adjectives and adverbs are also used.

⁸² The *Young Vic* is a theatre in the London Borough of Lambeth (<http://www.youngvic.org/>).

(9) “Then from the ruined wall nearest the jungle rose up the *rumbling war-shout* of Baloo.” (*The Jungle Book: Mowgli Stories*. Kipling, R.)

(10) “Mister rubbed up against me, as though he sensed something was wrong, purring in a low *rumble*.” (*Storm Front*. Butcher, J.)

It is the contexts of samples (9) and (10) that present the characteristics *loudly* and *quietly*; the *war-shout* is always produced loudly, while *rumble*, when compared with purring sounds, cannot be loud. The definition of purring as an act of speaking is as follows: *speaking in a low soft voice, esp. when expressing contentment or acting seductively* (OAD); so, the speech is produced *quietly*.

4.3.2.4 Semantic features of *rumble*: continuously

The next position in the chart of frequency is occupied by *continuously* (19 samples). This semantic feature belongs to the phrasal verb *rumble on* that has the meaning *to continue slowly and steadily for a long time regarding an argument, disagreement, etc.* (LDCE). The definition given in the dictionaries was proved by the corpora. The samples show the continuity (11) and duration of *rumble*:

(11) “A vigorous, and at times vitriolic, debate *rumbled on* in the pages of *Nature* and elsewhere, culminating in 1926 with an accusation by the American biologist Gladwyn Noble of outright fraud.” (*New Scientist*, 1991)

(12) Yet not all instances of theory replacement are quite so straightforward, for some have *rumbled on* for decades. (*New Scientist*, 1986)

Regarding the duration, terms were found that were of different length: from *for some weeks* and *two-year row* to *for decades* and *since 1988*.

4.3.2.5 Semantic features of *rumble*: in a deep voice, internally, hoarsely

Besides the feature *loudness*, the samples contained several more physical characteristics of a protagonist’s voice: *in a deep voice* (14 samples), *internally* (10 samples) and *hoarsely* (8 samples). On the face of it *in a deep voice* and *internally* have the same meaning. The dictionary entries describe *in a deep voice* as the voice *low in pitch or tone*,

the bass that is the lowest adult male voice usually having a range from E a 13th below middle C to D, a tone above it (CED). The description concerns the pitch of the voice that belongs to the male (sample 13):

(13) “‘I had heard of you all before Giles told me about you,’ he said. He had a resonant bass voice that came *rumbling* softly out from deep within him.”
(*Dragon on The Border*. Dickson, G.)

The characteristic *internal* is used to describe things that *exist or happen inside a particular person, object, or place* (CCALED). In the case where the act of speaking is produced, for example, *deep in the throat* (BNC) and *sounds like a volcano* (Glosbe); *like a gathering storm* (RNC); *like an earthquake* (BNC), it does not mean bass, as the protagonist’s pitch of voice. It means the voice sounds as if it is produced very deep inside the body. The comparisons *like volcano*; *like a gathering storm*; *like an earthquake* help to conceive the process of the speech produced when the sounds come from inside. In sample (14) the person’s voice is compared to a *gathering storm*:

(14) “‘His tone was fitting – a guttural *rumble*... like a gathering storm.” (*The Da Vinci Code*. Brown, D.)

Now, when all of the relevant facts are known, it is clear that *in a deep voice* and *internally* are two different features of *rumble*.

One more physical feature of the voice is *hoarsely*. In the dictionaries *hoarsely* is described as *sounding rough and harsh, typically as the result of a sore throat or of shouting* (OAD). The monolingual corpora present the samples that highlight the characteristic of the voice stated above. The protagonist of sample (15) *rumbles*, his voice is catarrhal:

(15) “‘Got a problem, Lucy’? It was his usual catarrhal, *rumbling voice*, but she was glad to notice there was no unfriendliness. ‘I’d like you to see a patient of mine’”. (*The Final Diagnosis*. Hailey, A.)

The characteristic can be evaluated as the timbre of the protagonist’s voice.⁸³ Lucy points out that the hero’s voice is usually catarrhal. It means the character, whether he has a chronic disease of the throat or smokes a lot, has a voice timbre because of a chronic irritation of the vocal cords.⁸⁴

In accordance with the frequency of usage the feature *excitedly* occupies last place (5 samples). The preliminary analysis reveals that the physical features of *rumble* predominate over the others. It is precisely this fact that explains only five samples of *excitedly* found in the corpora. In sample (16) *rumble* introduces a *harshly controlled anger*; it is the pragmatic sphere presenting the feature *excitedly*. The character speaks in a *barely audible* voice that overlays the anger. The degree of excitement seems to be higher due to this contraposition.

(16) “He spoke in a barely audible, husky growl — but it overlay the *rumble* of a harshly controlled anger.” (*Mask of Deception*. Wood, S.)

4.3.3 Distribution of the semantic features of *rumble* (monolingual corpora) in accordance with the roles of the Qualia Structure

The analysis of the corpora resulted in the following: the features of the Qualia Structure’s components (the Constitutive, Telic, Formal, Agentive roles) have been changed. Table 2 shows the information on the verb’s features taken from the dictionaries and from the corpora:

Table 2. The Qualia Structure – analysis 2 of the English MoS verb *rumble*

Part of GLM Structure	Roles	Verb’s Meaning (Dictionaries)	Verb’s Meaning (Monolingual Corpora - ST)
	Constitutive	<i>loudly / quietly</i>	<i>loudly / quietly</i>

⁸³ According to the dictionary *catarrh* is *excessive discharge of mucus in the nose or throat, associated with inflammation of the mucous membrane* (ODE). As a result of the disease the voice remains hoarse for several days (<http://medical-dictionary.thefreedictionary.com/catarrhal+inflammation>)

⁸⁴ This type of voice is defined as *smoky* - a gravelly voice that smokers often have (Greene; Lesley 2001)

Qualia Structure		<i>slowly</i> <i>continuously</i> <i>in a deep voice</i> <i>in a resonant voice</i> <i>in a rolling voice</i>	<i>continuously</i> <i>in a deep voice</i> <i>hoarsely</i> <i>internally</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	-	<i>excitedly</i> <i>negative / positive connotation</i>
	Agentive	-	<i>incomprehensibly/</i> <i>comprehensibly</i>

The Constitutive role kept the characteristics *loudly / quietly*, *continuously* and *in a deep voice* and lost the features *slowly*, *in a resonant voice*, *in a rolling voice*. Two new features appeared in the Constitutive role: *internally* and *hoarsely*. The Formal role remained unchanged while the Telic and Agentive roles had the characters completely lacking in the dictionaries' definitions: *excitedly*; *negative / positive connotation* and *incomprehensibly / comprehensibly* correspondingly.

4.3.4 Summary of the definition of *rumble* obtained from the monolingual corpora

Consequently, the rumbling protagonist presented in the corpora speaks loudly or sometimes quietly, in a deep (bass) voice, internally like an earthquake, hoarsely, from time to time continuously, his / her speech is mainly of negative connotation but can have positive connotation as well, the transmitted information is comprehensible in most samples but incomprehensibility can also be attributed to the speech.

4.4 Comparison and analysis of the semantic features of *rumble* obtained from the bilingual corpora (source texts – target texts)

In the third stage the samples in the ST and TT were compared and analysed. For this purpose, we used parallel English-Russian corpora. The gains and losses of the verb's meanings in translation were revealed in the analysis. The identification of the LUs in both languages – that is the first step – detected the numerous translations of *rumble*. We

would like to point out that the samples containing the derivatives of the verb *rumble* were taken into consideration in order to obtain more details. It explains the multiplicity of the translations found. However, many of them are used only once in the TT. For this reason, we just mention them and focus on more frequent LUs.

4.4.1 Identification of *rumble* in the source and target texts

So, *rumble* was translated in the TT as follows: *rokotat'* (to roll), *gremet'* (to thunder), *bormotat'* (to mumble), *vorčat'* (to grumble), *basit'* (to speak in a deep voice, bass), *gudet'* (to buzz), *ryčat'* (to growl / snarl), *bubnit'* (to drone on), *kričat'* (to shout), *vozmutil'sâ* (to resent), *revet'* (to roar), *vyryvat'sâ* (to escape / burst from), *obsužadat'* (to discuss), *vshrap* (sharp snore), *rugan'* (swearing), *vosklicanie* (exclamation) and so on. In total, 36 LUs were found. Some of them that are close synonyms were merged into the same group as they have very similar meanings. For example, *rokotat'* (to roll) was associated with *to roll like a thunder, booming voice and a rumbling sound*; or *vorčat'* (to grumble) is very similar to *burčat'* (to mutter / grumble) and *burchanie* (grumbling / muttering). At length we have selected 6 groups of the most frequent LUs.

4.4.2 Comparison of the semantic features of *rumble* in the source texts and their translations in the target texts

The second step is the comparison of the semantic features of *rumble* in the ST and the TT. We referred to the explanatory dictionaries (Ru-Ru) in order to correlate the semantic features of *rumble* in the ST with the features of the LUs in the TT and found the following explanations:

- *rokotat'* (to roll) means to *speak in a low rolling voice* (CDCRL);
- *gudet'* (to buzz) is the action when a character *speaks in a low voice and monotonously* (CDCRL);
- *bormotat'* (to mumble) is explained as *to talk quietly, fast and indistinctly* (Dahl's Dictionary) / *vorčat'* (to grumble) is *to speak softly and indistinctly in irritable tone expressing displeasure, annoyance, etc.* (CDCRL);
- *gremet'* (to thunder) means *to speak loudly and excitedly, scolding or denouncing someone or something* (CDCRL);
- *basit'* (to speak in a bass) names the action when the protagonist *speaks in a deep low voice* (Ushakov's Dictionary);

- *vozmudit'sâ* (*to resent*) has the meaning *to experience anger and irritation* (Ozhegov & Shvedova's Dictionary).

4.4.3 Distribution of the semantic features of *rumble* (source texts and target texts) in accordance with the roles of the Qualia Structure

The received features were processed in order to distribute them in accordance with the roles of the Qualia Structure (Constitutive, Formal, Telic, Agentive).

4.4.3.1 Distribution of the semantic features of *rumble* in the ST and TT (Constitutive role)

The Constitutive role, responsible for the physical properties of *rumble*, highlighted several characteristics associated with volume (*loudly / quietly*), timbre (*in a deep voice, hoarsely, internally*) and rhythm (*continuously*) in the ST. The features in the TT look different: the characteristics *loudly / quietly (to roll, thunder / buzz)* and *in a deep voice (to roll, speak in a bass voice)* were kept; *continuously* was transformed into *monotonously (to buzz)*; *hoarsely* and *internally* were lost; new physical features were obtained: *fast* and *indistinctly (to mumble, grumble)*.

Being the physical feature, *fast* leads to the pragmatic sphere (sample of Fragment 4): Treebeard is anxious as he does not want his people to risk going through the woods of Laurelindórenan. For this reason, he feels *excited* and speaks *fast*.

Fragment 4 of the *Parallel Corpora within the Russian National Corpora*
with the verb *to rumble*

<p>48. “ ‘Hmm, did he now? ’ <i>rumbled</i> Treebeard. 'And I might have said much the same, if you had been going the other way. Do not risk getting entroled in the woods of Laurelindórenan!’ [The <i>Lord of the Rings: The Two Towers</i>. Tolkien, J. R. R. (1954)]</p>	<p>48. Хм, он так говорил? — <i>бормотал</i> (<i>mumbled</i>) Древобрад.—И я сказал бы то же самое, если бы вы пришли другим путем. Не рискуйте входить в леса Лаурелиндоренана! [Властелин колец: Две башни. Толкин, Дж. Р. Р. (М. Каменкович, В. Каррик, 1994)]</p>
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In the Russian linguistic picture of the world the characteristic *indistinctly* can be interpreted as physical and, consequently, related to the Constitutive role and as pragmatic, relevant to the Telic role. Let us explain the idea by giving examples. Ushakov’s Explanatory Dictionary suggests two definitions of *indistinctly*: 1) barely audible and 2) incomprehensible. The first meaning is of the physical sphere. The protagonist produces his speech so quietly that the listener cannot hear a word. The sample given in the dictionary illustrates it: «Прошептал несколько невнятных слов» / “*Prošeptal neskol’ko nevnâtnyh slov*” (Our back-translation “*He whispered several inaudible words.*”). So, the feature *indistinctly* can be related to the Constitutive role. The feature *indistinctly* has one more definition: *incomprehensible*. The dictionary provides the sample that can be attributed to the Telic role: «На языке тебе невнятном стихи прощальные пишу» / “*Na âzyke tebe nevnâtnom stihi prošal’nye pišu*” (Our back-translation “*I write the poems in the language you’ve never heard to say goodbye*” (Pushkin).⁸⁵ The language is unknown to the heroine and, for this reason, is incomprehensible. The *dualism* of the feature *indistinctly* proves the idea put forward in the previous chapters: the meanings of the Constitutive and Telic roles are connected with each other.

Another physical feature that appeared in the Constitutive role is *monotonously (to buzz)*. According to the definition given in the explanatory dictionary, *to talk monotonously* means *speaking with an unchanging pitch or tone* (Ozhegov & Shvedova's Dictionary). The speaker tries to explain the procedure to the listener. Speaking *monotonously* (sample 53 of Fragment 5) he intends to focus on the content, not on the intonation. The protagonist wishes to put his signature only after he gets the service. Fragment 5 of the *Parallel Corpora within the Russian National Corpora* presents this idea:

Fragment 5 of the *Parallel Corpora within the Russian National Corpora*
with the verb *to rumble*

53. “‘Tell them I’ll sign for them when I get them and naat before!’ he <i>rumbled</i> .” [The <i>Genius</i> . Dreiser, T. (1915)]	53. – Вы им там скажите, что я распишусь за болты только тогда, когда получу их, и ни в коем случае не раньше! – <i>прогудел (buzzed)</i> он. [Гений. Драйзер, Т. (М. Волосов, 1930)]
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⁸⁵ Pushkin, A. S.: <http://feb-web.ru/feb/pushkin/texts/push17/vol02/y21-271-.htm>

The poem *To the Foreigner* is devoted to the woman who the protagonist was in love with.

4.4.3.2 Distribution of the semantic features of *rumble* in the ST and TT (Formal role)

Regarding the Formal role that presents the main property of *rumble* (to produce the act of speaking – *to say*) there is no changes in the TT. In spite of the fact that the protagonists *thunder*, *snarl*, *growl* and *roar* from time to time they produce the speech that is understandable and belongs to human beings; they keep the main property – they *say*.

4.4.3.3 Distribution of the semantic features of *rumble* in the ST and TT (Telic role)

The Telic role kept the characteristic *excitedly* in the TT (sample 59 of Fragment 6). The protagonist, the speaking bear Baloo in *The Jungle Book*, is excited when he appeals to Mowgli, saying that he has taught him everything he knows himself: the Law of the Jungle. It is one of the main events of Baloo’s life and he is certainly *excited*; his voice *thundered* at that.

The *negative connotations* seem to become apparent owing to the changes *to rumble* has undergone in the translations. In the TT the translators used the LUs that have negative connotations in their semantics: *vorčat’ (to grumble) – to speak softly and indistinctly in irritable tone expressing displeasure, annoyance, etc. (CDCRL)*, *gremet’ (to thunder) – to speak loudly and excitedly, scolding or denouncing someone or something (CDCRL)*. In sample 13 of Fragment 6 Barak is worrying about *a bad storm coming*. He *grumbles*, expressing annoyance as the storm can disturb his plans. The samples of Fragment 6 of the *Parallel Corpora within the Russian National Corpora* and *ABBYY Lingvo Corpora* present the characteristics *excitedly* and *negative connotation*:

Fragment 6 of the *Parallel Corpora within the Russian National Corpora*
and *ABBYY Lingvo Corpora* with the verb *to rumble*

59. “ ‘Listen, man-cub,’ said the bear, and his voice <i>rumbled</i> like thunder on a hot night. ‘I have	59. – Слушай, детеныш! – сказал медведь, и голос его <i>прогремел (thundered)</i> , как гром
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<p>taught thee all the Law of the Jungle for all the Peoples of the Jungle—except the Monkey Folk who live in the trees.” [The Jungle Book: Mowgli Stories. Kipling, R. (1894)]</p>	<p>в жаркую ночь. – Я научил тебя Закону Джунглей – общему для всех народов джунглей, кроме Обезьяньего Народа, который живет на деревьях. [Книга Джунглей: рассказы о Маугли. Киплинг, Р. (Н. Дарузес, 1955)]</p>
<p>13. “ ‘That’s a bad storm coming, Belgarath,’ Barak <i>rumbled</i>, staring at the cloud.” [Magician’s Gambit. Eddings, D. (1983)]</p>	<p>13. – Нехорошая буря приближается, Белгарат, – <i>проворчал (grumbled)</i> Бэйрек, глядя на облако. [В поисках камня. Эддингс, Д. (М. Стерлигов)]</p>

However, not all samples of the corpora contain the semantic feature *excitedly*. It is kept only in the verbs *rokotat’* (*to roll*), *gremet’* (*to thunder*) and *vozmutil’ sâ* (*to resent*).

Exactly as *negative connotation* appears in the samples due to the context, *positive connotation* also arises, depending on the surrounding text. We would say these characteristics strongly depend on the context in the case of *rumble*. The verb under study is more the LU of the physical, rather than the pragmatic sphere (for example, in comparison with *gabble* that has only *negative connotation* and this feature is inherited). The verb *rumble* can be of different connotations: *negative / positive / neutral*. Sample (17) illustrates the idea of the verb’s dependence on the context: *bloodshot eyes, great snarl, trembling lips*. Even when the translator (17 b / c) changed *rumbled* (ST) into the more neutral *escaped* (TT) the *negative connotation* was kept.

(17 a) ST (Eng.): “Grguch’s bloodshot eyes opened wide and a great snarl *rumbled* behind his trembling lips.” (*The Orc King*. Salvatore, R.)

(17 b) ST (Rus.): Глаза Гргуча налились кровью, а с дрожащих губ *сорвалось* громкое рычание.

(17 c) Our back-translation of (17 b): Grguch’s eyes became all red and a loud snarl *escaped* his trembling lips.

Sample (18) presents the *positive connotation* got by *rumble* in the context:

(18 a) ST (Eng.): “The giant laughed then too, his voice *rumbling* like an earthquake.” (*Pawn of Prophecy*. Eddings, D.)

(18 b) ST (Rus.): Великан тоже рассмеялся, *громко, радостно*, голос

перекатывался эхом, словно громовые раскаты.

(18 c) Our back-translation of (18 b): The giant laughed loudly and joyfully, his voice *rolling* like echo of the peals of thunder.

The giant *laughed* in the ST; in the TT he does it *loudly and joyfully*. It is the context that assigns the *positive connotation* to the sample. The *neutral connotation* also exists in the case of *rumble*:

(19 a) ST (Eng.): “His voice had taken on some of Shonsu’s low *rumble*.”
(*Coming of Wisdom*. Duncan, D.)

(19 b) ST (Rus.): Его голос приобрел некоторые *черты* голоса Шонсу.

(19 c) Our back-translation of (19 b): His voice had taken on some of Shonsu’s *voice features*.

Sample (19) characterises *rumble* as a verb having the *neutral connotation*. In the ST there is a description of Shonsu's voice: *low rumble*; in the TT the MoSC is lost, and the protagonist speaks in a voice similar to the voice of Shonsu.

4.4.3.4 Distribution of the semantic features of *rumble* in the ST and TT (Agentive role)

After the analysis of the samples in the ST the verb’s initial sense in the Agentive role was specified as *incomprehensibly / comprehensibly*. It seems that in the TT these characteristics were kept. In some cases, the content of the speech is clear (sample 20): the speech is *comprehensible*; in other cases, it is just the hum of voices (sample 21): the feature *incomprehensibly* appears.

(20 a) ST (Eng.): “Swithin moved his arm, and said in a *rumbling* voice: ‘Dinner, now – dinner!’” (*The Man of Property*. Galsworthy, J.)

(20 b) ST (Rus.): Суизин поднял руку и сказал *раскатистым* голосом: – Ну, теперь обедать, обедать!

(20 c) Our back-translation of (20 b): Swithin raised his hand and said in a *rolling* voice: “Dinner, now – dinner!”

The information transmitted by the speaker is clear: Swithin invites people to the dinner. It is important to notice that the feature *comprehensibly* always exists in the case of Direct Speech (both in the samples with *rumble* in the ST or its translations in the TT). Sample (20) illustrates this idea. Regarding the other types of sentences the characteristic *comprehensibly* as well as *incomprehensibly* can appear.

One can well understand that the hero (*all the city*) in sample (21) was discussing the *rumors of the failed raid*.⁸⁶ The information is comprehensible.

(21 a) ST (Eng.): “All the city was astir this morning, *rumbling* in the rumors of the failed raid.” (*Homeland*. Salvatore, R.)

(21 b) ST (Rus.): В это утро весь город возбужденно *обсуждал* слухи о провалившемся набеге.

(21 c) Our back-translation of (21 b): This morning the whole city *was* excitedly *buzzing* over the rumors of the failed raid.

Sample (22) presents the situation when the crowd is watching the game on TV. The reaction of the crowd to the game is described with the LUs *rumbles* and groans (22 a) and *roars* and groans (22 b / c). No *clear* word can be heard, just the hum. So, it can be estimated as *incomprehensible*.

(22 a) ST (Eng.): “The crowd, up high in the fog, *rumbles* and groans in poor sync with the television action, trying to read the game off the electronic scoreboard.” (*Rabbit At Rest*. Updike, J.)

(22 b) ST (Rus.): Где-то высоко, в тумане, толпа *ревет* и стонет невольно с тем, что происходит на телеэкране, пытаясь следить за игрой по электронному табло.

(22 c) Our back-translation of (22 b): The crowd, up high in the fog, *roars* and groans in poor sync with the television action, trying to read the game off the electronic scoreboard.

⁸⁶ The news that the robberies or murders are always on the lips and the citizens of that city are not exceptional.

4.4.4 Brief summary of the features kept, lost or obtained in translation of *rumble*

The next step is a brief summary of the features lost or obtained in translations of *rumble*. The characteristics of the Constitutive role are partly changed and as a result look as follows: *loudly / quietly, in a deep voice, monotonously, fast* and *indistinctly* are kept; *continuously, hoarsely, internally* are lost. The Formal role keeps the object's property, *to say*. The Telic role's features (*excitedly, negative / positive / neutral connotation*) are kept; *indistinctly*, as a pragmatic feature is obtained. The Agentive role kept its components in the TT: *incomprehensibly / comprehensibly*. Table 3 represents the gains and losses of the features of *rumble* in the translation process. It is evident that the Constitutive role has undergone the largest changes.

Table 3. The Qualia Structure – analysis 3 of the English MoS verb *rumble* (ST – TT)

Part of GLM Structure	Roles	Verb's Meaning (ST)	Verb's Meaning (TT)
Qualia Structure	Constitutive (CoNS+MoS)	<i>loudly / quietly</i> <i>in a deep voice</i> <i>continuously</i> <i>hoarsely</i> <i>internally</i>	<i>loudly / quietly</i> <i>in a deep voice</i> <i>monotonously</i> <i>fast</i> <i>indistinctly</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>excitedly</i> <i>negative / positive / neutral connotation</i>	<i>excitedly</i> <i>negative / positive / neutral connotation</i>
	Agentive	<i>incomprehensibly / comprehensibly</i>	<i>incomprehensibility / comprehensibility</i>

4.4.4.1 Treatment of the CoNS and the MoSC of *rumble* in the TT

The following step is to clarify whether the CoNS and the MoSC have been kept or lost in the TT. In this connection we would like to revert to the results of the samples'

translations: the percentage of the number of samples obtained after the identification of *rumble* in the ST and TT is presented in Table 4.

Table 4. The results of Russian translations of English MoS verb *rumble* with the CoNS and the percentage of the number of the samples (65)

	Translation from ST into TT	%	MoSC	CoNS
1.	<i>gremet' (to thunder)</i>	24%	+	+
2.	<i>rokotat' (to roll)</i>	21%	+	+
3.	<i>bormotat' (to mumble), vorčat' (to grumble)</i>	20%	+	+
4.	<i>gudet' (to buzz)</i>	18.5%	+	+
5.	<i>basit' (to speak in a bass)</i>	12.5%	+	-
6.	<i>vozmutil'sâ (to resent)</i>	4%	-	-
	Total	100%	+96% - 4%	+83.5% -16.5%

The MoSC and the CoNS are kept in 96 % and 83.5 % of the examples respectively. Moreover, they are both kept in *gremet' (to thunder)*, *rokotat' (to roll)*, *bormotat' (to mumble)*, *vorčat' (to grumble)*, *gudet' (to buzz)*, the sequence numbers 1 – 4 of Table 4. The LU that contains the MoSC and not the CoNS is *basit' (to speak in a bass)*, the sequence number 5 of Table 4. The MoSC and the CoNS are lost by the LU *vozmutil'sâ (to resent)*, the sequence number 6 of Table 4. It is evident that the MoSC and the CoNS are kept in the most frequent LUs.

The division into groups according to whether the MoSC and the CoNS are kept or lost looks as follows:

- MoS verbs / derivates / phrases, keeping the same CoNS;
- MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one;
- MoS verbs / derivates / phrases, not keeping the CoNS;
- VoS, not keeping the MoSC or the CoNS;
- Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS.

The LUs used to translate *rumble* were allocated in compliance with these subgroups. Table 5 contains the result of this subdivision.

Table 5. The results of Russian translations of the English verb *rumble* (keeping or losing the MoSC and the CoNS and obtaining the new semantic features)

	Variant	Example from TT	Percentage	MoSC	CoNS
1.	MoS verbs, keeping the same CoNS	<i>gremet'</i> (to thunder)	24 %	96 %	83.5 %
2.	MoS verbs, not keeping the same CoNS but adopting another one	<i>rokotat'</i> (to roll), <i>bormotat'</i> (to mumble), <i>vorčat'</i> (to grumble), <i>gudet'</i> (to buzz)	59.5 %		
3.	MoS verbs, not keeping the CoNS	<i>basit'</i> (to speak in a bass)	12.5 %		
4.	VoS, not keeping MoS or CoNS	-	0 %		
5.	Other verbs (not VoS) / LU, not keeping MoS or CoNS	<i>vozmutil'sâ</i> (to resent)	4 %		

The most numerous group of verbs in the TT is group 2 – 59.5%. The second group in numbers is group 1 – 24 %. Group 3 has a result of 12.5 % There are no LUs belonging to group 4 – 0 % and group 5 results in 4 %. It is interesting to note that the MoSC and the CoNS are mainly kept in the translation of *rumble* from the SL into the TL: they are preserved in 96 % and 83.5 % of cases respectively.

4.4.5 Evaluation of the translations of *rumble* in terms of equivalence

The last step of the third stage is the evaluation of the translations of *rumble* in terms of equivalence. The groups of verbs specified in Table 5 can be distributed in compliance with the levels of equivalence coined by the linguists (Kade 1968, Hann 1992):

- group 1 – type *one-to-one equivalence*;
- group 2 – type *one-to-many equivalence*;
- group 3 – type *one-to-part of one equivalence* (with the MoSC);
- group 4 – type *one-to-part-of-one equivalence* (without the MoSC) (it is

- missing in this chapter as there is no relevant LUs among the translations);
- group 5 – type *nil equivalence*.

4.4.5.1 Translations of *rumble* that can be referred to type 1 – one-to-one equivalence

Group 1, type *one-to-one equivalence*, has only one verb: *gremet'* (*to thunder*) (see Table 5). However, we would like to point out that 36 LUs used by the translators were found in the TT, some of which are close synonyms. As they have very similar meanings, they were distributed into several groups. One of them is the group with the main verb *gremet'* (*to thunder*); the group contains the following LUs: *grohotat'* (*to crash*), *ryčat'* (*to growl / snarl*), *revet'* (*to roar*): 24 % in total. They all have the common feature *loudly*.

It is the feature *loudly* that helps the translator (sample 23) convey the alarm as the situation described in the scene was extraordinary, and the students had to be taken into the safe place immediately. Besides keeping the MoSC and the CoNS of the ST, translations often obtain additional features. For example, in the ST (23 a) Professor Dumbledore *rumbles*, in the TT (23 b/c) he *thunders*. The verb in the TT is more expressive than that in the ST: in the loudness scale it occupies the higher position, the protagonist of the TT sounds louder. The expressiveness is achieved due to the *comparison* of the hero's speech with *thunder*.

(23 a) ST (Eng.): ““Prefects,’ he *rumbled*, ‘lead your Houses back to the dormitories immediately!’” (*Harry Potter and the Sorcerer's Stone*. Rowling, J. K.)

(23 b) ST (Rus.): Старосты, — *прогремел* он, — разведите учащихся ваших колледжей по спальням.

(23 c) Our back-translation of (23 b): "Prefects," he *thundered*, "take the students of your colleges back to the dormitories."

The translator omitted the exclamation mark and the LU *immediately*, nevertheless the translation has not lost the expressiveness as the verb *thunder* contains in it the semantics: *to speak loudly and excitedly* (CDCRL). Being the illustration of the difference between English and Russian linguistic pictures of the world, the substitution of *lead your Houses*

for *take the students of your colleges* cannot be considered as a loss. The translator just adapted *your Houses*⁸⁷ which is not familiar to a Russian reader, to the *students of your colleges*, which is more familiar.

Another sample (24) referring to *one-to-one equivalence* presents the following change: the translator changed *tone lowered to a guttural rumble* (ST) to *growled* (TT). On the face of it they are absolutely equivalent. However, having changed the phrase in the ST into one word in the TT, the translator adds the dynamism to the first part of the sentence shifting attention to the Direct Speech; from the physical feature of the hero's voice to the content of his speech. Moreover, the translator used the exclamatory mark giving more expressiveness to the speech of the protagonist. The expressiveness is also achieved owing to the word *immediately* that appears in the TT.

(24 a) ST (Eng.): “‘Fache's tone lowered to a guttural *rumble*.’ Agent Neveu, I have no idea where the hell you're going with this, but I suggest you get there fast.” (*The Da Vinci Code*. Brown. D.)

(24 b) TT (Rus.): Фаш уже просто *рычал*: – Вот что, агент Неве, я, черт побери, понятия не имею, где вы занимались этими глупостями, но советую вам обратиться туда, и немедленно!

(24 c) Our back-translation of (24 b): Fache has just *growled*. "You know what, Agent Neveu, damn it, I have no idea where you were doing these stupid things, but I advise you to get there, and immediately!"

4.4.5.2 Translations of *rumble* that can be referred to type 2 – one-to-many equivalence

The verbs that keep the MoSC and do not keep the same CoNS, but obtained another one (*rokatat'* (to roll), *bormotat'* (to mumble), *vorčat'* (to grumble), *gudet'* (to buzz)) is the other type of translation, *one-to-many equivalence*; it is the most numerous group: 59.5 %. The verbs mentioned above have several physical characteristics in common, but the features of the pragmatic sphere are different. For example, a *rumbling* person in the ST

⁸⁷ In a British school, a house is a group of children of different ages who compete against other groups in sports and other activities. Each house usually has a name (CCALED).

basically *utters deep, long, rolling sounds, loudly* at that, while a *grumbling* person in the TT *talks in a low voice, indistinctly, in an irritable tone expressing displeasure, annoyance etc.* (CDCRL). The MoSC is kept, but some of its features have been changed: *hoarsely* is lost; *loudly* is transformed into *quietly*; *continuously* is converted into *monotonously*. The common features, *negative / positive connotation*, has become more distinct in the TT. Sometimes *negative connotation* in the ST is transformed to *positive connotation* in the TT owing to the different linguistic pictures of the world. In the Russian linguistic picture of the world the verb *rokotat'* (*to roll*), for example, always has a *positive connotation*: «Ещё рокочет голос струнный» / “*Ešë rokočet golos strunnyj*” (Our back-translation: “*Yet a stringed voice is rolling*” (Okudzhava 1984)⁸⁸; «Струи ручья всю ночь, как соловьи, рокочат в темной чаще» / “*Strui ruč'â vsyu noč', kak solov'i, rokočut v tëmnoj čaše*” (Our back-translation: “*The stream like a nightingale throughout the night rolls in the darkness of thicket*” (Samoylov 1999).⁸⁹ It seems the translators were influenced by this tendency: sample (25) presents the change of *negative connotation* into a *positive one* that appears due to the change of the verb *rumble* into *roll* and a noun phrase acting as a direct object, *a very pointed sentence* into *something very expressive*. The protagonist turns from a sarcastic person into a good-natured person.

(25 a) ST (Eng.): “He *rumbled* out a very pointed sentence.” (*Maskerade*. Pratchett, T.)

(25 b) TT (Rus.): Сам же сеньор Базилика *прококатал* нечто очень выразительное.

(25 c) Our back-translation of (25 b): Senor Basilica himself *rolled* something very expressive.

While the verb *to roll* has a positive connotation the other verbs of the type *one-to-many equivalence* have negative connotations. For example, the translator of sample (26) used the verb *vorčat'* (*to grumble*) in the TT in order to show that the father was very

⁸⁸ The poem “*Pesenka kavalergarda*” / “The small song of the horse guardsman”. The translation of the LU *pesenka* as *small song*) is not one-to-one equivalent regarding the translation into English: I could not find the LU that fully fits. It seems that Spanish *La cancioneta* interprets the sense of Russian *pesenka* more accurately.

⁸⁹ The poem was written by the author in 1965 and has no title. (I. P.)

determined and upheld his principles and seemed displeased that somebody tried to make him change his attitude. His tone is irritable and expresses annoyance:

(26 a) ST (Eng.): “ ‘My car ... my rules,’ his father finished with a *rumble* of finality.” (*Judas Strain*. Rollins, J.)

(26 b) TT (Rus.): Машина моя, и правила устанавливаю я, – не терпящим возражений тоном *проворчал* отец.

(26 c) Our back-translation of (25 b): “The car is mine, and I establish the rules,” his father *grumbled* with the tone brooked no objection.

Coming back to the issue of the linguistic picture of the world, it is important to note that in the ST the English father is very brief in expressing his attitude: ‘*My car . . . my rules*’. The Russian father explains his point of view with the phrase twice as long as the one in the ST: ‘*The car is mine, and I establish the rules*’. It explains one of the features of Russian mentality: everything should be explained before someone refuses something to somebody (a kind of apology).

4.4.5.3 Translations of *rumble* that can be referred to type 3 – one-to-part-of-one equivalence

One more type is *one-to-part-of-one equivalence* (the case with the MoSC). It is presented with the verb *basit*’ (*to speak in a bass*): the MoSC is kept, the CoNS is lost. This group is less productive (12.5 %).

In sample (27 a) the author uses *rumble* with the attribute *expansively* which means *relaxed and genially frank and communicative* (ODE). The translator keeps the attribute’s meaning, *favourably*, keeping a *positive connotation*. The positiveness of the protagonist is consolidated with *to speak in a bass* that differs from *to rumble* (27 b / c). The main distinction is in the scope of the linguistic picture of the world. The Russian protagonist, *speaking in a bass*, a priori provokes a positive reaction of the communication participants. The positiveness is also revealed by the form of the question that English and Russian protagonists ask. We mean here that in English the question is *how long* they have stayed; in Russian the accent is shifted. The protagonist is interested in whether people like staying as according to his observation they have stayed long enough to form

an opinion. So, the hero of the translation is more polite and positive. Another distinction of the two verbs is the different physical features belonging to the verbs (*rumble* – loudly, *speak in a bass* – deeply, a very low pitch of voice).

(27 a) ST (Eng.): “ ‘Well," *rumbled* Dr. Breed expansively, ‘how do you like us, now that you've been with us - how long?’ ” (*Cat's Cradle*. Vonnegut, K.)

(27 b) TT (Rus.): – Ну-с, – благожелательно *пробасил* доктор Брид, – как вам у нас нравится, ведь вы тут уже давно?

(27 c) Our back-translation of (27 b): ‘Well,’ *spoke* Dr. Breed *in a deep bass* favourably, ‘how do you like it here, you are here for a long time, aren't you?’

4.4.5.4 Translations of *rumble* that can be referred to type 5 – nil equivalence

Another complexity regarding the reaching of equivalence is connected with the type estimated as *nil equivalence*. This type (group 5) is the least productive (4 %). The verb belonging to group 5 is *vozmutil'sâ* (*to resent*) in the TT. There is nothing in common between *to rumble* and *to resent*, whether CoNS, MoSC, semantic features or pragmatic meanings. The Formal role was also changed slightly; the main property, *to say*, revealed a new detail – *to feel*. The speaker, Mummy, feels indignation at the circumstance and the person who had the gall to suggest a hired hack to her. The indignation appears in the glance she threw the slave and the intonation with which she spoke. In the ST the glance is *annihilating*, in the TT it is converted into *incinerating*: the way she could deal shortly with her slave becomes evident.

(28 a) ST (Eng.): “Mammy threw him an annihilating glance. ‘A hired hack!’ she *rumbled*.” (*Gone with the Wind. Part 2*. Mitchell, M.)

(28 b) TT (Rus.): Мамушка бросила на него испепеляющий взгляд. – Наемный экипаж?! – *возмутилась* она.

(28 c) Our back-translation of (28 b): Mammy threw him an incinerating glance. ‘A hired hack?!’ – *resented* she.

The degree of resentment is higher in the TT as the translator adds the interrogation mark to the exclamation mark, as if Mummy could not believe her ears and re-asked. The verb

to resent seems to be a gain of the translation as it reveals the pragmatic characteristic of *anger and irritation* (Ozhegov & Shvedova's Dictionary).

4.4.6 Concluding remarks

Several observations of *rumble* were made after the analysis of the translations. The observations concern the final definition of *rumble*, the specifications of the equivalence types in respect of the translations and the analysis of gains and losses in the translation of *rumble* from English into Russian. Some conclusions related to these observations were reached.

The first result of our analysis is the final definition of the verb *to rumble* after its translation into Russian. It is the result of several refinements after examining the definitions given in the dictionaries and after analysing the samples in the monolingual and bilingual corpora and comparing the verb in the ST with its equivalent in the TT. The verb *rumble* can be defined as *representing the act of saying / feeling something, pronouncing loudly or quietly, sometimes fast, monotonous, and indistinctly as well as excitedly, expressing displeasure, annoyance or favour and gladness resulting in negative or positive connotations.*

Adaptation of the types of equivalence (*one-to-one; one-to-many; one-to-part-of-one; nil*) to the variants of keeping / losing / gaining of semantic features of *rumble* in translation (ST – TT) is **the second result**.

- *MoS verbs / derivatives / phrases, keeping the same CoNS* correlate with the *one-to-one equivalence* type and it is the second most numerous group – 24 %. The translators have largely maintained the main physical feature of *rumble*, speaking *loudly*, and intensified the pragmatic feature *excitedly* (23 b/c) (24 b/c).
- *MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one* is a counterpart of *one-to-many equivalence*. It is the most numerous group – 59.5 %. It is natural to talk about the substitutions of the original CoNS as it was lost in translation. The substitutions concern the physical components that present various speech imperfections: from *uttering deep, long, rolling sounds, loudly and continuously* (ST) to *talking in a low voice, indistinctly,*

monotonously (TT). Along with the loss of the physical features of *rumble*, the translations keep the pragmatic features *negative / positive connotation* (25 b/c; 26 b /c) and obtains the feature *an irritable tone expressing displeasure, annoyance etc.* (26 b/c)

- *MoS verbs not keeping the CoNS*, relates to *one-to-part-of-one equivalence*, and the quantity of the samples is 12.5 % of the total number of samples. The MoSC is kept, the CoNS is lost. The verb *rumble* (loudly) is substituted to *speaking in a bass* (deeply, in a very low pitch of voice), the connotation was changed from *negate / positive* to *positive* only (sample 28).
- The group *VoS, not keeping the MoSC or the CoNS* relates to *one-to-part-of-one equivalence*. The quantity of samples is 0 %.
- *Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS* correlates with *nil equivalence* and is the least numerous – 4 %. The features of the roles of the Qualia Structure were lost. However, the equivalence at the pragmatic level is kept: negative connotation is kept and even intensified (sample 28).

The third result of our analysis is the finding that in translation from the SL to the TL the verb *to rumble* mainly keeps the MoSC (96 %) and the CoNS (83.5 %). Table 5 illustrates the regular occurrence: in 83.5% of samples both components exist in a sample, in 16.5 % these components are absent. We mean here that the MoSC mainly coexists with the CoNS in a sample. As a result of some transformations, *to rumble* lost the MoSC and the CoNS (for example, *to rumble – vozmutit'sâ (to resent)*). It is evident, however, that the pragmatic mechanism of the context restores the missing part of meaning; when a person *resents* s/he speaks loudly (a physical feature of *rumble*) and excitedly (a pragmatic feature of *rumble*). The protagonist *rumbles* expressing resentment or disgust; no matter, aloud or mentally, s/he expresses disapproval: “ ‘And there are some things, of course, whose side I am altogether not on; I am against them altogether: these – burárum’ (he again made a deep *rumble of disgust*)– ‘these Orcs, and their masters.’ ” (*The Lord of the Rings: The Two Towers*. Tolkien, J. R. R.

Chapter 5

“I saw well why the gods do not speak to us openly, nor let us answer.

*Till that word can be dug out of us,
why should they hear the babble that we think we mean?
How can they meet us face to face till we have faces?”*

(C.S. Lewis, *Till We Have Faces*)

CASE STUDY 5, *BABBLE*

5.1 Introduction

The act of speaking that is described with the verb *to babble* is of a special nature. In the entries of the dictionaries it is defined as the verb of no sense. For instance: *to utter in an incoherently or meaninglessly repetitious manner* (M-WD); *to talk in a way that is difficult to understand; make sounds like a baby* (OALDCE). The dictionary entries also present the derivatives of *babble*, the most significant if not the principal meanings of *babble*, the most used in the socium. We mean here the derivatives *astrobabble*, *bizbabble*, *econobabble*, *edu-babble*, *neurobabble*, *psychobabble*, *sociobabble*, *technobabble*. They are used as words of professional jargon. For instance, *astrobabble* is defined as *worthless astrological talk*; *technobabble* is described as *fake technical language used in fiction* (Wiktionary). And they all reveal *meaninglessness* as the main feature of *babble*. The samples present the negative attitude to speech of such kind: “*Dad’s astrobabble theory is annoying.*” (*How to Be Cool*. Edwards, J.); “*This way of talking is what we like to refer to as ‘Edu-babble.’ Orwell liked to call it doublespeak.*” (*Edu-Babble: The Glamorous World of the New York City Public School System*. Green, G.); “*He didn’t want to hear any new-age psychobabble, like ‘find your inner peace.’*” (*Saving Mel Brooks*. Brooks, M.); “*This urge to be ‘scientific’ — demonstrating again the divine power of that word — is creating a whole new language paralleling English: sociobabble.*” (*A World without Heroes: The Modern Tragedy*. Roche, G.C.).

So, we are going to proceed in *three stages* when analysing *babble*:

- first, an examination of the dictionary entries and definition of the main semantic features of *babble* will be carried out;
- next, studying the corpora to be convinced that these features belong to *babble* in the corpora and that possibly there are semantic features that have not been discovered in the dictionaries;
- finally, comparing the samples in the ST and TT in order to research the gains and losses in translation.

5.2 Analysis of the semantic features of *babble* obtained from the dictionary entries

5.2.1 Information in the dictionaries

All definitions given in the dictionaries contain the word *foolish*: *to say something in a foolish way* (CALDT); *foolish way of speaking* (CALDT); *to talk foolishly* (M-WD), (CED). The sample *I realised I was babbling like an idiot* (OLD) proves the idea of meaningless speech. Alongside *foolishly* that highlights *lacking good sense or judgement; unwise* (ODE), we found a physical characteristic concerning the *length* of a speech activity. Explanatory dictionaries define this feature as follows: *a process or activity that continues without stopping* (CCALED); *to talk too much* (M-WD); *to talk incessantly* (CED); *to talk excessively* (RHKWCD). One more physical feature relates to the *tempo*: *to talk in a quick way* (CALDT). The pragmatic characteristics of *babble* presented in dictionaries are various; M-WD suggests *talk enthusiastically*, while CALDT describes the act of speaking as *to talk in a confused way*.

We cannot pass over the relevant descriptions referring to the CoNS that is connected with imperfection of pronunciation: *to utter sounds or words imperfectly, indistinctly; a murmuring sound or a confusion of sounds* (RHD); *to utter (words, sounds, etc) in an incoherent or indistinct jumble* (CED); *to utter in an incoherent manner* (M-WD).

It is very important to underline the heterogeneity of the definitions given in the dictionary entries. All these definitions are abstract and broad enough (from *talk irrationally* to *talk excessively*). Sometimes they are discrepant (*confused – enthusiastically*). It is difficult, therefore, to single out the features that distinguish the semantics of *babble* from the

semantics of similar verbs (like *mutter* or *mumble*) relying only on the dictionary entries. Therefore, in accordance with our research plan, we intend to clarify the semantic features of *babble* by the use of the corpora.

So, the examination of the dictionaries that comprises the first stage, gives the following descriptions of the verb *to babble*: *to talk incessantly, quickly, indistinctly, in an incoherent manner demonstrating a foolish way of speaking, enthusiastically or in a confused way at that*. It is obvious that not only the physical characteristics of the verb but also the pragmatic, is presented in the dictionaries.

5.2.2 Distribution of the semantic features of *babble* (dictionaries) in accordance with the roles of the Qualia Structure

Distribution of the semantic features into four roles of the Qualia Structure (Constitutive, Formal, Telic and Agentive) serves to better illustrate the semantic-pragmatic and physical features of the verb *to babble*. The Constitutive role represents the physical parameters – *quickly, continuously, incoherently*. The very last feature describes indistinct speech and makes it possible to define *babble* as having the CoNS in its semantic structure. *Indistinctness* is a physical feature that characterizes the speech with the defect.

Practically every act of speaking is an act of communication; its purpose is transferring information from a speaker to a listener. In the case where the speaking act is produced by the speaker but the listener cannot understand the information, as it is delivered in a poor non-standard manner (*indistinctly*), this speaking act can be estimated as having a kind of imperfection of speech.

The Formal role describes an object's properties that differentiate it from the others. The verb *to say* represents the act of saying and separates it from activities other than speaking. The verb *to babble*, being in the periphery of the semantic field 'verbs of speaking', represents manner of speaking (MoS) – *how to say*.

The Telic role represents several purposes – *to be confused, enthusiastic, excited*. As was mentioned above, the definitions of *babble* given in the dictionaries are discrepant. This discrepancy relates to the purposes of the speaking act as they contradict each other; in one case the speaker is *confused*, in others – *enthusiastic* and *excited*. The analysis of the corpora with *babble* will later throw a light on this issue. It should be noted that the third – Telic – role as well as the fourth – Agentive – refer to the pragmatic sphere. The Agentive role relates to the verb’s initial sense – *senselessness*. It is correlated with the definitions *like a baby, foolishly, idly, irrationally, incoherently or meaninglessly*.

As indicated by these four roles, the verb *babble* can be defined as representing the act of saying something in a quick repetitious manner, incoherently, so that it is difficult to understand, senselessly and with the purpose to confuse or express enthusiasm or excitement, as reported below in Table 1:

Table 1. The Qualia Structure – analysis 1 of the English MoS verb *babble*

Part of GLM Structure	Roles	Verb’s Meaning (Dictionaries)
Qualia Structure	Constitutive	<i>quickly</i> <i>continuously</i> <i>incoherently</i>
	Formal	<i>say</i>
	Telic	<i>confusion/enthusiasm/excitement</i>
	Agentive	<i>senselessness</i>

5.3 Analysis of the semantic features of *babble* obtained from the monolingual corpora

In the second stage we studied the monolingual corpora in order to find the confirmation or disconfirmation of the definitions of *babble* given in the dictionaries, as the dictionaries only partially solve the task of clarifying the verb’s semantics. A more complete picture regarding the verb’s semantics can be drawn after the examining the texts in the SL. We analysed both monolingual and bilingual samples from the corpora (only the samples in English).

5.3.1 Semantic features of *babble* in the monolingual corpora

After the analysis of the samples of monolingual corpora (74), we found that the range of the semantic features of *babble* has been changed regarding all roles of the Qualia Structure:

- *continuously* – *continued to babble; babble on; she could babble away on the topic of cooking game for hours at a time; babble again and again; babble far too much* (BNC); *a ceaseless babble of talking* (ABBY Lingvo);
- *incoherently (inarticulate) like a baby* – *she was still unhinged and babbling; he's all twisted up and babbling* (ABBY Lingvo); *like a man delirious, babbling wild fantasies; babbling like a foolish child; babbling to himself both prayers and curses* (RNC);
- *excitedly* – *to babble on excitedly; children babbled excitedly; nervously continued to babble* (BNC); *he was so glad to see her that he began to babble* (ABBY Lingvo);
- *senselessly / informative* – *to babble, imitating many of the rhythms of your language, raising and dropping his voice* (BNC); *I thought Claire was babbling...; started babbling at it; babbled deliriously about something* (ABBY Lingvo) / *to babble a hopeless prayer; babble to one another of that happy time; babbling something about her ring being stolen* (BNC); *to babble about the whole town going up in flames* (ABBY Lingvo); *babbled of soles and white-sauce* (RNC).

5.3.2 Frequency of usage of semantic and pragmatic features of *babble*

It is interesting that the specifications mentioned above can relate to several features, for example, *babbling like a foolish child* applies to *incoherently* and *senselessness*; *nervously continued to babble* – to *excitedly* and *continuously*. This influences the results of the semantic features' frequency of usage. In accordance with the frequency of usage the features were distributed as follows:

- *senselessly / informative* – 18 / 12 samples;
- *continuously* – 21 samples;
- *excitedly (indignation, confusion)* – 19 samples;
- *incoherently* – 18 samples.

It is evident that the most frequent characteristic of *babble* is *senselessly / informative* (30 samples).

5.3.2.1 Semantic feature of *babble*: continuously

In the first place, we checked the information concerning the Constitutive role as one of the semantic features that is proved in many samples – *continued to babble, babble away for hours, babble again and again, babble on and on*. It is important to note that the context always imports the new nuances to the word's meaning. Examples (1) and (2) show the verb *to babble* in the situations that depict the endless process of speaking from the television that works in the mode of a background device or characterize the woman who can talk self-forgetfully on the topic of cooking for a long time.

(1) “Behind Winston's back the voice from the telescreen was still *babbling* away about pig-iron and the over-fulfilment of the Ninth Three-Year Plan.” (*Nineteen Eighty-Four*. Orwell, G.)

(2) “She could *babble* away on the topic of cooking game for hours at a time.” (*Flaubert's Parrot*. Barnes, J.)

5.3.2.2 Semantic feature of *babble*: incoherently

The confirmation of the semantic feature *incoherently* that represents the CoNS (indistinctly) was also found in the corpora. When describing this feature, the entries of the dictionaries refer to the inarticulate speech of a baby / small child or a grown-up – *babble like a baby, babble and it was difficult to understand him* etc. There is only one distinction. In the samples with children's speech the reason for speech imperfection is not specified (3), while it is specified in the speech of grown-ups (4):

(3) “The boys began to *babble*.” (*Lord of the Flies*. Golding, W.)

(4) “He was so glad to see her that he began to *babble*, the words coming out all in a rush.” (*Someplace to Be Flying*. De Lint, C.)

Having analysed the corpora with *babble*, we found only a single sample (4) with the feature *quickly*. For this reason, we would not consider that this feature belongs to *babble*.

5.3.2.3 Semantic feature of *babble*: excitedly

The following stage involves checking the other semantic feature, *excitedly*, that is presented with *confusion*, *enthusiasm* (Telic role, the purpose). Our task was to clarify whether they all appertain to *babble*. These semantic features belong to the pragmatic sphere and describe the emotional states of speakers. In the dictionaries *excitedly* is defined as “a feeling of great enthusiasm and eagerness.” (ODE). *Excitedly* is supposed to have a more general definition compared to *enthusiasm* that is a part of its meaning: “intense and eager enjoyment, interest, or approval” (ODE).

When the speaker is excited this emotional state influences the speech and the speech can be indistinct. The listener perceives not so much the content of the speech as the message given by the speaker’s emotional state. Johnson-Laird & Oatley (1989) examined the results obtained from three corpora of emotion words (Fehr & Russell 1984, Clore et al. 1987, Tiller 1998). According to these results “excitedly – intense happiness in anticipation or experience of events; enthusiasm – strong desire to do things” (Johnson-Laird & Oatley 1989: 113): the connotation of *babble* is positive. The samples (4), (5), (6) from the corpora of *babble* illustrate this idea:

(5) “They *babble* to one another of that happy time when they were both thirty.” (*Flaubert’s Parrot*. Barnes, J.)

(6) “I stared at the vampires disbelievingly while they *babbling* on about how amazing Seth’s feat had been.” (*Succubus Dreams*. Mead, R.)

The speaker is so glad to see his friend and is so excited that he cannot speak in a normal way and starts to *babble* (4). The speech participants (vampires) are in a blissful state and are recalling their happy remote past (5). One of the participants estimates the speaking behaviour of the others as enthusiastic when they describe Seth’s feat (6).

It is interesting to note that along with the positive connotation there are neutral and negative connotations. For example, the act of speaking in (7) has a neutral connotation:

(7) “They sat in boats on the miniature lake, rowing gently round and round, going nowhere. They lazed on the lawns, ate, drank and *babbling* to one another.” (*The Blade Itself*. Abercrombie, J.)

And the negative connotation is introduced by the semantic feature *confusion*. This feature is defined in the dictionaries for the verb *to babble*. It is “uncertainty about what is happening, intended, or required; the state of being bewildered or unclear in one’s mind about something” (ODE) and the emotional state of a confused speaker can be estimated as negative. The analysis of the corpora confirms *confusion* as a semantic feature of *babble*:

(8) “It was tinged with panic too for finally he could only *babble* again and again how sorry he was.” (BNC).

(9) “He’s all twisted up and *babbling*.” (*All Flesh Is Grass*. Simak, C.)

When a person is confused s/he is not able to produce an adequate speech act. The person can only briefly say something unimportant: *to babble* a hopeless prayer, *to babble* how sorry he was, *to babble* a few words, *to babble* a bit, *to babble* something about her ring being stolen etc.

It is important to note that *confusion* is not the only semantic feature having the negative connotation. As a result of corpora analysis, it was revealed that there is one more semantic feature that is not mentioned in the dictionaries – *indignation*. “*Indignation* is the feeling of shock and anger which you have when you think that something is unjust or unfair” (CCALED). The samples from the corpus of *babble* (10), (11) confirm the presence of this feature:

(10) “Grus *babbled* a mixture of chagrin and defiance.” (*Elves And The Otterskin*. Boyer, E.)

(11) “That’s when Tom Quillan came on and started to *babble* about the whole town going up in flames and no water.” (*Carrie*. King, S.)

Alongside the negative connotation (*indignation*), *babble* includes the elements of intensification. In sample (12) the emotional state of the speaker seems to be affected, as he speaks *nervously*. The information on his nervous irritation comes not only from the word *nervously* that accompanies *babble* in the context but from the Direct Speech; people often hate it when somebody stands over them while they are doing something and give instructions on how to do it better:

(12) “ ‘Especially with Ez, standing over him and telling him how to do it’,

he nervously continued to *babble*.” (*Perhaps Tomorrow*. Fullerton, J.)

In sample (13) the context again plays the role of intensification. The speaker (Sub-Prior Herluin) is full of indignation and tries to transmit his emotions to the listener (Nicol). We also know the reason for his indignation – some deprivation that was a result of Nicol’s interference in Sub-Prior Herluin’s life.

(13) “Sub-Prior Herluin uttered a howl of bitter deprivation, and began to *babble* indignation into Nicol's set face.” (*The Holy Thief*. Peters, E.)

5.3.2.4 Semantic features of *babble*: senselessness / informativity

The next stage involves checking the characteristics of the Agentive role that is an initial sense of *babble*. The initial meaning is *senselessness* judging by the dictionary entries. To be sure, in the meaning of the word we found its synonyms: foolishness, stupidity, idiocy, silliness, inanity, lack of intelligence or imagination, emptiness. Consequently, everything that is *babbled* by a speaker has no sense – it is the speaking act for the sake of speaking.

In order to verify this idea, the samples from the corpora were examined and analysed. Some samples [(3), (4), (7), (8), (9), (10)] approved *senselessness* as the feature of the initial sense of *babble*, as the speaker produces the speech with no information value. Speech of this kind depends on the speaker’s emotional or physical state that cannot be controlled. For instance, the sample (14) describes the mentally unbalanced speaker who can only *babble* instead of producing a standard speaking act. In sample (15) the speaker is in a state of alcoholic inebriation and cannot produce the speaking act with any information value. Another sample (16) illustrates the situation when the participants of the speaking act are excited with the future pleasant perspective of spending a great time at the European Fair, and start speaking about nothing – *babble*.

(14) “She was still unhinged and *babbling* when he led her away.” (*Fear and Loathing in Las Vegas. A Savage Journey to the Heart of the American Dream*. Thompson, H.)

(15) “As they sat in a back-room, at a table glistening with beer-glass rings, Cliff shook his finger and *babbled*.” (*Arrowsmith*. Lewis, S.)

(16) “ ‘I’m sorry to interrupt you, colleagues, you're starting to *babble* a bit,

I know you all want to get to the European Fair and the wine and the cheese and all that sort of thing just bear with us for about ten minutes.’ ” (*Trade Union Annual Congress*)

However, the other samples do not prove the idea of *senselessness* as an initial meaning of *babble* [(1), (2), (5), (6), (11), (12), (13)]. The speakers *babble* about the over-fulfilment of plans, the passion for cooking, the happy time in the past, somebody’s feat, the town on fire and without water etc. Speech of this kind also depends on the speaker’s emotional state; the speaker is excited or indignant. But we cannot confirm that these speech acts have no information value. On the contrary, the speaker transmits information that has value to the listener. We repeat the sample (11) where the protagonist tells about the situation in the town:

(11) “That’s when Tom Quillan came on and started to *babble* about the whole town going up in flames and no water.” (*Carrie*. King, S.)

In other words, the feature *senselessness* is not enough to describe the initial sense of *babble*; another feature is required – *informativity*. We examined the samples of the features *senselessness* / *informativity* with the test word – the verb *to talk*. It represents the act of speaking and has no additional components like the MoSC or the CoNS. We put *talk* instead of *babble*. In cases when there was no information value in the acts of speaking, it was impossible to use the test word. In other cases, *talk* was successfully substituted by *babble*. The samples, distributed according to the features *senselessness* [(3), (4), (7), (8), (9), (10)] / *informativity* [(1), (2), (5), (6), (11), (12), (13)], were tested, and the primary distribution was confirmed with the test word *talk*. For example:

(2) She could ~~*babble*~~ *away talk* on the topic of cooking game for hours at a time. (*Flaubert's Parrot*. Barnes, J.) – successful substitution – *informativity*;

(5) They ~~*babble*~~ *talk* to one another of that happy time when they were both thirty. (*Flaubert's Parrot*. Barnes, J.) – successful substitution – *informativity*;

(9) *He's all twisted up and ~~*babbling*~~ *talking*. (*All Flesh Is Grass*. Simak, C.) – unsuccessful substitution – *senselessness*;

(10) *Grus ~~*babble*~~ *talked* a mixture of chagrin and defiance. (*Elves and The Otterskin*. Boyer, E.) – unsuccessful substitution – *senselessness*.

5.3.3 Distribution of the semantic features of *babble* (monolingual corpora) in accordance with the roles of the Qualia Structure

Now, after an examination and clarification of *babble*'s semantic features, we can revert to the initial information placed in Table 1 and specify it. All changes can be seen in Table 2:

Table 2. The Qualia Structure – analysis 2 of the English MoS verb *babble*

Part of GLM Structure	Roles	Verb's Meaning (Dictionaries)	Verb's Meaning (Monolingual Corpora – ST)
Qualia Structure	Constitutive (MoSC + CoNS)	<i>quickly;</i> <i>continuously</i> <i>incoherently</i>	<i>quickly</i> <i>continuously</i> <i>incoherently</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>confusion</i> <i>enthusiasm</i> <i>excitedly</i>	<i>confusion</i> <i>enthusiasm</i> <i>excitedly</i> <i>indignation</i>
	Agentive	<i>senselessness</i>	<i>senselessness/informativity</i>

5.3.4 Summary of the definition of *babble* obtained from the monolingual corpora

The babbling person can be defined as saying something in a repetitious manner, incoherently, so that it is difficult to understand (senselessness) or possible to understand (informativity) with the purpose to confuse or to express excitedly or indignantly.

5.4 Comparison and analysis of the semantic features of *babble* obtained from the bilingual corpora (source texts – target texts)

The third stage is the identification of the verb *babble* in the two languages. For this purpose, we use the parallel English-Russian corpora.

5.4.1 Identification of *babble* in the source and target texts

After the identification of the LUs in the ST and TT, 14 different results were obtained: *boltat'* (to babble); *bormotat'* (to mutter, mumble); *lopotat'* (to prattle); *govorit' odnovenno* (to speak together); *kričat'* (to shout); *voshvalât'* (to eulogize); *bredit'* (to delirate, rave), *vyplëskivat'* (to spill out), *nesti čuš', čepuhu* (to talk nonsense), *vesëlyj govor*, (merry sounds of voices), *šeptat' čto-to, našëptyvat' slova lûbvi* (to whisper something, whisper the words of love), *šebetat'* (to twitter), *taratorit'* (to jabber), *mečtat' vsluh* (to dream aloud).

5.4.2 Comparison of the semantic features of *babble* in the source texts and their translations in the target texts

The second step is the comparison of the semantic features of *babble* in the ST and the TT. We referred to the explanatory dictionaries (Ru-Ru) in order to correlate the semantic features of *babble* in the ST with the features of the LUs in the TT and found the following explanations:

- *boltat'* (to babble) means to talk a lot, quickly, and also about something insignificant or something that should not be talked about (Ozhegov and Shvedova's Dictionary);
- *bormotat'* (to mumble) is explained as *to talk quietly, fast and indistinctly* (Dahl's Dictionary);
- *lopotat'* (to prattle) means *to talk a lot and incoherently* (Ushakov's Dictionary); *chat briskly, sharply, incessantly, stupidly or indistinctly* (Dahl's Dictionary);
- *govorit' odnovenno* (to speak together) names the action when *people speak simultaneously* (CDCRL);
- *kričat'* (to shout) has the meaning *to talk too loud, to argue, to scold someone, to speak with irritation, in a more excited tone* (Ushakov's Dictionary);
- *voshvalât'* (to eulogize) has the meaning *to praise strongly, to extol* (Ushakov's Dictionary);

- *bredit'* (to deliriate, rave) is defined as *to speak incoherently, incomprehensible, being in unconscious state and in the state of intoxication, sleep as well* (CDCRL);
- *vyplěskivat'* (to spill out) explains the activity when people tend to demonstrate, express, gush (feelings, emotions, etc.) tumultuously; to go beyond something, to cover an increasing number of participants (about the dispute, discussion, etc.) becoming more and more violent, hot (CDCRL);
- *nesti čuš', čepuhu* (to talk nonsense) is describes as speech with no sense: *to say silliness, absurdity, rubbish* (Ushakov's Dictionary);
- *vesělyj govor*, (merry sounds of voices) has the following explanation: *lively, festive, carefree sounds of conversation, speech of several people when single words are not perceptible* (CDCRL);
- *šeptat' čto-to, našěptyvat' slova lûbvi* (to whisper something, whisper the words of love);
- *šebetat'* (to twitter) to speak quickly, incessantly (usually of children, young women) (Ozhegov and Shvedova's Dictionary);
- *taratorit'* (to jabber) means *to speak very quickly, a tongue twister* (CDCRL);
- *mečtat' vsluh* (to dream aloud) is a speech activity when a person indulges in the game of thoughts, imagines something that does not exist in reality, thinks of something unrealisable but very pleasant (Dahl's Dictionary).

5.4.3 Distribution of the semantic features of *babble* (source texts and target texts) in accordance with the roles of the Qualia Structure

We processed the received features in order to distribute them in accordance with the roles of the Qualia Structure (Constitutive, Formal, Telic, Agentive).

5.4.3.1 Distribution of the semantic features of *babble* in the ST and TT (Constitutive role)

The Constitutive role revealed a prosodic characteristic of *babble* associated with a duration of speech (*continuously*) and a phonetic feature (*incoherently*) in the ST. The features of the TT look as follows: *continuously* (e.g. *to talk non-stop, swallowing the*

endings of the words) and *incoherently* (e.g. *mumble indistinctly*) were kept. The new physical feature was obtained: *loudly* (e.g. *to shout; to outshout the hubbub*).

The physical feature *loudly* indicates the intensity of volume. In sample (17)⁹⁰ Tom Quillan does his best to reach people with the news about the great fire in town. And the author of sample (17a) use the verb *babble* to describe Tom's manner of speaking and it is not clear enough from the message whether Tom speaks loudly or quietly. The translator (17 b / c), however, adds this feature: his Mr. Quillan produces his speech *loudly*:

(17 a) ST (Eng.): "That's when Tom Quillan came on and started to *babble* about the whole town going up in flames and no water." (*Carrie*. King, S.)

(17 b) ST (Rus.): Тут как раз в эфире появился Том Квиллан и начал *кричать*, что весь город горит, а воды нет.

(17 c) Our back-translation of (11 b): Just then Tom Quillan went on the air and started *shouting* that the whole city was burning, and there was no water.

Bachorowski states that "speech is an acoustically rich signal that provides considerable personal information about talkers. Findings from studies seeking to characterize the acoustic properties of emotional speech indicate that speech acoustics provide an external cue to the level of nonspecific arousal associated with emotional processes..." (Bachorowski 1999: 53). It leads to the pragmatic sphere (sample 17 b / c): Tom Quillan is agitated because of the fire and the lack of water to smother it; he feels *excited* and speaks *loudly*.

One more sample (18) presents the feature *loudly*:

(18 a) ST (Eng.): "It took almost ten minutes to get away from them all. At last, Hagrid managed to make himself heard over the *babble*." (*Harry Potter and the Sorcerer's Stone*. Rowling, J.)

(18 b) ST (Rus.): Понадобилось минут десять, чтобы освободиться от желающих пообщаться. Наконец, Огриду удалось перекричать *гвалт*.

(18 c) Our back-translation of (18 b): It took ten minutes to get rid of those

⁹⁰ We assigned No. 17 to sample No. 11 as there was a need to focus on it to give its translation and back-translation.

wishing to communicate. Finally, Hagrid managed to outshout the *hubbub*.

In the ST Hagrid makes an effort to be heard as he has something to say to the students. It is not clearly specified in sample (18 a) how he does it. In the TT the translator clarifies the method Hagrid uses to be heard: *to outshout the hubbub*.

The feature *continuously* has the definition *continuing without pause or interruption* (ODE). The standard speech is always produced with logical pauses and relevant intonation. Consequently, this semantic feature makes it possible to define *babble* as having the component of *nonstandardness*.

(19 a) ST (Eng.): “He was so glad to see her that he began to *babble*, the words coming out all in a rush.” (*Someplace to Be Flying*. De Lint, C.)

(19 b) ST (Rus.): От радости Рори начал *болтать без остановки*, глотая окончания слов.

(19 c) Our back-translation of (19 b): With joy Rory started *to babble non-stop*, swallowing the endings of the words.

And this feature leads to the pragmatic sphere as well. Rory is extremely glad to see Annie and it influences his manner of speaking: *his words coming out in a rush* (19 a). In the ST the MoSC can be defined as speaking *fast*. In the TT the translator (19 b / c) assigns another property to the character’s speech: *continuously*. *Rory started to babble non-stop*, and above all, his poor articulation, *swallowing the endings of the words*, indicates his speech imperfection; he speaks *incoherently*.

Incoherent speech is described in sample (20 b / c). The translator intentionally accentuates this feature with the additional LU *nevnâtno* (*indistinctly*). Lucy’s state explains her manner of speaking in the ST (20 a); a person who is unhinged cannot speak distinctly. In the TT this phonetic imperfection is intensified.

(20 a) ST (Eng.): “She was still unhinged and *babbling* when he led her away.” (*Fear and Loathing in Las Vegas. A Savage Journey to the Heart of the American Dream*. Thompson, H.)

(20 b) ST (Rus.): Люси по-прежнему находилась в прострации и *невнятно бормотала*, когда он волок ее за собой.

(20 c) Our back-translation of (20 b): Lucy was still in prostration and *muttered indistinctly* as he was dragging her behind him.

Such speech imperfection can be explained by another transformation executed by the translator, while in the ST poor Lucy is led away by the man, in the TT she is dragged by him.

5.4.3.2 Distribution of the semantic features of *babble* in the ST and TT (Formal role)

The Formal role describes an object's property – the act of saying. It is presented by the verb *to babble*. This property was not changed in translation; all samples kept it. The verb *to babble* also possesses the MoSC in its semantics. While the function of the verb *to say* (Formal role) is to utter words in order to transfer the information, the function of *to babble* is *how* to utter words, and this is the MoSC.

5.4.3.3 Distribution of the semantic features of *babble* in the ST and TT (Telic role)

The Telic role lost *indignation*, but kept *confusion*; constituents of the feature *excitedly* in the TT. If we replaced the phrase *started babbling* (21 a) with *started speaking*, it would be evident that the MoSC had disappeared. The MoSC is the component closely connected with the two spheres presented in speech: physical and pragmatic. In the ST of sample (21 a) *started babbling* relates to the physical sphere. Pragmatics that explain *excitedly* of the chiefs appears in the next sentence, i.e. in the context. In the TT (21 b / c) the feature *excitedly* is in the same sentence, as the translator joins two sentences in one. The translator also substitutes *innumerable gestures and much waving of hands* in the ST, to *waving of hands excitedly* leaving no choice to readers; the chiefs were *excited*.

(21 a) ST (Eng.): “The two other chiefs joined the third member of the Coway triumvirate, started *babbling* at it. Their chatter was punctuated by innumerable gestures and much waving of hands.” (*Splinter of the Mind's Eye*. Foster, A. D.)

(21 b) ST (Rus.): Два других вождя присоединились к третьему члену своего триумvirата и *залопотали* что-то, взволнованно размахивая руками.

(21 c) Our back-translation of (21 b): Two other chiefs joined the third

member of their triumvirate and started *to prattle* something, excitedly waving of hands.

5.4.3.4 Distribution of the semantic features of *babble* in the ST and TT (Agentive role)

The role that relates to the verb's initial sense, Agentive, also kept its paradigm of *senselessness / informativity*. It should be noted that there are more samples with *babble* that refer to the meaning *senselessness* (25 samples) e.g. *he is babbling something; babbled a mixture of chagrin and defiance*.

Sometimes people speak for speaking's sake; exactly the way the speaking activity is characterized in sample (22): *just to hear yourself*. The speaker produces his speech not to transmit information but to hear himself and enjoy how he sounds; a kind of *audio-narcissism*.

(22 a) ST (Eng.): “You *babble* now just to hear yourself talk so prettily.”
(*Xenocide*. Card, O. S.)

(22 b) ST (Rus.): Теперь ты *болтаешь* лишь затем, чтобы самому слышать, как прекрасно ты с этим справляешься.

(22 c) Our back-translation of (22 b): Now you *babble* only to hear how great you cope with it.

Speaking for speaking's sake, like in sample (22), can be estimated as *senseless*.

We also found 18 samples when the speech presented with *babble* is rather informative: *they babbled on about how amazing Seth's feat had been; babbling away about pig-iron and the over-fulfilment of the Ninth Three-Year Plan* (ABBY Lingvo). In sample (23) *informativity* is presented in every word: we have known that it was a valuable shell (*a thing seen but not to be touched*); for some reason, it could be not only seen but touched now; the shell was rather expensive (*pounds and pounds and pounds*); the place where the shell was kept is in the garden (*he had it on his garden wall*); we have also known that Piggy had an aunt (*my auntie*). There are enough facts to consider the sample (23) informative:

(23 a) ST (Eng.): “Now the shell was no longer a thing seen but not to be touched, Ralph too became excited. Piggy *babbled*: ‘a conch; ever so expensive. I bet if you wanted to buy one, you’d have to pay pounds and pounds and pounds...he had it on his garden wall, and my auntie’...” (*Lord of the Flies*. Golding, W.)

(23 b) ST (Rus.): Наконец можно было потрогать раковину, и теперь-то до Ральфа дошло, какая это прелесть. Хрюша *тараторил*: ... рог, жуть какой дорогой ... Ей-богу, если бы покупать, так это тьму-тьмущую денег надо выложить; он у них в саду на заборе висел, а у моей тети...

(23 c) Our back-translation of (23 b): Finally, it was possible to touch the shell, and now Ralph has realized what a beauty it is. Piggy *jabbered*: ‘... horn, awfully expensive ... Honestly, if I bought it, I would have to pay an enormous amount of money; it hung on the fence in their garden, and my aunt ...’

It is interesting to note that the components of information in sample (23) differ. In sample (23 a) it is a shell, a conch. Sample (23 b / c) presents a shell and a horn. Piggy in the ST names the currency (pounds) the shell could be bought with. His twin in the TT refers to money. Ralph of sample (23 a) became excited at the thought of the shell while Ralph of sample (23 b / c) appreciates the shell, its beauty.

5.4.4 Brief summary of the features kept, lost or obtained in translation of *babble*

It is evident that there are some differences in two variants of the Qualia Structure (ST – TT): a physical feature – *loudly* (gain), a purpose – *indignation* (loss). The other features are kept in the TT. Table 3 represents these differences between the meanings of *babble* in ST and TT:

Table 3. The Qualia Structure – analysis 3 of the English MoS verb *babble* (ST – TT)

Part of GLM Structure	Roles	Verb’s Meaning (ST)	Verb’s Meaning (TT)
	Constitutive (CoNS+MoS)	<i>continuously</i> <i>incoherently</i>	<i>continuously</i> <i>incoherently</i>

Qualia Structure			loudly
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>confusion</i> <i>excitedly</i> <i>indignation</i>	<i>confusion</i> <i>excitedly</i> <i>indignation</i>
	Agentive	<i>senselessness /</i> <i>informativity</i>	<i>senselessness /</i> <i>informativity</i>

5.4.4.1 Treatment of the MoSC and the CoNS of *babble* in the TT

The analysis could be considered incomplete in the case where we did not clarify if the MoSC and the CoNS were kept or lost in translation.

In this connection we would like to revert to the results obtained after the identification of the LUs in the ST and TT:

Table 4. The results of Russian translations of English MoS verb *babble* with the CoNS and the percentage of the number of samples (74)

	Translation from ST into TT	%	MoSC	CoNS
1.	<i>boltat' (babble), veselo boltat' (babble merrily)</i>	31%	+	+
2.	<i>bormotat' (mutter, mumble)</i>	15 %	+	+
3.	<i>lopotat' (prattle)</i>	9 %	+	+
4.	<i>govorit' odnovenno (speak together)</i>	5 %	-	-
5.	<i>bredit' (delirate, rave)</i>	5 %	+	+
6.	<i>vypleskivat' (spill out)</i>	5 %	+	-
7.	<i>nesti čuš', čepuhu (talk nonsense)</i>	5 %	-	-
8.	<i>veselyj govor (merry sounds of voices)</i>	5 %	-	-
9.	<i>šeptat' čto-to, našėptyvat' slova lúbvi (whisper something, whisper the words of love)</i>	5 %	+	-
10.	<i>kričat' (shout)</i>	3 %	+	-
11.	<i>voshvalát' (eulogize)</i>	3 %	-	-
12.	<i>šebetat' (twitter)</i>	3 %	+	+
13.	<i>taratorit' (jabber)</i>	3 %	+	+

14.	<i>mečtat' vsluh (dream aloud)</i>	3 %	-	-
	Total	100 %	79 %	66 %

Table 4 presents the results of the examples' translations and the percentage of the total number of samples. At the primary inspection it can be seen that the MoSC is kept at 79 % of the examples while the CoNS – in 66 % of the examples. The meanings of the LU's (the sequence numbers 4, 7, 8, 11, 14 of Table 4) do not contain the MoSC. The CoNS does not appear in the meanings at the sequence numbers 4, 6, 7, 8, 9, 10, 11, 14.

Taking into consideration that in the TT the MoSC and the CoNS are sometimes kept and sometimes lost, we single out the groups of the verbs in compliance with the following variants:

- MoS verbs / derivatives / phrases, keeping the same CoNS;
- MoS verbs / derivatives / phrases, not keeping the same CoNS but another one;
- MoS verbs / derivatives / phrases, not keeping the CoNS;
- VoS, not keeping the MoSC or the CoNS;
- Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS.

Table 5 illustrates the result of the analysis of the corpora.

Table 5. The results of Russian translations of English verb *babble* (keeping or losing of the MoSC, the CoNS, obtaining the new semantic features)

	Variant	Example from TT	Percentage	MoSC	CoNS
1.	MoS verbs, keeping the same CoNS	<i>boltat' (to babble), boltat' bez umolku (to babble too much), boltat' veselo (to babble merrily)</i>	31 %	79 %	66 %
2.	MoS verbs, not keeping the same CoNS but adopting another one	<i>bormotat' (to mutter), lopotat' (to prattle), taratorit' (to jabber), šebetat' (to chatter), bredit' (to rave)</i>	35 %		
3.	MoS verbs, not keeping the CoNS	<i>vyplėskivat' (to spill out), šeptat' čto-to (to whisper something), našėptyvat' slova lėbvi (whisper the words of love), kričat' (to shout)</i>	13 %		

4.	VoS, not keeping the MoSC or the CoNS	<i>voshvalât'</i> (to eulogize), <i>nesti čuš'</i> (to talk nonsense), <i>govorit' odnovenno</i> (to speak together)	13 %		
5.	Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS	<i>mečtat' vsluh</i> (to dream aloud)	8 %		

The most numerous group of the verbs in TT refers to group 2 – 35 %. The second group in number is group 1 – 31 %. Group 3 and group 4 present 13 % each. And 8 % of the LUs obtained at translation belong to group 5. The MoSC and the CoNS are mainly kept in the translations of *babble* from the SL into TL: they are preserved in 79 % and 66 % respectively.

5.4.5 Evaluation of the translations of *babble* in terms of equivalence

The last step of the third stage is the evaluation of the translations of *babble* in terms of equivalence. The groups of verbs specified in Table 5 can be distributed in compliance with the levels of equivalence coined by the linguists (Kade 1968, Hann 1992):

- group 1 – type *one-to-one equivalence*;
- group 2 – type *one-to-many equivalence*;
- group 3 – type *one-to-part of one equivalence* (with the MoSC);
- group 4 – type *one-to-part-of-one equivalence* (without the MoSC) (it is missing as there is no LUs among the translations for this group);
- group 5 – type *nil equivalence*.

5.4.5.1 Translations of *babble* that can be referred to type 1 – one-to-one equivalence

Regarding *one-to-one equivalence* it is interesting to note that besides keeping the MoSC and the CoNS of the ST, the translations in the TT obtain an additional feature – *merrily*.

(24 a) SL (Eng.): “And if Caspian had been a very little older, the tone of his uncle's voice would have warned him that it would be wiser to shut up. But he *babbed on*, ‘Oh, don't you know?’ he said. ‘Aslan is the great Lion who comes from over the sea.’” (*The Chronicles of Narnia. Prince Caspian*. Lewis C. S.).

(24 b) TT (Rus.): Если бы Каспиан был немножечко старше, то понял бы по дядиному тону, что умнее замолчать. Но он продолжал *весело болтать*: – Разве вы не знаете? Аслан – великий Лев, который приходит из-за моря.

(24 c) Our back-translation of (24 b): If Caspian had been a wee bit older, he would have understood by his uncle's tone of voice that it would be sensibly to stop talking. But he continued to *babble merrily*: 'Don't you know? Aslan is the great Lion who comes from over the sea.'

The real goal of the ST (24 a) is to show that young Caspian did not understand the significance of his uncle's warning tone and, for this reason, he continued speaking on the forbidden topic. In this sense *babbling on* refers to the sphere of the negative connotation and most probably means that Caspian is a blabbermouth. However, the Russian translator's version in the TT is much more positive and Caspian is a person who produces the speaking act freely and easily – *merrily*. Although the MoSC and the CoNS are kept – the protagonist speaks *continuously* and feels *excitedly* – the equivalence is not fully *one-to-one*. However, it is not *one-to-part of one* as it keeps most of features of the ST. We would say that this is the equivalence *one-to-one* but qualified.

5.4.5.2 Translations of *babble* that can be referred to type 2 – one-to-many equivalence

One-to-many equivalence is represented with *bormotat'* (*to mutter*), *lopogat'* (*to prattle*), *taratorit'* (*to jabber*), *šebetat'* (*to chatter*), *bredit'* (*to rave*), i.e., with the verbs that keeps MoSC but do not keep the same CoNS. Of course, they have the common feature – *indistinctly*. But their other physical feature differs from that of *babble* – *continuously*. For example, *babble* does not have the physical feature *quietly*, and *mutter* has. The translator used this feature to emphasize that the man cannot speak normally as he felt bad and had no strength to produce the speech act of a standard volume.

(25 a) ST (Eng.): "Dick, who had dropped behind us and now brought up the rear, *was babbling* to himself both prayers and curses as his fever kept rising." (*Treasure Island*. Stevenson, R. L.)

(25 b) TT (Rus.): Дик плелся позади, *бормоча* молитвы и ругательства, лихорадка его усиливалась.

(25 c) Our back-translation of (25 b): Dick dragged behind *muttering* the prayers and curses, his fever kept rising.

It can be seen in the ST (25 a) that Dick *was babbling to himself* (quietly) – it is another reason for the transformation of *babble* into *mutter* in the TT.

5.4.5.3 Translations of *babble* that can be referred to type 3 – one-to-part-of-one equivalence

The MoSC is kept but the CoNS is lost; it is the characteristic of *one-to-part of one equivalence*. The Russian translators used four vastly different meanings to interpret *babble* – *vyplëskivat'* (to spill out), *šeptat' čto-to* (to whisper something), *našëptyvat' slova lûbvi* (to whisper the words of love), *kričat'* (to shout). For instance, *spill out* and *shout* have the physical feature *loudly*, while *whisper something* and *whisper the words of love* possess the contrary feature – *quietly*. Nevertheless, the CoNS (*continuously*) is lost: there is no information on the lack of the speech pausation. Another essential feature of nonstandardness, *indistinctness*, also disappeared. A speaker can shout or whisper rather distinctly so that every word is clearly heard and understandable.

(26 a) ST (Eng.): “He began speaking rapidly, hoarsely, *babbling* as though to a grave which would never give up its secrets, *babbling* the truth for the first time in his life.” (*Gone with the Wind*. Mitchell, M.)

(26 b) TT (Rus.): Он заговорил – быстро, хрипло, *выплескивая* все, словно поверяя свои секреты могиле, которая никогда их не выдаст, – впервые в жизни *выплескивая* правду.

(26 c) Our back-translation of (26 b): He began speaking – rapidly, hoarsely, *spilling out* everything, as though confiding his secrets to the grave that would never betray them, – *spilling out* the truth for the first time in his life.

The protagonist is excited. He speaks rapidly, his throat is dry from excitement and he speaks hoarsely. However, these physical features (*rapidly* and *hoarsely*) do not belong to *babble*. In the sample (26 a) *babble* is connected with the word *secrets* as well as in (24 a). We have not found this feature when analysing LUs of SL and TL in isolation, without the context. The translator conveys the idea of the ST rather accurately; moreover,

the feature *excitedly* is even intensified by replacing *babble* to *spill out* – the protagonist feels the need of deliverance from the secrets that oppress him. The best way to find the proper equivalent is to describe the feeling of deliverance using the LUs associated with clearance: water – pour out – spill out.

The following example (27) from the corpora, where *babble* is translated as *whisper the words of love*, is also estimated as *one-to-part of one equivalence*. Firstly, because *whisper* is the VoS, secondly, because it keeps the MoSC: speak very softly using one's breath rather than one's throat (ODE).

(27 a) ST (Eng.): “Now on this occasion she went *babbling* on as if he were broken-hearted, in need of her greatest care and tenderness, although he really wasn't at all; and for the moment she actually made him feel as though he was.”
(*The Financier*. Dreiser, T.)

(27 b) TT (Rus.): Вот сейчас она *нашептывала* ему слова любви, словно он уже совсем пал духом и нуждается в ее материнской заботе и нежности, хотя горести отнюдь не сломили его; но на мгновение ему показалось, что он и вправду сломлен.

(27 c) Our back-translation of (27 b): Now she *was whispering the words of love* to him as if his spirit was daunted and he was in need of her maternal care and tenderness, although much sorrow didn't break him down by any means; but for the moment he felt as though it was true.

It is the love that makes the main character speak this way: to *whisper*. She wants to calm her beloved and show him her tenderness and care. It is impossible to do this by shouting or *jabbering*. In Russian, *whisper* is *šeptat'*. The initial sound [ʃ] is associated with something soft and intimate. We suppose this fact also influenced the translator's choice.

5.4.5.4 Translations of *babble* that can be referred to type 4 – one-to-part-of-one equivalence (without the MoSC)

Another type of *one-to-part-of-one equivalence* is the case without the MoSC. Although the component of speaking is kept (*voshvalât'* (to eulogize), *nesti čuš'* (to talk nonsense), *govorit' odnovreménno* (to speak together)), the MoSC and the CoNS are lost. *Eulogize*

and *talk nonsense* mainly describe *what* to say but not *how* to say (MoS). The MoSC is also not present in *speak together* though this phrase describes the external feature of the speaking act. When people speak together it often creates the atmosphere of excitement, noise and confusion. According to the formal attributes, *speak together* belongs to the group of *far* equivalence but according to the context (28) it is very close to the semantic features of *babble*: to speak continuously, incoherently, loudly, excitedly, with confusion and with no sense:

(28 a) ST (Eng.): “‘By the bathing pool!’ The boys began to *babble*. Only Piggy could have the intellectual daring to suggest moving the fire from the mountain.” (*Lord of the Flies*. Golding W.)

(28 b) TT (Rus.): Можно у бухты! Все *заговорили разом*. Только у Хрюши могло хватить дерзости ума на то, чтоб предложить новый костер на берегу.

(28 c) Our back-translation of (28 b): ‘By the bay!’ Everybody *spoke together*. Only Piggy could have the intellectual daring to suggest the new fire at the coast.

One more sample that we used in the analysis of the monolingual corpus is repeated in its bilingual variant to confirm the feature *excitedly* in the TT.

(6 a) ST (Eng.): “I stared at the vampires disbelievingly while they *babbled* on about how amazing Seth’s feat had been.” (*Succubus Dreams*. Mead, R.)

(6 b) TT (Rus.): Пока вампиры *восхваляли* «подвиг» Сета, я смотрела на них с удивлением.

(6 c) Our back-translation of (6 b): While vampires *eulogized* the ‘feat’ of Seth, I looked at them in surprise.

The long phrase *babbled on about how amazing...* (ST) is changed to the short one *eulogized* (TT). The translator decides to accentuate the pragmatic feature, *surprise*, giving up the MoS and the CoNS. The protagonist of sample (6 b / c) is excited with the words of vampires, and vampires themselves are excited with the "feat" of Seth.

5.4.5.5 Translations of *babble* that can be referred to type 5 – nil equivalence

It is a special kind of equivalence that can be estimated as *nil equivalence*. For instance, *babble* was translated as *mečtat' vsluh (to dream aloud)*. On the one hand, there is nothing in common: there are no either MoSC and CoNS or semantic features peculiar to *babble*. On the other hand, the pragmatic meaning of the phrase (*dream aloud*) in the TT is close to *babble* in the ST: Harris *dreams aloud = speaks aloud about his dream* to eat something more nourishing than a pie and fish. The translator keeps this meaning in the TT:

(29 a) ST (Eng.): I felt I wanted whitebait and a cutlet; Harris *babbled* of soles and white-sauce and passed the remains of his pie to Montmorency. (*Three Men in a Boat*. Jerome K. Jerome)

(29 b) TT (Rus.): Мне хотелось отбивной и сардин, Гаррис *вслух мечтал* о рыбе под белым соусом; он отдал остатки своего пирога Монморанси.

(29 c) Our back-translation of (29 b): I wanted a cutlet and sardines, Harris *dreamed aloud* of the fish with white sause; he passed the remains of his pie to Montmorency.

It is necessary to distinguish the equivalence established by the formal and pragmatic characteristics. Pragmatic characteristics can be found and proved only in the context. In accordance with the formal features *to dream aloud* has *nil equivalence* in relation to *babble*. Comparing the pragmatic meanings of ST and TT we can affirm their similarity.

5.4.6 Concluding remarks

We made several observations concerning the translation of *babble*. The observations concern the final definition of *babble*, the specifications of the equivalence types and the analysis of gains and losses in translation *babble* from English into Russian. As a result, we reach some conclusions relating with these observations.

The first result is the final definition of the verb *to babble*. It is made up of several refinements after examining of the definitions given in the dictionaries, after analysing of the samples in the monolingual and bilingual corpora and comparing equivalences in the ST and TT. The verb *babble* can be defined as representing the act of saying something in a repetitious manner, loudly, incoherently, so that it is difficult to understand (senselessness) or clear enough, so that it is possible to understand (*informativity*) with

the purpose to confuse or to express excitedly and possessing positive, neutral and negative connotation.

The second result is the adaptation of the types of equivalence (*one-to-one; one-to-many; one-to-part of one; nil*) to the variants of keeping / losing / obtaining of semantic features in translation of samples of the corpus of *babble* (ST – TT).

- *MoS verbs / derivates / phrases, keeping the same CoNS* correlate with *one-to-one equivalence* type and it is the second numerous group – 31 %. The translators have largely maintained the main physical feature of *babble*, speaking *continuously* (19 b/c) and intensified the pragmatic feature *excitedly* (24 b/c).
- *MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one* is a counterpart of *one-to-many equivalence*; it is the first numerous group – 35 %. As the same CoNS is lost in translations it is natural to talk about its substitutions. The substitutions concern the physical components that present various speech imperfections: *mutter indistinctly* (20 b/c; 25 b /c); *jabber loudly* (23 b/c). The translations keep the pragmatic feature *excitedly* (21 b/c; 23 b /c).
- *MoS verbs / derivates / phrases, not keeping the CoNS* relates to *one-to-part-of-one equivalence*, and the quantity of the samples is 13 % to the general number of the samples. The MoSC is kept, the CoNS is lost. The verb *babble* is substituted to *whisper* (27 b / c) and *shout* (17 b / c).
- The group *VoS / derivates / phrases not keeping the MoSC or the CoNS* also relates to *one-to-part-of-one equivalence*, the quantity of the samples is also 13 % to the general number of the samples. The MoSC and the CoNS are lost. The pragmatic feature *excitedly* prevails (6 b / c), (28 b / c). The physical features *continuously, incoherently, loudly* are emphasized in spite of the loss of the MoSC and the CoNS (28 b /c).
- *Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS* correlates with *nil equivalence* and is the least numerous – 8 %. At first sight the features of the roles of the Qualia Structure were lost. However, *dreamed aloud* is close

to the feature of the Formal role – *to say*. If the character dreamed aloud, s/he produced speech or, in other words, told about the dreams (27 b / c). The equivalence at the pragmatic level also exists.

In translation from the SL to the TL the verb *to babble* mainly keeps the MoSC (79 %) and the CoNS (66 %) either both at a sample or one of them that is ***the third result*** of our analysis. In addition *to babble* obtains some transformations that lead to the loss of the MoSC and the CoNS (for example, *eulogize, spill out, talk nonsense, dream aloud*). But upon a closer view it is evident that the pragmatic mechanism of the context can re-establish some fragments of meaning and set up the equivalence of the higher degree with more similarity between two LUs that seem to have different senses. In this case as well as in case of equivalence type *one-to-many* (*to babble - to mutter, to prattle, to jabber, to chatter, to rave*) we can say about the gains in translation.

Chapter 6

*“The best way I know of to learn a uvular trill,
sometimes called a 'burr', is by
practicing gargling”*

(“The Routes of English”, BBC)⁹¹

CASE STUDY 6, *BURR*

6.1 Introduction

Burr is mainly used to describe *whirring sounds* (ODE) or *a rough edge left on a workpiece after cutting, drilling* (CED). However, it is also used to present the speech with some peculiarities of pronunciation.

So, we are going to proceed in *three stages* when analysing *burr*:

- first, an examination of the dictionary entries and the definition of the main semantic features of *burr* are carried out;
- next, studying the corpora to be convinced that these features belong to the verb under study in the corpora as well, and that there are possibly more semantic features that have not been discovered in the dictionaries;
- finally, a comparison of the samples in the ST and TT is carried out in order to research the gains and losses in the translation process.

6.2 Analysis of the semantic features of *burr* obtained from the dictionary entries

6.2.1 Information in the dictionaries

In the dictionary entries there is only one characteristic of the verb *to burr* with some small nuances depending on the dictionary: *a rough pronunciation of the letter r, especially with a uvular fricative trill* (ODE). In CED *burr* is defined as a regional accent

⁹¹ http://www.bbc.co.uk/radio4/routesofenglish/storysofar/programme3_1.shtml

– *If someone has a burr, they speak English with a regional accent in which ‘r’ sounds are pronounced more strongly than in the standard British way of speaking.* The definitions in the dictionaries vary only in relation to the region of this accent: from Northumberland, a county in North East England (ODE), West of England (CED), Northern England (OALDCE) to Scotland (M-WD). Relying on the dictionary definitions *burr* does not represent the speech imperfection, it describes the regional accent.

In Russian, on the contrary, pronouncing of the sound [r] in French manner (*grasseyer*) is identified as non-standard and described by the verb *kartavit’*. *Kartavit’* – to pronounce [r] or [l] wrong (CDCRL). These phonemes’ imperfection of pronunciation (non-standard speech) is always present in the speech and for this reason we can estimate such speech as having a *permanent imperfection*. It is interesting to find out from the corpora whether the verb *burr* has a non-standard component in its semantics and compare *burr* with the other verbs under study to show their distinctive features. Moreover, we will have a reasonable possibility to clarify the kind of transformation of a standard English verb *burr* into a non-standard Russian verb *kartavit’*.

6.2.2 Summary of the dictionary definitions of *burr* as a verb of speaking

It seems difficult to summarise the information on the semantic features of *burr* from the dictionaries, as the information is rather scant. So, the examination of the dictionaries that is in the first stage gives the following description of the verb *burr*: *to talk loudly / quietly, in a deep, resonant, rolling voice, producing the speech slowly and steadily for a long time and pronouncing [r] with a uvular fricative trill*. It is obvious that only the physical characteristics of the verb are presented in the dictionaries.

Anyhow, these semantic features are distributed into four roles of the Qualia Structure (Constitutive, Formal, Telic and Agentive) as it is designated in the framework of the present research.

6.2.3 Distribution of the semantic features of *burr* (dictionaries) in accordance with the roles of the Qualia Structure

According to the Qualia Structure (Pustejovsky 1998) the semantic features of *burr* should be distributed into four roles (Constitutive, Formal, Telic and Agentive).

The Constitutive role represents the physical parameters and describes the pronunciation of the sound [r] with a uvular fricative trill. It is not clear whether it is an imperfection or just a peculiarity of a speech.

The Formal role is represented with the verb *to say*.

The object's purpose that should be designated in the Telic role also seemed unclear to us as there was no information on it in the dictionaries. Consequently, we put the dash in this check box.

For the same reason, the Agentive role that refers to the pragmatic sphere as well as the previous role, Telic, also have the dashes in their check boxes; the dictionaries do not contain the information on the initial sense of *burr*. Table 1 shows the outcome obtained after the analysis of *burr* in accordance with the dictionary entries:

Table 1. The Qualia Structure – analysis 1 of the English MoSC verb *burr*

Part of GLM Structure	Roles	Verb's Meaning
Qualia Structure	Constitutive	<i>pronouncing of [r] with a uvular fricative trill</i>
	Formal	<i>say</i>
	Telic	-
	Agentive	-

6.3 Analysis of the semantic features of *burr* obtained from the monolingual corpora

The examination of the ST (monolingual corpora) in the second stage will probably improve the picture of the verb's semantic value. The specification of the semantic

features of *burr* taken from the dictionaries was carried out in order to clarify whether they were changed / lost or kept in the corpora. It is important to note that some samples were also taken into consideration, though they do not contain the verb *to burr*. They contain its derivatives – a noun, a verbal noun and an adjective: for example, the low *burr* of two voices (*n.*); the hard *burring* (*vb. n.*) of a mountain voice; a *burring* (*adj.*) sound.

6.3.1 Semantic features of *burr* in the monolingual corpora

After the analysis of the samples of monolingual corpora (35), we found that the range of the semantic features has been changed regarding all roles of the Qualia Structure. The semantic features of *burr* have the following details:

- *roughly* – *the hard burring of a mountain voice* (RNC); *a slight ‘metallic burr’ in his voice* (BNC);
- *softly* – *softly familiar Scottish burr; softly intimidating suggestion of Irish burr; in the softly but unmistakable burr* (BNC);
- *mournful* – *Scottish burr making it sound almost mournful* (BNC);
- *pretty* – *a pretty burr in your voice* (BNC);
- *musically* – *the musically Scots burr* (BNC);
- *negative / positive connotations* – *she hated his Scottish burr / a pretty burr in your voice* (BNC).

6.3.2 Frequency of usage of semantic and pragmatic features of *burr*

The features were distributed in accordance with the frequency of usage:

- *with an accent* – 12 samples;
- *negative / positive connotations* – 9 / 1 – 12 samples;
- *softly* – 5 samples;
- *roughly* – 3 samples;
- *musically* – 1 sample;
- *slowly* – 1 sample;
- *low* – 1 sample.

The most frequent characteristics of *burr* are *with an accent* – (12 samples) and *negative / positive connotations* (12 samples); *softly* (5 samples) and *roughly* are less frequent; *musically, slowly, low* (only 1 sample for each) are also taken into consideration.⁹² We joined them as they all belong to the Constitutive role and present the physical characteristics of a *burring* speech.

6.3.2.1 Semantic feature of *burr*: with an accent

The manner of pronouncing (*burring*) was found among the citizens of the USA – *the hard burring of a mountain voice; a burring of r unusual in the lowlands* (*Gone with the Wind*. Mitchell, M.). Another national identity, French, is also defined – *repeated Monsieur Profond burring the r's* (*To Let*. Galsworthy, J.). At this stage we discovered some clarifications regarding the locations where this speech feature is attributable (West and North East of England, Scotland, France, some mountain regions of the USA).

The very first impression dead-locked use as we detected two opposite descriptions of a *burring* voice – *rough Scots burr* and *soft Scottish burr*. It is evident that in case of the *rough burring* the production of the guttural sounds is supposed while the warbling is implied in the *soft burring*. After the analysis of the samples it became clear that these descriptions depend on the listener's attitude to the speech. The person who estimates the speech in sample (1) calls it *soft Scottish burr*; speech of that kind seems to *sound mournful*.

6.3.2.2 Semantic features of *burr*: roughly / softly / pretty / musically / slowly / low

The characteristics mentioned in the subtitle can be estimated as the manner of pronunciation. They all belong to the sphere of physical features of the speech.

6.3.2.3 Semantic features of *burr*: negative / positive connotations

⁹² There were only a few samples found which is why we cannot afford to throw them away.

In addition, the corpus gives the information on the several pragmatic features of the verb *burr*. Examples (1) and (2) present the speaking acts producing by the *burring* protagonists:

- (1) “ ‘Friends!’ he’d echoed, his soft Scottish *burr* making it sound almost mournful, and Harriet had experienced a moment's sharp guilt.” (*Folly's Child*. Tanner, J.)
- (2) “ ‘It’s not the right example, Captain Simcox,’ he'd say aggrievedly, the musically Scots *burr* belying the complaint in his voice.” (*A Land Not Theirs*. Marcus, D.)

The speech of the *burring* protagonist (1) sounds *mournfully* and has the nuances of *sadness, regret, or grief* – that is why it evokes Harriet's feeling of guilt. Another example (2) describes the opposite effect when the speech of the *burring* person *disguises the real feeling of complaint or discontent*. To the meanings with the negative connotation in samples (1) (2) can be added one more – *peevishness* as the protagonist muttered grumpily and called the interlocutor a *bloody bastard*:

- (3) “ ‘Can I come up?’ ‘*Burr*. All right, then,’ I muttered grumpily, pressed the buzzer and lurched back to the table. ‘Bloody bastard’ ”. (*Bridget Jones's Diary*. Fielding, H.)

6.3.3 Distribution of the semantic features of *burr* (monolingual corpora) in accordance with the roles of the Qualia Structure

The examination of the corpora gently broadens the area of *burr*'s semantics, and it is possible to add a new feature to the Constitutive role. This feature is *softly*, it is presented in the samples (1), (4), (5), (6):

- (4) “Then just as she was about to replace the receiver, she heard his voice, that *softly familiar Scottish burr*.” (*Folly's Child*. Tanner, J.).
- (5) “The voice, with its *softly intimidating suggestion of Irish burr*, came to him strong and confident, as if Doyle's great bulk loomed over the bed.” (*Death of an Expert Witness*. James, P. D.).
- (6) “The sergeant deliberated for a moment and then spoke *in the softly but unmistakable burr* of deepest Mummerset.” (*Classic English Crime*).

The attributive of *burring* can also depend on the listener or communicative situation. In case of confrontation the *burring* speech sounds rude from the listener’s point of view. And even if there is no attributive to *burr* in the sentence, the estimation of the listener has the negative connotation:

(7) “She hated his indifference, the lack of passion, the buttoned-up calmness, that was somehow emphasized by the Scottish *burr* as he spoke.” (*A Midsummer Killing*. Barnes, T.).

The key word in creating a negative connotation is *hate* (7) and, consequently, the Scottish *burr* is described as something hateful. If *hate* is changed into *adore*, for example, the negative connotation will turn into a positive one.

The other new characteristics that refer us to negative connotation are connected with the Telic role: *regret, sadness, grief, disguise of real feelings, complaint, discontent, peevishness*. The check-box of the Agentive role remained empty as the dictionary entries are not very helpful with the clarification of this issue. The initial sense is one of the basic meanings belonging to the lexical unit. The check-box of the Agentive role, therefore, should be filled. To find the initial sense we draw attention to the context as the context contains the ideas, purposes and much more information than any LU in isolation. The context also narrows the senses to only one: it is so called *word-sense disambiguation* – a process of automatic association of a sense with the word in the context (Navigli 2009). And after examining the samples with *burr* in the corpus⁹³ the check-box of the Agentive role is filled with this feature: *with an accent / dialectal pronouncing of [r]*. Table 2 shows the information on the verb’s features obtained from the dictionaries and from the corpora:

Table 2. The Qualia Structure – analysis 2 of the English MoSC verb *burr*

Part of GLM Structure	Roles	Verb’s Meaning (Dictionaries)	Verb’s Meaning (Monolingual Corpora – ST)
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⁹³ It is essential to note that we have not discovered enough samples for a proper analysis and, as a consequence, had to use several samples where *burr* is not a verb but a noun – *a pretty burr in your voice; softly Scottish burr; musical Scots burr*.

Qualia Structure	Constitutive	<i>pronouncing of [r] with a uvular fricative trill</i>	<i>loudly roughly / softly pronouncing of [r] pronouncing of [r] with a uvular fricative trill</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	-	<i>rudeness / regret / sadness / disguise of real feelings / discontent / peevishness negative / positive connotations</i>
	Agentive	-	<i>with an accent / dialectal pronouncing of [r]</i>

6.3.4 Summary of the definition of *burr* obtained from the monolingual corpora

The analysis of the samples from the corpora reveals several new features and the portrait of the protagonist has become more vivid. Now *it is a burring person who speaks loudly pronouncing [r] softly or sometimes roughly, with a uvular fricative trill, in a low musical voice, from time to time slowly, the person who can demonstrate different behavioural models: from being rude, peevish and discontent to being regretful, sad and disguising the real feelings, his / her speech is mainly of negative connotation.*

6.4 Comparison and analysis of the semantic features of *burr* obtained from the bilingual corpora (source texts – target texts)

It is necessary to digress in order to clear up the situation. The verb *burr* differs from the verbs chosen for the study, because it has no component of non-standard speech. In Russian the closest to the meaning of the *burr* verb always describes the speech containing the CoNS that determines a blemish in the work of the speech organs. The blemish or imperfection means here that the sounds are pronounced differently in comparison with the sounds which are articulated in accordance with the language standards; the French manner (*grasseyer*) for pronouncing Russian [r] is described by the verb *kartavit*.

In one Russian comedy (*Family Circumstances*) there is a protagonist who is a logopedist. Unfortunately, he cannot pronounce [r] (and [g]) properly, and when he informs people

of his address he says: “Na ulice Koj-kogo” (Our back-translation: “At the street of Somebody”). De facto it is “the street of Gor’kogo” (*Gorky* is a famous Russian writer). And it would be difficult to find “the street of Somebody” instead of “the street of Gor’kogo” for the patients of the logopedist. This episode illustrates the presence of the defective pronunciation of [r] in Russian and how it can change the meaning of the word and the whole sentence. This imperfection of the phoneme’s pronunciation (defectiveness) exists in the speech constantly – a *permanent defect*. In spite of the absence of the CoNS in English, the MoSC is present in the both languages.

6.4.1 Identification of *burr* in the source and target texts

The third stage is the identification of the verb *burr* in the two languages. After the comparison of the LUs in the ST and TT 4 different results were obtained: *burr – fr-r-r* (an interjection); *grubovatyj* (*a bit rough*); *raskatyvat’* (*roll out*); *kartavit’* (*burr*). Let us examine each of them in more detail.

6.4.2 Comparison of the semantic features of *burr* in the source texts and target texts

We referred to the explanatory dictionaries (Ru-Ru) in order to correlate the semantic features of *burr* in the ST with the features of the LUs in the TT and detected the following explanations:

- *burr – fr-r-r* (an interjection) is *an exclamation expressing discontent, contempt, disgust, fastidiousness* (CDCRL);
- *grubovatyj* (*a bit rough*) – is the description of speech that is *a bit rough* (Ushakov’s Dictionary);
- *raskatyvat’* (*roll out*) is explained as *to produce the speech that sounds echoing, rolling* (CDCRL);
- *kartavit’* (*burr*) means *to pronounce some of the letters not correct, not clear, especially the letter [r]* (Dahl’s Dictionary).

6.4.3 Distribution of the semantic features of *burr* (source texts and target texts) in accordance with the roles of the Qualia Structure

We distribute the processed received features in accordance with the roles of the Qualia Structure (Constitutive, Formal, Telic, Agentive).

6.4.3.1 Distribution of the semantic features of *burr* in the ST and TT (Constitutive role)

The Constitutive role, containing the physical features, is associated with volume (*loudly*), timbre (*pronouncing of [r] roughly / softly, pronouncing of [r] with a uvular fricative trill*) in the ST. In the TT *loudly* is lost. The other features are kept. For instance, *pronouncing of [r] with a uvular fricative trill* (Fragment 2, sample 4): the Russian interjection *fr-r-r* is pronounced with a trill. It resembles English *burr* because of the same sound *r*. We would say it is an alliteration of a special kind.

In the protagonist's *linguistic picture of the world* (Humboldt 1985⁹⁴, Weisgerber 1993⁹⁵, Kramsch 2008, Bennet, 1998) there is a special set of the sounds and their combinations as well as the prosodic speech characteristics of the speakers from different regions. Each language *paints* its own picture of reality that differs from the pictures of the other languages. Weisgerber argues that "the spiritual content, the treasure of knowledge, which is rightly called the picture of the world of a particular language, lives and acts in the language of a particular community" (Weisgerber 1993: 168). For example, the inhabitants of the valley of Wiregrass speak *through the nose*, the population of the Coast *drawl and lull* when speaking, while the speech of the mountain dwellers is *hard and*

⁹⁴ Karl Wilhelm von Humboldt (June 22, 1767 - April 8, 1835), government functionary, foreign diplomat, philosopher, founder of Humboldt Universität in Berlin, friend of Johann Wolfgang von Goethe and especially of Friedrich Schiller, is especially remembered as a German linguist who introduced a knowledge of the Basque language to European intellectuals.

⁹⁵ Johann Leo Weisgerber (25 February 1899, Metz – 8 August 1985, Bonn) was a Lorraine-born German linguist who also specialized in Celtic linguistics. He developed the "organicist" or "relativist" theory that different languages produce different experiences.

burring. It means that specific-linguistic concepts do not always coincide and can be translated differently into the other languages.

The two other cases of *burr*'s translations lead us to the theory of the *language picture of the world* again. While the protagonist, Scarlett, decoded *burr* as a rude *mountain voice* with [r] unusual in the lowlands (Fragment 1, sample 4), the manner of Monsieur Profond's pronouncing is described like *rolling out* that has nothing in common with the rudeness (Fragment 1, sample 2).

Fragment 1 of the *Parallel Corpora within the Ruscorpora.ru*
with the verb *to burr*

<p>4. "He mounted the steps and came toward her and, even before he spoke, revealing in his tones a twang and a <i>burring</i> of r's unusual in the lowlands, Scarlett knew that he was mountain born." [<i>Gone with the Wind, Part 2</i>. Mitchell, M. (1936)]</p>	<p>4. Поднявшись по ступенькам веранды, он направился к Скарлетт, но еще прежде, чем он открыл рот и Скарлетт услышала его гнусавый выговор и <i>картавое</i> «р» (<i>burring / guttural 'r'</i>), необычное для обитателя равнин, она уже поняла, что он — из горных краев. [<i>Унесённые ветром, ч. 2</i> Митчелл, М. (Т. Кудрявцева, 1982)]</p>
<p>2. "Worries,' repeated Monsieur Profond, <i>burring</i> the r's." [<i>To Let</i>. Galsworthy, J. (1921)]</p>	<p>2. — Определенно скучает, — повторил мсье Профон, <i>раскатывая</i> (<i>rolling out</i>) "р". [<i>Сдается внаем</i>. Голсуорси, Д. (Н. Д. Вольпин, 1946)]</p>

It is rather the MoSC with the sound [r] prolongation than the loudness or rough pronunciation. It is rather French *grasseyement* than English *burring*. In this sense the Russian verb *kartavit'* is closer to the French verb *grasseyer* – the Russian *language picture of the world* coincides with French (only regarding the MoSC but not the CoNS) and does not coincide with the English (in relation to *burr*).

6.4.3.2 Distribution of the semantic features of *burr* in the ST and TT (Formal role)

Regarding the Formal role that presents the main property of *burr* (to produce the act of speaking – *to say*) there are no changes in the TT.

6.4.3.3 Distribution of the semantic features of *burr* in the ST and TT (Telic role)

The characteristics that belong to *burr* in the ST are partly kept in the TT (*discontent, contempt, disgust, fastidiousness*). However, in the TT we join them with the group *negative connotations*. This group is not numerous. There are only a few samples of *burr*'s translations that present negative connotation. For example, the interjection *fr-r-r* (Fragment 2, sample 1) is the exclamation expressing the verbal reaction to the situation: the protagonist is not satisfied with an unwanted visit of an unpleasant person (*bloody bastard*). The emotion of anger indicates the negative connotation. According to the dictionary definitions *interjection* is an exclamation, a word or remark expressing a sudden emotion (CED), a strong feeling such as surprise, pain, anger or horror (CCALED). The protagonist (Fragment 2, sample 3) shows her negative attitude to the visitor. The sudden and strong emotion connected with the unexpected visit aroused her negative reaction and, consequently, the rude response to the visitor's question:

Fragment 2 of the *Parallel Corpora within the Lingvo*
with the verb *to burr*

<p>1. “ ‘Can I come up?’ ‘<i>Burr</i>. All right, then,’ I muttered grumpily, pressed the buzzer and lurched back to the table. ‘Bloody bastard.’ ” [Bridget Jones's Diary. Fielding, H. (1996)]</p>	<p>1. Могу я подняться? - <i>Фр-р-р (Fr-r-r)</i>. Ладно уж, - сердито проворчала я, нажала кнопку и поплелась обратно к столу.—Чертова сволочь. [Дневник Бриджит Джонс. Филдинг, Х. (А. Москвичева, 2000)]</p>
<p>3. “Sometimes it was the hard <i>burring</i> of a mountain voice, sometimes the odd nasals of the flat Wiregrass country to the far south, occasionally the lulling drawl of the Coast that caught at her heart, reminding her of Ellen's voice.” [Gone with the Wind, Part 1. Mitchell, M. (1936)]</p>	<p>3. Порой слышалась отрывистая, <i>зрубоватая (a bit rude)</i> горская речь, порой непривычный, чуть гнусавый говор долинных жителей далекого южного Уайтграсса, а порой певучие, протяжные звуки чужого голоса заставляли сжиматься сердце Скарлетт, воскрешая в памяти прибрежные города и образ Эллин. [Унесённые ветром, ч. 1 Митчелл, М. (Т. Озерская, 1982)]</p>

Rudeness of a different type is presented in another sample (Fragment 2, sample 3): it concerns only the MoSC: the dialectical peculiarity of the speech. The sample (as well as the majority of the other samples) has neutral connotation.

6.4.3.4 Distribution of the semantic features of *burr* in the ST and TT (Agentive role)

After the analysis of the samples in the ST the verb's initial sense in the Agentive role was specified as *with an accent / dialectal pronouncing of [r]*. It seems that in the TT this characteristic was kept but reduced; there we found the samples showing the *dialectal pronouncing of [r]* (Fragment 1, sample 4; Fragment 2, sample 3).

6.4.4 Brief summary of the features kept, lost or gained in translation of *burr*

The next step is a brief summary of the features kept, lost or obtained in translation of *burr*. The characteristics of the Constitutive role are partly changed and as a result look as follows: *pronouncing of [r] roughly / softly, pronouncing of [r] with a uvular fricative trill* are kept; *loudly* is lost. The Formal role keeps the object's property, *to say*. The features of the Telic role, responsible for the object's purpose, are changed; negative connotation is kept, positive connotation is lost, neutral connotation is obtained. The Agentive role kept its component *dialectal pronouncing of [r]* and lost *with an accent* in the TT. Table 3 represents the gains and losses of the features of *burr* in translation.

Table 3. The Qualia Structure – analysis 3 of the English MoSC verb *burr* (ST – TT)

Part of GLM Structure	Roles	Verb's Meaning (ST)	Verb's Meaning (TT)
	Constitutive	<i>loudly</i> <i>pronouncing of [r] roughly / softly</i>	<i>pronouncing of [r] roughly / softly</i>

Qualia Structure		<i>pronouncing of [r] with a uvular fricative trill</i>	<i>pronouncing of [r] with a uvular fricative trill</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>kudeness / regret / sadness / disguise of real feelings / discontent / peevishness</i> <i>negative / positive connotation</i>	<i>negative / neutral connotation</i>
	Agentive	<i>with an accent / dialectal pronouncing of [r]</i>	<i>dialectal pronouncing of [r]</i>

6.4.4.1 Treatment of the MoSC and the CoNS of *burr* in the TT

The following step is to clarify whether the CoNS and the MoSC components have been kept or lost in the TT. In this connection we would like to revert to the results of the samples' translations. The percentage of the general number of samples obtained after the identification of *burr* in the ST and TT is presented in Table 4.

Table 4. The results of Russian translations of English MoSC verb *burr* with the CoNS and the percentage of the general number of the samples (35)

	Translation from ST into TT	%	MoSC	CoNS
1.	<i>kartavit' (burr)</i>	24%	+	+
2.	<i>raskatyvat' (roll out)</i>	21%	+	+
3.	<i>grubovatyj (a bit roughly)</i>	20%	+	-
4.	<i>fr-r-r, (an interjection)</i>	18.5%	+	-
	Total	100%	+100% -0%	+50% -50%

The MoSC and the CoNS are kept in 100 % and 50 % of the samples respectively. Moreover, they are both kept at *kartavit' (burr)*, *raskatyvat' (roll out)*, *burr (fr-r-r, an interjection)*, the sequence numbers 1, 2 of Table 4. The LUs that contain the MoSC and do not contain the CoNS are *grubovatyj (a bit roughly)* and *fr-r-r, (an interjection)*, the sequence numbers 3 and 4 of Table 4.

The division into groups according to whether the MoSC and the CoNS are kept, lost or new components are adopted looks as follows:

- MoS verbs / derivatives / phrases, keeping the same CoNS;
- MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one;
- MoS verbs / derivatives / phrases, not keeping the CoNS;
- VoS, not keeping the MoSC or the CoNS;
- Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS.

The LUs used to translate *burr* were allocated in compliance with these subgroups. Table 5 contains the result of this subdivision.

Table 5. The results of Russian translations of English verb *burr*
(keeping or loss of the MoSC, the CoNS, obtaining the new semantic features)

	Variant	Example from TT	Percentage	MoSC	CoNS
1.	MoSC verbs, keeping the same CoNS	<i>kartavit'</i> – to <i>burr</i>	24 %	45 %	45 %
2.	MoSC verbs, not keeping the same CoNS but adopting another one	<i>raskatyvat'</i> – to roll out	21 %		
3.	MoSC verbs, not keeping the CoNS	-	0 %		
4.	VoS, not keeping the MoSC or the CoNS	-	0 %		
5.	Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS	<i>grubovatyj</i> – a bit roughly <i>fr-r-r</i> (an interjection)	38,5 %		

The most numerous group of verbs in the TT is group 5 – 38.5%. The second group in numbers is group 1 – 24 %. Group 2 has a result of 21 %. There are no LUs belonging to groups 3 and 4 – 0 %. It is interesting to note that the MoSC and the CoNS are kept in the translation of *burr* from the SL into TL as follows: they are preserved in 45% and 45 % respectively. The questions aroused are: Does the presence or absence of the CoNS and the MoSC component influence the degree of equivalence in translation? If yes, what way do they influence the information in the TT? If no, what has an influence on the TT?

6.4.5 Evaluation of the translations of *burr* in terms of equivalence

The last step of the third stage is the evaluation of the translations of *burr* in terms of equivalence. The groups of verbs specified in Table 5 can be distributed in compliance with the levels of equivalence coined by the linguists (Kade 1968, Hann 1992):

- group 1 – type *one-to-one equivalence*;
- group 2 – type *one-to-many equivalence*;
- group 3 – type *one-to-part of one equivalence* (with the MoSC);
- group 4 – type *one-to-part-of-one equivalence* (without the MoSC);
- group 5 – type *nil equivalence* (it is missing in this chapter as there is no relevant LUs among the translations).

6.4.5.1 Translations of *burr* that can be referred to type 1 – one-to-one equivalence

Group 1, type *one-to-one equivalence*, has only one verb: *kartavit'* (*to burr*) (see Table 5). In the Russian linguistic picture of the world *kartavit'* (*burr*) means to *pronounce some of the letters incorrectly, not clearly, especially the letter [r]*. In sample (8a) the author accentuates just that very case of pronunciation: a *burring* of *rs*. This specific feature, not correct pronunciation of [r] is also described in the TT. The translator changes nothing regarding the MoSC. One more physical feature left unchanged is a *twang*. Explanatory dictionaries of SL and TL describe this speech peculiarity in a similar way: *twang – a nasal or other distinctive manner of pronunciation or intonation characteristic of the speech of an individual, area, or country* (OAD); *unpleasant nasal overtones in the voice* (Ushakov's Dictionary).

(8a) ST (Eng.): “He mounted the steps and came toward her and, even before he spoke, revealing in his tones a *twang* and a *burring* of *rs* unusual in the lowlands, Scarlett knew that he was mountain born.” (*Gone with the Wind*. Margaret Mitchell, M.)

(8b) TT (Rus.): Поднявшись по ступенькам веранды, он направился к Скарлетт, но еще прежде, чем он открыл рот и Скарлетт услышала его

гнуса́вый выговор и *картавое* «р»), необычное для обитателя равнин, она уже поняла, что он — из горных краев.

(8c) Our back-translation of (8 b): After rising the stairs of veranda, he went to Scarlett, but even before he opened his mouth and Scarlett heard his twang and *burring* ‘r’, unusual for the inhabitants of the plains, she had understood that he is from the land of mountains.

The only distinction of these LUs relates more to the pragmatic sphere than to the physical sphere: the Russian dictionary calls the nasal pronunciation unpleasant. And this is the reason to say that the shift of the connotation is from neutral (ST) to negative (TT). At the same time, it is important to note that in sample (8) the level of equivalence (*one-to-one equivalence*) is mainly specified with the physical characteristics, not pragmatic. And the physical features of the speech are identical.

6.4.5.2 Translations of *burr* that can be referred to type 2 – one-to-many equivalence

The verb *raskatyvat’* (to roll out) that keeps the MoSC and does not keep the same CoNS, but adopts another one is the other type of translation, *one-to-many equivalence*. The verb’s physical characteristics differ from those of *burr*. *Raskatyvat’* is explained as *produce the speech that sounds echoing, rolling* (CDCRL). As well as in the previous case (*one-to-one equivalence*), the same sound is presented: [r]. However, the MoSC (roll out) in the TT is different.

(9a) ST (Eng.): “ ‘Worries,’ repeated Monsieur Profond, *burring* the r’s.”
(*To Let*. Galsworthy, J.)

(9b) TT (Rus.): – Определенно скучает, – повторил мсье Профон, *раскатывая* “р”.

(9c) Our back-translation of (9 b): “He is definitely bored,” repeated Monsieur Profond, *rolling out* “r”.

The translator keeps [r] that is in the word ‘worries’ of the original text having used the LU *opredelënno* (*definitely*). But for translation of ‘worries’ another LU without [r] is found: *skučaet* (*is bored*). There is one more discrepancy in the TT. While Monsieur

Profond in the ST considers that Mr. Forsyde *worries*, his twin in the TT believes Mr. Forsyde *to be bored*. According to the explanations given in the dictionaries (English – Russian), *to worry* means *to feel or cause to feel anxious or troubled about actual or potential problems* (ODE) and *to be bored* is explained as *to be in a painful state of mind from idleness, lack of activities or lack of interest in one's surroundings* (Ushakov's Dictionary). So we can say that the physical features of *worries* and *opredelënno skučaet* (*is definitely bored*) are not in conflict because in both cases the same sound [r] is presented. In relation to the pragmatic sphere the situation is different. The protagonist of the ST feels anxious about a problem while in the TT he feels boredom.

6.4.5.3 Translations of *burr* that can be referred to type 5 – nil equivalence

Nil equivalence is the type with the complexity of reaching equivalence. However, this type (group 5) is the most productive (38.5 %). The LUs belonging to group 5 are *grubovatyj* (*a bit rough*) and *fr-r-r* (an interjection).

There is nothing in common between *to burr* and *a bit roughly*, whether CoNS, MoSC, semantic features or pragmatic meanings. The sample (10 b) can be attached to the degree *nil equivalence* as it does not correspond to the requirements; there is no MoSC, the physical features of the speech are different. The difference in the pragmatic meaning is that in the ST the phrase *at heart* means *in one's real nature* (ODE) while in the TT it is transferred into the *palpitated heart* that can be explained “due not only to linguistic differences between the two languages involved but also to differences in their literary traditions” (V. Alsina 2011: 1). On the other hand, we found almost the same pragmatic meaning. The narrator describes the emotional state of the character who is very sensitive and reacts to different sounds of voices and dialects so that *caught at her heart*; the same *point of view* (Zero Focalization (ZF) – Narrator > Character (Genette 1980)).

(10 a) ST (Eng.): “Sometimes it was *the hard burring of a mountain voice*, sometimes the odd nasals of the flat Wiregrass country to the far south, occasionally the lulling drawl of the Coast that caught at her heart, reminding her of Ellen's voice.” (*Gone with the Wind, Part I*. Mitchell, M.)

(10 b) TT (Rus.): Порой слышалась *отрывистая, грубоватая горская речь*, порой непривычный, чуть гнусавый говор долинных жителей

далекого южного Уайтграсса, а порой певучие, протяжные звуки чужого голоса заставляли сжиматься сердце Скарлетт, воскрешая в памяти прибрежные города и образ Эллин.

(10 c) Our back-translation of (10 b): Sometimes it was heard *curt, a bit rough highland speech*, sometimes – unwonted nasals of the flat Wiregrass country to the far south and occasionally melodious drawling sounds of the stranger’s voice made her heart palpitate bringing back the memories of the coastal cities and Ellen’s image.

In order to emphasize the significance of the context for the LU’s semantics we highlighted not only the LU itself but the phrases describing the speech of the protagonist in the ST, TT and back-translation. The phrases include *burr* as well as the surrounding attributives: *the hard burring of a mountain voice – curt, a bit roughly highland speech*.

Although the negative connotation and the MoSC of sample (11 a / b) and *the point of view* (Internal Focalization (IF) – Narrator = Character) (V. Alsina 2011: 2) are kept in both samples, we refer to it as the type *nil equivalence*. The reason is the change of pragmatic meaning: the instruction given by the character to the visitor in the form of an imperative (“*Burr*”) is transferred into the emotional exclamation (“Fr-r-r”) that describes the negative emotional reaction of the character to the visit of a *bloody bastard*. The translator, however, put another sense into *Fr-r-r* in the TT – *Dammit!* (11 c).

(11 a) SL (Eng.): “ ‘Can I come up?’ ‘*Burr*. All right, then,’ I muttered grumpily, pressed the buzzer and lurched back to the table. ‘Bloody bastard.’ ” (*Bridget Jones’s Diary*. Fielding, H.).

(11 b) TT (Rus.): Могу я подняться? – *Фр-р-р*. Ладно уж, – сердито проворчала я, нажала кнопку и поплелась обратно к столу. – Чертова сволочь.

(11 c) Our back-translation of (11b): ‘Can I come up?’ ‘*Dammit!* All right, then,’ I muttered grumpily, pressed the buzzer and drag myself back to the table. ‘Dirty scum.’

(11 d) Our interpretation of (11 a) ‘Can I come up?’ ‘*Come on! Knock yourself out!* All right, then,’ I muttered grumpily, pressed the buzzer and lurched back to the table. ‘Bloody bastard.’

Regarding the questions of the presence or absence of the CoNS and the MoSC and their influence on the degree of equivalence in translation, we argue that there is no unambiguous response. On the one hand, the answer is *yes* as the results of the analysis of the other verbs under study show that if these components (the MoSC and the CoNS) are kept in translation the degree of equivalence is higher (near to *one-to-one equivalence*). On the other hand, the lack of the CoNS in the ST in the case of *burr* and, what is more intriguing, the appearance of the CoNS in the TT has no effect on the degree of equivalence – it is estimated as *nil equivalence*. In spite of the fact that the MoSC exists in both languages, the most important *hero* of this episode is the context and pragmatic meaning connected with it. The sample (11a) and its transformation in translation (11 b) illustrate this idea – in the ST the protagonist galvanizes into action, in the TT – expressed emotions verbally.

6.4.6 Concluding remarks

The results of the analysis of the samples allow us to make several observations and to reach some conclusions related to these observations. The observations concern the final definition of *burr*, the specifications of the equivalence types and the analysis of gains and losses in translation of *to burr*.

The final definition of the verb *to burr* is ***the first result***. It is made up of several refinements after examining the definitions given in the dictionaries and after analysing the samples in the monolingual and bilingual Corpus and comparing *to burr* in the ST and TT. The verb *burr* has the following definition: *it represents the act of saying something in a manner of pronouncing [r] softly / roughly /with a uvular fricative trill with the purpose to demonstrate different behavioural models: from being rude, peevish and discontent to being regretful, sad and disguising the real feelings and possessing the negative connotation.*

The second result is the adaptation of the types of equivalence (*one-to-one; one-to-many; nil*) to the variants of keeping – losing – obtaining of semantic features in translation.

- *MoS verbs / derivatives / phrases, keeping the same CoNS* correlate with *one-to-one equivalence* type and it is the second most numerous group – 24 %.

The translators have largely maintained the basic physical feature of *burr*, *special pronouncing of [r]* (*with a uvular fricative trill and roughly*) and keep the pragmatic features: *negative / neutral connotations* (11 a / b) (23 b/c).

As was mentioned above, the CoNS is absent in the semantics of *burr*; *burring* is a standard speech with the dialectic peculiarities in the ST. The CoNS appears in the samples of the TT as *burring* is a speech that is perceived as non-standard in the Russian linguistic picture of the world. The MoSC is kept in both languages.

- *MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one* is a counterpart of *one-to-many equivalence*. It contains 21 % of samples. The CoNS appears only in the TT but of different semantics. It concerns the physical component that presents a speech imperfection: *to roll out* (TT). Along with the loss of the physical features of *burr*, the translations obtain the pragmatic feature *neutral connotation* (9 a / b).

- *MoS verbs / derivates / phrases, not keeping the CoNS relating to one-to-part-of-one equivalence* and *VoS / derivates / phrases not keeping the MoSC or the CoNS relating to one-to-part-of-one equivalence* are not presented; the amount of samples is 0 %.

- *Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS* correlates with *nil equivalence* and is the most numerous – 38.5 %. The features of the first three roles of the Qualia Structure were lost. The feature *dialectal pronouncing of [r]* of the fourth role, Agentive, is kept (sample 10 a / b). The equivalence at the pragmatic level is kept; *negative connotation* is kept and even intensified (sample 11 a / b).

The finding that the MoSC sometimes coexists with the CoNS in one sample *is the third result* of our analysis. Table 4 illustrates that in 50% of samples both components exist in a sample; the other 50 % present the samples that have only the MoSC. In translation from the ST to the TT the verb *burr* was transformed into the LUs that keep the MoSC and the CoNS in less than half the samples (45 % and 45 %). It is shown in Table 5.

And now, after the examining of the verb *burr* it is evident that it does not have the CoNS in the ST; it obtained the CoNS only after its transformations in the TT.

Chapter 7

“The word of the moment is ‘classless,’ whether applied to Cockney Society photographers or sprigs of the aristocracy running little bistros round the corner. Mick Jagger, alternately slurring yob and lisping lordling, is classlessness apotheosised.”

(Philip Norman, an English novelist, biographer, journalist and playwright)⁹⁶

CASE STUDY 7, LISP

7.1 Introduction

Before examining dictionaries as well as monolingual and bilingual corpora we found information on *lisp* in the other sources: in encyclopaedias and scientific studies on logopedia. Encyclopaedia Britannica, for instance, suggests the following definition for *lisp*: “Although *lisping* belongs among the articulatory disorders and usually has the same causes as articulatory disorders (dyslalia) in general, it differs from other disorders of articulation in several respects. For one, *lisping* occurs in various varieties: with the tongue tip protruding between the front teeth, with a slurping noise in the cheek pouch, with the tongue too far back along the midline of the palate, and a *substitute hiss* produced in the throat or larynx”. The professionals of logopaedics indicate that *lisping* can be evident in the speech of adults and children. Bowen calls “four main types of *lisping*, characterized by their specific substitution patterns: *the interdental / frontal lisp, the dentalised lisp, the lateral lisp, and the palatal lisp*” (Bowen 2009). The author also specifies that the first two types of lisps can be seen in typical speech development and children grow out of them, while the other two types require speech therapy intervention. This information can be useful when analysing *lisp* in terms of linguistics.

⁹⁶ <http://quotes.dictionary.com/search/lisping?page=1#IC2eWC9tUS4WE4uU.99>

So, when analysing *to lisp* we proceeded in *three stages*:

- first, we have examined the dictionary entries and defined the main semantic features of *lisp*;
- next, we studied the corpora to be convinced that these semantic features belong to the verb *lisp* in the contexts as well, and that there are possibly more semantic features that have not been discovered in the dictionaries;
- finally, we compared the samples in the ST and TT in order to research the gains and losses in the translation process.

7.2 Analysis of the semantic features of *lisp* obtained from the dictionary entries

7.2.1 Information in the dictionaries

The dictionary entries we checked in the first stage give definitions of the verb *lisp* that often coincide: *a fault in the way someone speaks which makes them pronounce [s] as [θ] (LDCE), to pronounce the sibilants [s] and [z] imperfectly especially by turning them into [θ] and [ð]; to speak falteringly, childishly, or with a lisp (M-WD), to speak or pronounce imperfectly or haltingly; the articulation of [s] and [z] like or nearly like the [θ] and [ð] sounds in English 'thin' and 'then' respectively (CED), a non-standard speech in which [s] is pronounced like [θ] in thick and [z] is pronounced like [ð] in this (OAD), If someone has a lisp, they pronounce the sounds [s] and [z] as if they were 'th'. For example, they say 'thing' instead of 'sing' (CCALED).*

However, along with the coincidences of the definitions (*[s] and [z] pronounced like [θ] and [ð]*), there are several differences (*to speak falteringly / haltingly and to speak childishly*). There are also the specifications concerning the name of the wrong sounds (*sibilants*) and the CoNS (*a non-standard speech*). Regarding the CoNS the situation is rather ambiguous; the articulatory features of the VoS with the CoNS are realized differently in English and Russian. English verb *to lisp* represents the speech with dysglossia of sibilants: English sounds [s] and [z] are pronounced like [θ] and [ð]. The Russian verb *šepelâvit'* describes the speech with dysglossia of the same sibilants [s] and [z] which are pronounced as [ʃ] and [ʒ]. It means that the CoNS can be interpreted

differently in the two languages. It is also interesting to mention that while in some languages the pronouncing of this or that sound is considered to be wrong, in the other languages it is standard.⁹⁷

7.2.2 Summary of the dictionary definitions of *lisp* as a verb of speaking

To sum up, the verb *lisp* can be defined as describing the act of saying something in a special manner pronouncing the sounds [θ] and [ð] instead of [s] and [z]; the protagonist hesitates, feels uncertainty, nervousness or weakness at that, his / her speech or behaviour is estimated as a childish one and draws disapproval because of silliness and infantility.

7.2.3 Distribution of the semantic features of *lisp* (dictionaries) in accordance with the roles of the Qualia Structure

The semantic features which we discovered after the analysis of the dictionaries were arranged into Constitutive, Formal, Telic and Agentive roles in accordance with the Qualia Structure.

The main physical parameter that is represented in the Constitutive role concerns the wrong pronunciation of the sounds: [θ] instead of [s] and [ð] instead of [z]. Another parameter, *to speak haltingly*, is connected with the tempo, the physical feature, and at the same time describes the pragmatic feature: *If you speak or do something in a halting way, you speak or do it slowly and with a lot of hesitation, usually because you are uncertain about what to say or do next* (CCALED). The tempo is *slowly*, this characteristic belongs to the Constitutive role; the characteristic that belongs to the pragmatic sphere, the Telic role, and responsible for the object's purpose is *uncertainty*.

⁹⁷ In Spanish peninsular, the letter *z* is pronounced like the English sound [θ], such as in the words *both* and *thanks*. The letter *c* is also pronounced this way in Spain, but only when it precedes the vowels *e* and *i*, as in the words *cenar* (*to have dinner*) and *cine* (*cinema*). Certain individuals refer to this phenomenon as the *Spanish lisp*. However, it should be noted that this particular tendency is merely a feature of the Spanish accent. It is in no way a *non-standard* speech component.

The other parameters, *to speak falteringly* and *to speak childishly*, relate to the Telic role. They add several new features to the semantics of the verb. CCALED defines *falteringly* as follows: *Attempt, effort, or movement is uncertain because the person doing it is nervous or weak or does not really know what to do*. If in case of *to speak haltingly* the semantic feature *uncertainty* appears because the speaker does not know what to do or say, s/he hesitates, *to speak falteringly* gives one more explanation of the speaker's *uncertainty*; s/he feels nervous or weak.

However, the feature *uncertainty* does not belong to the definition *to speak childishly*, it is substituted for *disapproval*. According to CCALED, if you describe someone, especially an adult, as *childish*, you disapprove of them because they behave in an immature way. Another definition given by ODE does not discover anything new; *childishly* is appropriate to a child.⁹⁸ ODE also defines speaking *childishly* as speaking in a silly and immature way (having or showing an emotional or intellectual development appropriate to someone younger).

So, the features belonging to the third, Telic role are *hesitation*, *uncertainty*; *nervousness*; *weakness*; *childish behaviour*, *disapproval*. Taking into consideration the facts on *lisp* from logopaedics, we would say that the feature *speaking childishly* belongs not only to the Telic role, but to the Constitutive role as well; *lisp* is a possible physical characteristic of children's speech. This idea can be illustrated by the words that contain the description of the baby's manner of speaking: "Let reverence for the laws, be breathed by every American mother, to the *lisp*ing babe, that prattles on her lap." (Abraham Lincoln).

The second role, Formal, has no changes as the main property of *lisp*, to produce speech (*to say*), is kept. The only but essential distinction between *to say* and *to lisp* is in the MoSC: *how to say*.

The third role, Telic, has been described above together with the first, Constitutive role.

⁹⁸ Along with the 'needless repetition of the same equivalent' (DeCesaris, V. Alsina, Battaner, 2000: 437) in the dictionary entries, the definition itself can be inaccurate and not informative. Logic dictates that if *childishly* is *appropriate to a child* (ODE), *nervously*, for instance, is appropriate to a nervous person etc.

The fourth, Agentive role is responsible for the verb's initial sense. Taking into account the information on the verb mentioned above we would specify the initial sense as *producing the wrong sounds*.

The semantic features of *lisp* distributed by the four roles of the Qualia Structure are presented in Table 1:

Table 1. The Qualia Structure – analysis 1 of the English MoS verb *lisp*

Part of GLM Structure	Roles	Verb's Meaning
Qualia Structure	Constitutive	<i>pronouncing [θ] and [ð] instead of [s] and [z] slowly</i>
	Formal	<i>say</i>
	Telic	<i>hesitation, uncertainty nervousness; weakness behaving or speaking childishly (silly and immature)</i>
	Agentive	<i>producing the wrong sounds</i>

7.3 Analysis of the semantic features of *lisp* obtained from the monolingual corpora

In the second stage we studied the monolingual and bilingual corpora (samples in English) to corroborate or reject the semantic features found in the dictionaries and to detect possible new characteristics of *lisp*. It is important to note that some samples are also taken into consideration though they do not contain the verb *to lisp*. They are the phrases describing the act of speaking with *lisp*: *to have a lisp*, *to speak with a lisp*, *to say in a lisping voice* (Glosbe). As they describe the speech activity with the help of the verbs *to have*, *to speak* and *to say*, we think it is reasonable to consider them as belonging to the verb *lisp* and use these samples for getting more details.

We found the confirmation of the idea that *lisping* occurs both in children and adults' speech. For example, a confused girl performs a poem producing a *lisping* speech and the

audience rewards her with approving applause (1); the other protagonist is an adult and his *non-standard* speech is described (2). Sometimes it is not specified whether it is a child or an adult who lisps, but it can be clear from the context; a child does not generally put out somebody (3) or congratulate its father on being elected to some committee (4):

(1) “A little shamefaced girl *lisped*, ‘Mary had a little lamb,’ etc., performed a compassion-inspiring curtsy, got her need of applause, and sat down flushed and happy.” (*The Adventures of Tom Sawyer*. Twain, M.)

(2) “The man sitting with her on the sofa said, ‘Are the kids in bed?’ He had a *lisp*. The word ‘kids’ ended with a tiny hiss and the tip of his tongue flicked out between his teeth.” (*Point of Impact*. Curtis, J.)

(3) “He *said with the lisp*, ‘It’ll put you out for ten minutes.’” (*Sons of the Morning*. Curtis, J.)

(4) “She *lisped* over the telephone, ‘Congratulations, daddy, on being elected to the national executing committee of the Labour party.’” (*Hansard extracts. 1991–1992*)

7.3.1 Semantic features of *lisp* in the monolingual corpora

After the analysis of the samples of monolingual corpora (70), we realised that the range of semantic features has been changed regarding the Constitutive and Telic roles of the Qualia Structure. The semantic features of *lisp* have the following specifications:

- *mispronouncing*:

a) mispronouncing of some sounds - *slight lisp on R*; *I couldn’t get my tongue around the consonants*: *I lisped*; *‘I sssuppose,’ lisped Simon Swan* (BNC); *lisp “flowvers”* (ABBY Lingvo); *she said thee for see* (RNC);

b) *pronouncing [θ] instead of [s]* - *‘You mutht have us, Thquire,’ says the lispng circus master* (BNC);

c) *speaking childishly* – *I prefer the lispng usage of the children* (BNC); *children lisped comic or religious poems* (Glosbe); *warbled with the lisp of childhood* (ABBY Lingvo); *little Scarlett, lispng her lesson* (RNC);

d) *speaking with foreign accent or foreign language* – *you have to lisp Anthony*; *a slight foreign lisp in his accent* (RNC); *lisped in their own language* (Glosbe); *Spanish lisp*; *speaking English with a slight lisp*; *a curious lispng accent* (ABBY Lingvo);

- e) *simulating of lisp – adopt a Karloffian lisp; be taught to lisp; she never forgot to lisp* (BNC); *Spanish lisp as fashionable imitation of an admired or powerful individual* (ABBY Lingvo);
- f) *slight lisp* – *she spoke softly, lisping slightly; he spoke with a slight lisp; that tiny lisp she had; slight lisp; slight lisp on R; a bit of a lisp; languid lisping; speaking English with a slight lisp; soft, lisping voice* (BNC);
- g) *using of metaphor to describe the mispronouncing – the lisp of a flute; bell-like in its clarity lisp; lisping silk; a soft teal-like quack lisping* (BNC);
- *negative / positive connotations – he disguised his voice with a lisp* (BNC); *If she lisped ... just once more, he'd have to clout her!* (Glosbe); *in his politely disdainful lisping voice; with a delightful lisp; lisp in his accent was rather pleasing* (RNC);

7.3.2 Frequency of usage of semantic and pragmatic features of *lisp*

In accordance with the frequency of usage the features were distributed as follows:

- *mispronouncing* – 48 samples;
- *negative / positive connotations* – 5 / 4 samples;

It is evident that *mispronouncing* is the dominating characteristic of *lisp*. The samples of *negative / positive connotations* are not so numerous, and the connotation is mainly *neutral*⁹⁹

7.3.2.1 Semantic features of *lisp*: negative / positive connotations

At first sight children's *lisping* can evoke only positive emotions and we detected the samples verifying this thought (1), (5). However, the positive connotation is not always kept. The speaker explains his dislike for the children's *lisp* by being an old bachelor (2). The opinion of another speaker is connected with the very bad taste of those who made

⁹⁹ Connotation as an accompanying meaning of an LU in addition to its literal or primary meaning is very important in our study. For this reason, neutral connotation is not so interesting in comparison with negative / positive connotations.

the child *lisp* about the feelings appropriate to adults; love and jealousy, and the negative attitude to the situation in the whole is transferred to the attitude to the child's *lisp* (6); Lilian calls Dominic *a monstrous kind of pre-yuppy* not because of his *lisp* but by reason of his scoffing at her. In response, her wish is to accentuate his manner of speaking, his *non-standard* speech – *lisp* (7):

(5) “Yes, children *lisped* comic or religious poems to thunderous applause.” (*The Shipping News*. Proulx, A.)

(6) “The subject seemed strangely chosen for an infant singer; but I suppose the point of the exhibition lay in hearing the notes of love and jealousy warbled with the *lisp* of childhood; and in very bad taste that point was: at least I thought so.” (*Jane Eyre*. Bronte, C.)

(7) “His faintly dazed demeanour was perhaps attributable to having fathered Dominic, a monstrous kind of pre-yuppy¹⁰⁰ who, when Lilian demonstrates her unfamiliarity with domestic appliances, *lisps*: ‘Daddy, are we insured for any damage she does?’ ” (BNC)

It becomes evident that both positive and negative connotations strongly depend on the protagonist's attitude towards the producer of the *lisp* speech: Lilian does not like Dominic, therefore she estimates his *lisp* negatively (7); Elmer can even give a clout to the *lisp* person (8); the protagonist of (9) is irritated at the interlocutor and, consequently, at the manner of his / her speaking; the *lisp* of Mrs. Erlynne, on the contrary, is called delightful by the protagonist (10); and sometimes the speaker even simulates the *lisp* of a person he admires (11) (e.g. the *lisp* of a famous actor – Karloffian *lisp*¹⁰¹) or a powerful person (12):

(8) “If she *lisped* ‘Oh, Elmer, you are so strong!’ just once more, he'd have to clout her!” (*Elmer Gantry*. Sinclair L.)

¹⁰⁰ The prefix *pre-* adds the ironic shade of meaning to the word *yuppy* (informal for (Y)oung (U)rban (P)rofessional, or Yup, turned into yuppie in the 1980's. A term used to describe someone who is young, possibly just out of college, and who has a high-paying job and an affluent lifestyle: <http://es.urbandictionary.com/define.php?term=yuppie>)

¹⁰¹ Boris Karloff is a stage name of William Henry Pratt, an English actor, famous for his portrayal of Frankenstein's monster, which resulted in his popularity. The salient peculiarities of his speech were *lisp* and stuttering.

- (9) “Why the heck¹⁰² do you speak with a *lisp*?” (BNC)
- (10) “Mrs Erlynne, a pushing nobody, with a delightful *lisp* and Venetian-red hair.” (*The Picture of Dorian Gray*. Wilde, O.)
- (11) “ ‘Back, I thay!’ he adopted a Karloffian *lisp*.” (*Bad Dreams*. Newman, K.)
- (12) “One vowel shifted first, for reasons unknown – perhaps fashionable imitation of an admired or powerful individual, as is alleged to be the origin of the *Spanish lisp*. ”¹⁰³. (*The God Delusion*. Dawkins, R.)

7.3.2.2 Semantic features of *lisp*: mispronouncing

The samples (11), (12) show that *lisp*ing can also be imitated or simulated for some reason or other. One of the reasons, for instance, is the desire not to be recognized (13), the other reason is so as not to be overheard (14). One more reason is to add a special tinge to the voice in order to be notable (15). Another reason that sounds illogical is to make the speaker pronounce the word as if *lisp*ing (16):

- (13) “Mr. North told the crowd that he tried to telephone Mr. Clinton, but the White House switchboard would not let him through until he disguised his voice with a *lisp*.” (*The Scotsman*)
- (14) “She said thee for see not because she *had a lisp* but because she knew the hissing letter S is the part of a whisper most likely to be overheard.” (*The Chronicles of Narnia. The Last Battle*. Lewis, C. S.)
- (15) “Emily was, according to her mother, an absent-minded girl, but she never forgot to *lisp*.” (*They Came from SW19*. Williams, N.)
- (16) “Anthony — the ‘h’ isn’t silent, you have to *lisp* it — from The Chili Peppers was seen hobbling around on crutches today.” (*New Musical Express*)

¹⁰² *Why the heck* (as well as *Oh heck! To heck with this! How / What the heck*) is used for emphasis in questions and exclamations of surprise, irritation, etc. (CED), especially when you are puzzled or annoyed (CCALED).

¹⁰³ A persistent urban legend claims that the prevalence of the sound /θ/ in Spanish can be traced back to a Spanish king who spoke with a lisp, and whose pronunciation spread by prestige borrowing to the rest of the population. This myth has been discredited by scholars for lack of evidence.

We mentioned above that not only *lisp* but also the other *non-standard* speech components (e.g. *stuttering* or *burring*) can be simulated by a speaker. However, it is important to note that in case of the verb *to lisp* there are direct signs of such simulation in the samples while in the case of the other verbs under study we can only assume this possibility. It is necessary to clarify that we should estimate such simulation as a *non-standard* speech and assess it as *temporary*. Although it is the *simulation* of *lisp*, the sounds are not pronounced in a standard way; the person *lisps*. However, it lasts only until it is required.

Besides *simulation* of *lisp* that belongs to the Telic role as a pragmatic feature, several physical features relating to the Constitutive role were found: speaking with a hiss (17), poor pronouncing of the consonants (18), speaking with a swelling tongue (19):

(17) “He had a *lisp*. The word ‘kids’ ended with a tiny hiss and the tip of his tongue flicked out between his teeth.” (*Point of Impact*. Curtis, J.)

(18) “I couldn’t get my tongue around the consonants: I *lisped*.” (*Lying Together*. Thomas, D. M.)

(19) “ ‘The...the Irish situation,’ he *lisped*, his tongue huge in his mouth.” (*Another Time, Another Season*. Dillon, A.)

It is essential to clarify the difference between the physical features of *lisp* specified in the dictionary entries and in the corpora. The main difference can be seen in the sounds used to describe a *non-standard* speech (*lisp*); while dictionaries point out the *pronouncing of [θ] and [ð] instead of [s] and [z]*, the corpora scarcely mention these features. And it is natural enough; dictionaries and corpora have two different purposes. Dictionaries give the definitions of a LU and describe its semantic features. The corpora present an LU with its surroundings.

The samples from the corpora describe a huge and sluggish tongue that makes its owner *lisp* (19) and mention that the tip of the tongue flicks out between the teeth (17). There were found several samples that show the peculiarities of the *lisp* speech visually: in the text – *thay* (say) (11), *sssups* (suppose) (‘I *sssups*,’ lisped Simon Swan), *mutht* (must), *thquire* (esquire) (‘You *mutht* have us, *Thquire*,’ says the lisping circus master, Mr Sleary, to Gradgrind.), *flowvers* (flowers) (24) etc. So, some samples indicate the

wrong pronunciation (*[θ]* instead of *[s]*), but we have not found any samples on the pronunciation *[ð]* instead of *[z]* though. One sample concerns the sound *[w]* but it is not clear to us what way it is pronounced by the speaker and why the author relates it to *lisp*ing.

Regarding the physical features of *lisp* discovered in the corpora we would say that the information on the wrong sounds has become less concrete. But that is because when a word is used in speech, its defining features are not necessarily mentioned explicitly. The samples with *lisp* often have the descriptions of the other features concerning: a) the degree of *lisp*ing (the physical feature – the Constitutive role); b) the accent (the physical feature – the Constitutive role) and c) the metaphor¹⁰⁴ (the pragmatic feature – the Telic role).

Here, the degree means that *lisp*ing could be heard in the speech, but it is not very fierce – *a slight / tiny / languid lisp*. The sample (20) illustrates this idea:

(20) “ ‘Is your mother a blonde ATS¹⁰⁵ girl with a mole on her right shoulder and a slight *lisp*?’ ” (*Billion-Dollar Brain*. Deighton, L.)

The reference to the accent (21) occurs in several samples – awkward English, influencing the pronunciation of the other language, curious accent:

(21) “The man, like Mrs. Stapleton herself, spoke good English, but with a curious *lisp*ing accent.” (*The Hound of the Baskervilles*. Arthur Conan Doyle)

The samples containing metaphor can be subdivided into those of the inanimate objects (e.g. *the lisp of a flute* (22); *lisp*ing silk from Samarkand) and animate beings (e.g. *the lisp of Cobra* (23); *a soft lisp*ing of drake (BNC)).

(22) “Its note had none of the *lisp* of a flute but was bell-like in its clarity.” (*Gardens of Meditation*. Falconar, A. E. I.)

(23) “ ‘I surely’, the old Cobra *lisp*ed. ‘It is long since I have seen Man, and

¹⁰⁴ Metaphor is a figure of speech in which a word or phrase is applied to an object or action that it does not literally denote in order to imply a resemblance, for example *He is a lion in battle* (CED).

¹⁰⁵The Auxiliary Territorial Service (ATS) was the women's branch of the British Army during the Second World War.

this Man speaks our tongue.' " (*The Second Jungle Book*. Kipling, R.)

7.3.3 Distribution of the semantic features of *lisp* (monolingual corpora) in accordance with the roles of the Qualia Structure

The information mentioned above confirms that the samples of corpora always change the description of the LU in that it becomes more detailed. It is necessary to emphasize that the Formal and Agentive roles often keep their features specified in the dictionaries while the features of the Constitutive and Telic roles always undergo changes. The verb *to lisp* is not the exception in this sense; the features of the Formal and Agentive roles remained the same, while the characteristics of the Constitutive and Telic roles were changed.

The physical feature of the Constitutive role, *pronouncing [θ] and [ð] instead of [s] and [z]*, has turned into *pronouncing [θ] instead of [s]* and *mispronouncing of some sounds*; another feature, *slowly*, defined in the dictionaries, is lost. Regarding the Telic role, the most significant transformation is *positive connotation*. While the dictionaries define *lisp* as having only *negative connotation*, the corpora specify both *negative* and *positive connotations* attached to *lisp*. Moreover, judging by the Corpus, *lisp* gives rise to either pleasure or irritation instead of hesitation and nervousness specified in the dictionaries. The *simulation of lisp* and the description of *a foreign accent as lisp* are the features that came from the Corpus. However, they are not *inherited* features, they are *accidental* features. *A foreign accent* is closely connected with *slightly*: a kind of graduation (*slight – average – strong*). The Telic role has one more acquisition: metaphor. But it is not the feature that is in the semantics of *lisp*, it is just an attribute that was found in several samples of the corpora: the phonation of *lisp* speech is compared with the *rustling of silk* or *sounding of a flute*, with the *hissing of a snake* or *quacking of a duck*. We would say that *to lisp* obtained a kind of a poetic component. As examining the corpora has brought new semantic features to the verb under study, the verb's meanings presented in Table 1 have been changed. The results can be seen in Table 2 that shows the previous findings (from the dictionaries) and the new information (from the corpora):

Table 2. The Qualia Structure – analysis 2 of the English MoS verb *lisp*

Part of GLM Structure	Roles	Verb's Meaning (Dictionaries)	Verb's Meaning (Corpora – ST)
Qualia Structure	Constitutive	<i>pronouncing [θ] and [ð] instead of [s] and [z] slowly</i>	<i>pronouncing [θ] instead of [s] mispronouncing of some sounds</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>hesitation, uncertainty nervousness; weakness behaving or speaking childishly (silly and immature) negative connotation</i>	<i>simulation of lisp, foreign accent slightly speaking childishly (children; adults) irritating / pleasing lispings metaphor negative / positive connotations</i>
	Agentive	<i>producing the wrong sounds</i>	<i>producing the wrong sounds</i>

7.3.4 Summary of the definition of *lisp* obtained from the monolingual corpora

The *lispings* protagonist presented in the corpora pronounces some sounds incorrectly, sometimes simulating *lispings* or speaking childishly. Her / his manner of speaking evokes irritation or pleasure.

7.4 Comparison and analysis of the semantic features of *lisp* obtained from the bilingual corpora (source texts – target texts)

In the third stage we compare and analyse the samples in the ST and TT. The analysis reveals what *to lisp* kept, lost or obtained in translation. For this purpose, parallel English-Russian corpora are used. The identification of the LUs in both languages is the first step.

7.4.1 Identification of *lisp* in the source and target texts

Identification detects the following results for the verb *lisp*: *šepelâvit'* (*to lisp*), *sûsûkat'* (*to be syrupy, to use baby talk*), *lepetat'* (*to prattle/babble*), *prišepëtyvat'* (*to say with [ʃ] (sh) instead of some other sounds*), *kartavit'* (*to burr*), *zaikat'sâ* (*to stutter*), *govorit' s*

akcentom (to say with an accent), *šelestet'* (to rustle), *govorit'* (to say), *vkrađčivyy golos* (an insinuating voice). The semantics of *lisp* has undergone the transformation in translation. It is interesting to note that the transformation has not concerned the grammatical form. The verb in the ST is practically always translated as a verb in the TT.

7.4.2 Comparison of the semantic features of *lisp* in the source texts and target texts

The following, second step is connected with the comparison of the semantic features of *lisp* in the ST and the TT. Explanatory dictionaries (Ru-Ru), that we referred to, to correlate the semantic features of *lisp* in the ST with the features in the TT, suggest the following explanations:

- *šepelâvit'* (to lisp) means to pronounce the 'hissing' sibilants [s] and [z] as 'whistling' sibilants [ʃ] and [ʒ] (CDCRL);
- *sûsûkat'* (to be syrupy, to use baby talk) is the action when a character speaks changing 'hissing' sibilants into 'whistling' sibilants (Ushakov's Dictionary); speaks imitating the infantile speech (Ozhegov & Shvedova's Dictionary);
- *lepetat'* (to prattle/babble) is explained as to talk indistinctly, childishly, distorting the words or connected them incorrectly (Dahl's Dictionary);
- *govorit' s akcentom* (to say with the accent) means to have a peculiar pronunciation when a person speaks not a native language (NED);
- *kartavit'* (to burr) names the action when the protagonist pronounces the sounds [l] and [r] incorrectly (Ushakov's Dictionary);
- *zaikat'sâ* (to stutter) has the meaning to speak with difficulty, unconsciously repeating the same sounds (Ozhegov & Shvedova's Dictionary);
- *prišepëtyvat'* (to say with [ʃ] (sh) instead of some other sounds) is to lisp slightly (CDCRL);
- *šelestet'* (to rustle) is a metaphor representing the speech that can be slightly heard (Ushakov's Dictionary);
- *govorit'* (to say) means to use the oral speech (CDCRL);
- *vkrađčivyy golos* (an insinuating voice) is the voice that disposes to trust (Ushakov's Dictionary).

7.4.3 Distribution of the semantic features of *lisp* (source texts and target texts) in accordance with the roles of the Qualia Structure

The characteristics obtained in the translation were distributed in accordance with the Qualia Structure and its roles.

7.4.3.1 Distribution of the semantic features of *lisp* in the ST and TT (Constitutive role)

The Constitutive role is responsible for the physical features of *lisp*ing speech. The physical characteristics of a *lisp*ing person specified in the ST highlighted several features associated with *pronouncing [θ] instead of [s]* (this speech imperfection exists in the majority of samples), *mispronouncing of some sounds* (sounds are not specified) and *speaking with an accent*.

Pronouncing [θ] instead of [s] was also found in the TT. However, it is adapted in accordance with the Russian language. The fact of the matter is that in the Russian phonetic system there is no sound [θ] and a *lisp*ing person pronounces [ʃ] instead of [s]. The dictionary (CDCRL) explains the verb *šepelâvit'* (*to lisp*) in the following way: *to pronounce the sibilants [s] and [z] like the sibilants [ʃ] and [ʒ]*. And the Russian narrator describes the speech of the protagonist taking into account the peculiarities of the Russian phonetic system: *She said “sh” instead of “s”*. Sample 57 of Fragment 1 of the *Parallel Corpora within the Russian National Corpora* presents this change:

Fragment 1 of the *Parallel Corpora within the Russian National Corpora*
with the verb *to lisp*

57. “ She said thee for see not because she <i>had a lisp</i> but because she knew the hissing letter S is the part of a whisper most likely to be overheard.” [<i>The Chronicles of Narnia. The Last Battle</i> . Lewis, C. T. (1956)]	57. Она сказала «ш» вместо «с» (<i>She said “sh” instead of “s”</i>) не потому, что <i>шепелявила (lisped)</i> , а потому, что знала — свистящий звук «с» слышнее всего в шепоте. [<i>Хроники Нарнии. Последняя битва</i> . Льюис К. С. (Островская, Г. А. 1991)]
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Sample 57 of Fragment 1 contains one more important feature that was found when we analysed the bilingual corpora: this feature is *simulation*. The protagonist cannot speak loudly at the moment as she does not want to be overheard; she has to whisper. Since the speaker knows that the hissing letter *s* is distinguishable in a whisper, she simulates *lisp*ing, pronouncing *sh* instead of *s*.

Simulation, being a pragmatic feature and belonging to the Telic role, is closely connected with the Constitutive role: if a person *lisp*s, such speech imperfection is considered a physical component of a *non-standard* speech, it does not matter if *lisp*ing is produced intentionally or unintentionally. This *non-standard* speech component can be *permanent* or *temporary* according to the samples of the corpora. If *lisp*ing is present in the speech permanently, since childhood or due to disease, it is a *permanent non-standard* speech component. If a person does not usually *lisp* and this speech imperfection occurs temporarily, not because of logopedic case but owing to the other reasons, for example, simulation (*she never forgot to lisp* (15); *not because she had a lisp* (Fragment 1, sample 57)) or the lack of the teeth (*he lisped in a toothless shriek* (Glosbe); *she lisped as two teeth in the upper left of her jaw had been broken off* (BNC)),¹⁰⁶ it is a *temporary non-standard* speech component.

The degree of *lisp*ing, *slightly*, that belongs to the Constitutive role in the ST is kept in the TT. It seems that *lisp*, as opposed to *mumble* or *mutter*, cannot change, even slightly, the sense of the words as well as the information transmitted from a speaker to a listener. Consequently, we can confirm that the component *distinctly* exists in the samples of the ST and the TT. Fragment 2 contains the samples illustrating the idea of *distinctness*: the degree *slightly* belonging to the *lisp*ing person cannot *spoil* the value of the transmitting information. The expressing of thankfulness pronounced firmly (Fragment 2, sample 54) as well as the judicial oath (Fragment 2, sample 58) cannot be done *indistinctly*.

Fragment 2 of the *Parallel Corpora within the Russian National Corpora*
with the verb *to lisp*

54. “ ‘I would be most thankful if you could	54. – Я был бы вам очень признателен, если бы вы отдали мне книгу, – произнес он
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¹⁰⁶ Phrases or LUs presented in italic type in this work were found in the corpus of the corresponding verb under study.

give me the book,' he said in his soft, <i>lisp</i> ing voice, respectfully but firmly.”[<i>Dissolution</i> . Sansom, C. J. (2003)]	мягким и <i>вкрадчивым</i> (<i>ingratiating</i>), но в то же время уверенным голосом. [<i>Горбун лорда Кромвеля</i> . Сэнсом, К. Д. (Большепалова, Е., Кадачигова, Т. (2005)]
58. “And Ethel Wilcox, a daughter of this same C. B. — short and fat and with a <i>lisp</i> — who swore that on three preceding occasions, having received long distance requests for Roberta, she had proceeded to get her. And each time the call was from Lycurgus from a man named Baker.” [<i>An American Tragedy</i> . Dreiser T. (1925)]	58. А дочь этого самого Уилкокса, Этел, низенькая, толстая и <i>шепелявая</i> (<i>with a lisp</i>), присягнула, что перед этим именно она трижды отвечала на междугородные вызовы и потом бегала за Робертой, и каждый раз из Ликурга звонил мужчина по имени Бейкер. [<i>Американская трагедия</i> . Драйзер Т. (Нора Галь, З. Вершинина, 1948)]

The wrong sounds that are not specified but designated as *lisp*ing in the ST are transformed in the TT as showed in sample 50 of Fragment 3:

Fragment 3 of the *Parallel Corpora within the ABBYY corpora*
with the verb *to lisp*

50. “Wulfgar didn’t correct her <i>lisp</i> , for she beamed as brightly as any ‘ <i>flowvers</i> ’ ever could.” [<i>The Orc King</i> . Salvatore, R. (2008)]	50. Вульфгар не стал поправлять ее <i>шепелявость</i> (<i>lisp</i>), чтобы ничем не омрачать сияющее личико, затмевающее своей свежестью любые « <i>шветочки</i> ». [<i>Король орков</i> . Сальваторе, Р. (Савельева, И. 2008)]
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The word *flowers* is pronounced by the protagonist as *flowvers* in the ST. We suppose that here the *geminatio*¹⁰⁷ of the consonant [v] has taken place. In the Russian language the word *flowers* sounds like *tsvety* and contains the consonant [v]¹⁰⁸ as well as the English word – [w]. However, the translator does not double the consonant [v] to describe the *lisp*ing protagonist like in the ST. The translator changes the first sound of the word, *ts-*, into *sh* restoring the feature of *pure lisp*ing. The translator also adds diminutive suffix -

¹⁰⁷ *Geminatio* is the doubling of a consonant (CED).

¹⁰⁸ In Russian there is no sound [w], just [v].

očk- to the word *tsvety* and transformed it into *švetočki*. Here the Constitutive role is closely connected with the Telic role.

7.4.3.2 Distribution of the semantic features of *lisp* in the ST and TT (Telic role)

It is interesting that the features of the same LU belong to the Constitutive (a physical feature: *š* instead of *c*) and Telic roles (a pragmatic feature: *švetočki*). The pragmatic feature appears because of the Wulfgar's positive attitude to the charming *lisp*ing producer of the speech, so the diminutive - *očk* - intensifies both the positive connotation (*she beamed as a flower*) and the *lisp*ing effect (hushing sounds *sh* and *ch* in the word *švetočki*). Regarding the positive connotation we would say that in the TT it is even intensified as the translator adds several details that we cannot find in the ST (sample 24):

(24 a) ST (Eng.): "Wulfgar didn't correct her *lisp*, for she beamed as brightly as any 'flowvers' ever could." (*The Orc King*. Salvatore, R.)

(24 b) TT (Rus.): Вульфгар не стал поправлять ее *шепелявость*, чтобы ничем не омрачать сияющее личико, затмевающее своей свежестью любые «*швetoчки*».

(24 c) Our back-translation of (24 b): Wulfgar didn't correct her *lisp*, for not clouding her *ličiko*¹⁰⁹ (*pretty face*), overshadowing with its freshness any *švetočki*¹¹⁰ (*pretty flowers*).

It is clear from the back-translation that the translator uses affectionate diminutive suffix with the words *face* and *flowers* to intensify the positiveness and even admiration of the protagonist, Wulfgar. Moreover, while the author (ST) says that the woman *beamed brightly*, the translator (TT) suggests the *fresh beaming face* of the woman and makes more exact that Wulfgar did not want to upset her with his criticism as to her *lisp*ing. We

¹⁰⁹ Since we have not found the equivalent of this LU in English, we give the explanation from the dictionary: *ličiko* is affectionate diminutive from *lico* (*face*) (Ushakov's Dictionary).

¹¹⁰ The translator for *švetočki* (*švetočki* according to the speaker's manner of pronouncing) was not found in English as well. The dictionary explains it as an affectionate diminutive from *tsvety* (*flowers*) (Ushakov's Dictionary).

learn about Wulfgar’s motives from the narrator.¹¹¹ It is the narrator who knows more than the protagonist: the narrator explains why *Wulfgar didn’t correct her lisp*. When the narrator knows more than the character and says more than the character knows, it is *zero focalisation*.¹¹²

One more feature belonging to the Telic role is speaking with an accent. According to the English dictionary, an accent is a distinctive way of pronouncing a language, especially one associated with a particular country, area, or social class (ODE). The Russian dictionary explains an accent as the peculiarities of pronunciation due to the articulation base of the speaker’s native language or dialect, that remain in a speech when speaking a foreign language (GSE). Regarding *lisp* there were samples found, both in the ST and the TT, with *lisp* as speaking a foreign language (not understandable) or speaking the language with a foreign accent (understandable).

Fragment 4 of the *Parallel Corpora within the Russian National Corpora*
and *Glosbe* with the verb *to lisp*

48. “They clucked and <i>lisp</i> ed in their own language; those who knew some pidgin English appeared to be giving newsy and undoubtedly distorted explanations of the events to their less sophisticated brethren.” [<i>Logic of Empire</i> . Heinlein, R. (1941)]	48. Одни лопотали и <i>сюсюкали</i> (<i>used baby talk</i>) на своем языке, а те, кто немного понимал речь колонистов, по-видимому, объясняли своим собратьям, что происходит. [<i>Логика Империи</i> . Хайнлайн, Р. (Ермашова, М. 1961)]
61. “There was a slight foreign <i>lisp</i> in his accent which was rather pleasing.” [<i>The Man from Archangel</i> . Arthur Conan Doyle. (1885)]	61. В его произношении был лёгкий иностранный <i>акцент</i> (<i>accent</i>), который был скорее приятен для слуха. [<i>Человек из Архангельска</i> . Артур Конан Дойл. (Воронин, В. 1995)]

¹¹¹The term *narrator* “designates the inner-textual (textually encoded) speech position from which the current narrative discourse originates and from which references to the entities, actions and events that this discourse is about are being made” (Margolin 2014).

¹¹² The term *focalisation* was coined by Gérard Genette who affirms that *focalisation* is the perspective through which a narrative is presented (1980). *Zero focalisation* means that the narrator knows more than the character and says more than the character knows.

The protagonist who is not a native speaker of English describes the speech of the people who speak English as the speech of those who *clucked and lisped in their own language*; their speech is not understandable (Fragment 4, sample 48). In spite of the *foreign lisp in the accent* (Fragment 4, sample 61) the speech of the person presented by the protagonist is understandable. We can assume that this feature is kept in translation with the additional characteristics *understandable / not understandable* attached to the LU in the ST.

One more feature of the Telic role, mentioned above in connection with the feature *simulation* that is kept in translation, has been changed but only slightly: *speaking childishly, irritation or pleasure because of somebody's lisp* as well as *negative and positive connotations* are kept, *metaphor* is not kept and turned into *personification*.¹¹³. Fragment 5 contains the information on this feature.

Fragment 5 of the *Parallel Corpora within the Russian National Corpora*
with the verb *to lisp*

66. “ ‘Hi, is that Em-Em-Em-Emily?’ asked a <i>lisp</i> ing, stuttering voice on the other end.” [<i>The Devil Wears Prada</i> . Weisberger L. (2003)]	66. – Д-день добрый, это Эм-эм-эм-эмили – <i>прошелестел</i> (<i>rustled</i>) заикающийся женский голос на другом конце провода. [<i>Дьявол носит Прада</i> . Вайсбергер Л. (М. Маяков, Т. Шаббаева, 2006)]
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The *lisp*ing voice of the speaker in the ST turns into the *rustling* voice in the TT. In Russian the verb *šelestet'* means to produce *slight rustle or swish* (Ushakov's Dictionary); *the action that can be carried out by the wind, leaves or pages* (Ozhegov & Shvedova's Dictionary).

7.4.3.3 Distribution of the semantic features of *lisp* in the ST and TT (Formal role)

The Formal role responsible for the verb's main property, to produce speech, remains without any changes; all translations keep the main property – *to say*.

¹¹³ *Personification* is the attribution of a personal nature or human characteristics to something nonhuman, or the representation of an abstract quality in human form (OAD).

7.4.3.4 Distribution of the semantic features of *lisp* in the ST and TT (Agentive role)

The initial sense that is defined in the Agentive role of the ST is *producing the wrong sounds*. It has not been changed in the TT either. Moreover, the feature *producing the wrong sounds* has become even more complicated because of the accompanying *non-standard* speech component; it was discovered that *lisp* gives rise to *stuttering* (Fragment 5, sample 66; sample 18) and *burring* (sample 27).

7.4.4 Brief summary of the features kept, lost or obtained in the translation of *lisp*

The following step is to give a brief summary of the features kept, lost or obtained in translation of *lisp* from the ST into the TT. The characteristics of the Constitutive role of the Qualia Structure were mainly changed. The physical features *to pronounce [ʃ] instead of [s] / instead of some other wrong sounds, to speak foreign language (understandable/not understandable)* were obtained; *to speak with a slight lisp and with the accent* were kept, while *to pronounce [θ] instead of [s]* was lost. The features of the other roles underwent only slight changes. The Formal role kept the object's property – *to say*. The Telic role, *keeping simulation of the lisp, irritating/pleasing, negative/positive connotation*, obtained *personification* instead of *metaphor* and made an addition to the feature *speaking childishly – use of affectionate diminutive (suffix)*. The Agentive role also added several explanations for *producing wrong sounds: because of lisp, stuttering, burring*. Table 3 represents the adopted and lost meanings of *lisp* in translation. The largest changes have been undergone by the Constitutive role.

Table 3. The Qualia Structure – analysis 3 of the English MoS verb *lisp* (ST – TT)

Part of GLM Structure	Roles	Verb's Meaning (ST)	Verb's Meaning (TT)
	Constitutive (CoNS+MoS)	<i>pronouncing [θ] instead of [s] mispronouncing of some sounds</i>	<i>pronouncing [ʃ] instead of [s] pronouncing [ʃ] instead of some other wrong sounds</i>
	Formal	<i>say</i>	<i>say</i>

Qualia Structure	Telic	<i>simulation of lisp</i> <i>speaking with a foreign accent</i> <i>slightly</i> <i>speaking childishly (children; adults)</i> <i>irritating/pleasing lisp</i> <i>metaphor</i> <i>negative / positive connotations</i>	<i>simulation of lisp</i> <i>speaking with an accent / speaking foreign language (understandable / not understandable)</i> <i>slightly</i> <i>speaking childishly (children; adults) / use of affectionate diminutive (suffix)</i> <i>irritating/pleasing lisp</i> <i>personification</i> <i>negative / positive connotations</i>
	Agentive	<i>producing the wrong sounds</i>	<i>producing the wrong sounds because of lisp, stuttering, burring</i>

7.4.4.1 Treatment of the MoSC and the CoNS of *lisp* in the TT

The analysis could be considered incomplete if we did not clarify whether the CoNS and the MoS were kept or lost in translation. That is why we would like to revert to the results that we obtained when we compared *to lisp* in the ST and the TT. Table 4 presents the results of the examples' translations and the percentage of the general number of the samples.

Table 4. The results of Russian translations of English MoS verb *lisp* with the CoNS and the percentage to the general number of the samples (70)

	Translation from ST into TT	%	MoSC	CoNS
1.	<i>šepelâvit' (to lisp)</i>	48%	+	+
2.	<i>sûsûkat' (to be syrupy, to use baby talk)</i>	11%	+	+
3.	<i>lepetat' (to prattle / babble)</i>	11%	+	+
4.	<i>govorit' s akcentom (to say with the accent)</i>	7%	+	-
5.	<i>kartavit' (to burr)</i>	7%	+	+
6.	<i>zaikat'sâ (to stutter)</i>	3.5%	+	+

7.	<i>prišepětyvat' (to say with [ʃ] (sh) instead of some other sounds)</i>	3.5%	+	+
8.	<i>šešetet' (to rustle)</i>	3 %	+	-
9.	<i>govorit' (to say)</i>	3%	-	-
10.	<i>vkraščivnyj golos (an insinuating voice)</i>	3%	+	-
	Total	100%	+97% -3%	+84% -16%

It can be seen that the MoSC is kept in 97 % of the examples while the CoNS – in 84 % of the examples. They are kept for *šepelâvit' (to lisp)*, *sûsûkat' (to be syrupy, to use baby talk)*, *lepetat' (to prattle / babble)*, *govorit' s akcentom (to say with the accent)*, *kartavit' (to burr)*, *zaikat'sâ (to stutter)*, *prišepětyvat' (to say with [ʃ] (sh) instead of some other sounds)*, the sequence numbers 1 – 7 of Table 4. The only LU that does not contain the MoSC is the sequence number 9 of Table 4. The CoNS does not appear in the meanings for the sequence numbers 4, 8 – 10.

The division into groups according to whether the MoSC and the CoNS are kept, lost or added as new components are adopted, looks as follows:

- MoS verbs / derivatives / phrases, keeping the same CoNS;
- MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one;
- MoS verbs / derivatives / phrases, not keeping the CoNS;
- VoS, not keeping the MoSC or the CoNS;
- Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS.

The LUs used to translate *lisp* were allocated in compliance with these subgroups. Table 5 contains the result of this subdivision.

Table 5. The results of Russian translations of English verb *lisp* (keeping or loss of the MoSC, the CoNS, obtaining the new semantic features)

	Variant	Example from TT	Percentage	MoSC	CoNS
1.	MoS verbs, keeping the same CoNS	<i>šepelâvit' (to lisp)</i> , <i>prišepětyvat' (to say with [ʃ] (sh) instead of some</i>	51.5 %		

		<i>other sounds</i>)			
2.	MoS verbs, not keeping the same CoNS but adopting another one	<i>sūsúkat'</i> (to be syrupy, to use baby talk), <i>lepetat'</i> (to prattle / babble), <i>kartavit'</i> (to burr), <i>zaikat'sâ</i> (to stutter)	32.5 %	94 %	84 %
3.	MoS verbs, not keeping the CoNS	<i>govorit' s akcentom</i> (to say with the accent), <i>šelestet'</i> (to rustle)	10 %		
4.	VoS, not keeping the MoSC or the CoNS	<i>govorit'</i> (to say)	3 %		
5.	Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS	<i>vkraďivij golos</i> (an insinuating/ingratiating/subtle voice)	3 %		

The most numerous group of the verbs in the TT is group 1 – 51.5 %. The second group in number is group 2 – 32.5 %. Group 3 presents 10 %, groups 4 and 5 have a result of 3 % each. The MoSC and the CoNS are mainly kept in translations of *lisp* from the SL into TL; the MoSC is preserved in 94 %, the CoNS – in 84 % of the samples.

7.4.5 Evaluation of the translations of *lisp* in terms of equivalence

The results presented in Table 5 can be appraised in terms of equivalence (Kade 1968, Hann 1992):

- group 1 – type *one-to-one equivalence*;
- group 2 – type *one-to-many equivalence*;
- group 3 – type *one-to-part of one equivalence* (with the MoSC);
- group 4 – type *one-to-part-of-one equivalence* (without the MoSC) (it is missing in this chapter as there is no relevant LUs among the translations);
- group 5 – type *nil equivalence*.

7.4.5.1 Translations of *lisp* that can be referred to type 1 – one-to-one equivalence

Regarding *one-to-one equivalence* it is interesting to note that besides keeping the MoSC and the CoNS of the ST, translations often obtain additional features in the TT. For example, in the ST (25 a) little Scarlett *lisps her lesson*, in the TT (25 b / c) she *lisps learning by heart her lesson*: the mother teaches her daughter and the daughter does not just sit at her mother's knee but learns the lesson. This additional feature, *learning by heart*, is assigned to the character, Scarlett, by the Russian narrator. One more addition in the same sample is a slight change of the word *mother* (ST) into *mamočka* (*mummy*) (TT) with affectionate diminutive suffix *-očk-*. At first sight such substitution gives nothing to the translation. However, it helps intensify the effect of the literary convention used by the author. The author used a rhetorical device of *antithesis*¹¹⁴ to achieve a contrasting effect: a little *lisping* girl sitting at her mother's knee sets off the practical information given by *mummy* on how it is better to sell the lumber: tenderness and practicism. In the situation when a little girl sits at her mummy's knee they are expected to speak about dolls, sweets or flowers but not about the sale of lumber. The contrast has become stronger in the TT due to the additional feature *learn by heart* and affectionate diminutive suffix *-očk-* in the word *mother – mamočka* (*mummy*).

(25 a) ST (Eng.): “Yes, I can just see little Scarlett at her mother's knee, *lisping* her lesson, ‘Never sell good lumber if you can get a better price for bad.’” (*Gone with the Wind, Part 2*. Mitchell, M.)

(25 b) TT (Rus.): – Я так и вижу, как маленькая Скарлетт сидит на коленях у своей мамочки и, *шепелявя*, заучивает урок: «Никогда не продавай хороший лес, если можешь продать плохой и по хорошей цене».

(25 c) Our back-translation of (25 b): I can clearly see little Scarlett who sits on her mummy's lap and *lisps* learning by heart the lesson, “Never sell good lumber if you can sell bad and for good price.”

Along with the gains in the TT the translations have some losses. Another sample that belongs to *one-to-one equivalence* has the loss of a very small and, seemingly, insignificant feature: the word *etcetera* or *etc.* In the sample (26 a) the shamefaced girl *lisps* a poem and her *lisping* seems to be very strong and it is impossible to listen to her

¹¹⁴Antithesis, literal meaning opposite, is a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect.

‘declamation’ without compassion. The curtsy she performs also gives rise to compassion. The author of the sample even wrote *etc.*¹¹⁵ after the first line of the poem to show that the process of speaking (*lisp*) for the girl as well as listening for the audience is not easy and pleasant. The omitting of this feature in translation (26 b / c) makes it possible for us to talk about a loss.

(26 a) ST (Eng.): “A little shamefaced girl *lisp*ed, ‘Mary had a little lamb,’ etc., performed a compassion-inspiring curtsy, got her eed of applause, and sat down flushed and happy.” (*The Adventures of Tom Sawyer*. Twain, M.)

(26 b) TT (Rus.): Сконфуженная девочка *прошепелявила*: “У Мэри был барашек”, – сделала достойный жалости реверанс, получила свою долю аплодисментов и уселась на место, вся красная и счастливая.

(26 c) Our back-translation of (26 b): A confounded girl *lisp*ed, ‘Mary had a little lamb,’ dropped a pitiable curtsy, got her portion of applause, and sat down flushed and happy.

One more reason for not omitting *etc.* is unconnected with the speech imperfection, *lisp*ing. *Mary Had a Little Lamb*, a programme piece of literature (a nursery rhyme, to be more precise) that was (and we believe *is*) known to every child and adult at all times. It has four quatrains that are rather long, especially for a little *lisp*ing girl. Therefore, Mark Twain wrote *etc.* after the first line of the poem; everybody knows it and it is too long to reproduce it entirely. Moreover, it is difficult to imagine the performer, even a child, who prepared and read only one line of the poem on the stage. That is why *etc.* is important for the ST and, consequently, for the TT; it is the part of the sense, not just a grammatical unit; an adverb or abbreviation. However, the translator has ignored it

7.4.5.2 Translations of *lisp* that can be referred to type 2 – one-to-many equivalence

The verbs that keep the MoSC and do not keep the same CoNS, but adopt another one (*sûsûkat*’ (*to be syrupy, to use baby talk*), *lepetat*’ (*to prattle / babble*), *kartavit*’ (*to burr*),

¹¹⁵ Etc. is used at the end of a list to indicate that you have mentioned only some of the items involved and have not given a full list. (CED)

zaikat'sâ (to stutter) belong to the other type, *one-to-many equivalence*. Of course, they have the common feature with the verb *to lisp*: *mispronouncing of the sounds*. But their other features differ from those of *lisp*. For example, the verb *sûsûkat'* (to be syrupy, to use baby talk) that represents the protagonist speaking *childishly* (using baby talk) can provoke the negative reaction of the addressee.

The negative reaction described in the sample (27 a) is excited by the producer of the direct speech who admires the strength of Elmer and this admiration sounds like a compliment. It is the manner of speaking of the speech producer, *lisp*ing, that influences the reaction of the addressee. The addressee is not particularly enthusiastic about such kind of syrupy speech and, which is more important, the speaker herself. The negative attitude to the speaker influences the negative attitude to her manner of speaking. Having detected the interconnection between the manner of speaking (*lisp*ing) of the character and the negative reaction of the addressee, the translator (27 b / c) changes *lisp* to *be syrupy* (*sûsûkat'*¹¹⁶). Such substitution *kills two birds with one stone*; firstly it keeps the physical feature of *mispronouncing of some sounds* and secondly it adds the pragmatic feature *saccharine* or *sugary*. It is a matter of fact that a mealy-mouthed person can provoke a negative reaction.

(27 a) ST (Eng.): “If she *lisp*ed ‘Oh, Elmer, you are so strong!’ just once more, he'd have to clout her!” (*Elmer Gantry*. Lewis, S.)

(27 b) TT (Rus.): Нет, если она хоть раз еще *просюсюкает*: “Ах, Элмер, ты такой сильный!” - он просто влепит ей затрещину!

(27 c) Our back-translation of (27 b): Nay, if she *is syrupy* ‘Oh, Elmer, you are so strong!’ just once more, he will clout her!

The substitution of *lisp* in the ST into *be syrupy* in the TT is the gain of translation. We have to mention one more substitution made by the translator, a grammatical one: the Subjunctive Mood in the ST has been changed into the Future Indefinite Tense in the TT. Such change makes the threat of getting a clout more realistic. It is difficult to estimate if

¹¹⁶ In English the word *sibilant* is a speech sound with a hissing effect, for example *s, sh* (OAD). In Russian there is a division of sibilants into those pronouncing with whistling (for example, *s*) and with hissing (for example, *š*); *sûsûkat'* means to pronounce whistling sounds instead of hissing (e.g., *s* instead of *š*) (Ushakov's Dictionary).

it is a gain or a loss regarding the context in whole, but regarding the purpose of the present research it is a gain as the LU in the TT gets the additional pragmatic feature.

One more verb that keeps the MoSC and does not keep the same CoNS, but adopts another one, *kartavit'* (*to burr*) belongs to the group *one-to-many equivalence*. Of course, it has the common feature with the verb *to lisp: mispronouncing of the sounds*. But if in case of *lisp* it means *mispronouncing*, for example, *[ʃ]* instead of *[s]*, in the case of *burr* it means the mispronouncing of *[r]* in the TT. It is not the gain or loss, it is just the substitution of *lisp* to *burr*. We have not found either additional or missing features due to this substitution. The only explanation that can be given is the information on pragmatic features gained from the examination of *burr: disguise of real feelings* by the protagonist (this can be seen in **Chapter 6**, *Case Study 6*, *burr* of the present research). The translator kept the physical feature of *burr* using the Russian verb *trebovat'* (*to demand*) that contains the sound *[r]* instead of the English verb *explain* containing *[s]* that better suits *to lisp*.

(28 a) ST (Eng.): “ ‘I cannot explain.’ She spoke in a low, eager voice, with a curious *lisp* in her utterance. ‘But for God's sake do what I ask you. Go back and never set foot upon the moor again.’ ” (*The Hound of the Baskervilles*. Conan Doyle, A.)

(28 b) TT (Rus.): – Не требуйте объяснений. – Она говорила тихо, быстро и чуть-чуть *картавила*. – Ради бога, послушайте моего совета! Уезжайте, и чтоб ноги вашей больше не было на этих болотах!

(28 c) Our back-translation of (27 8): ‘Don’t demand the explanation from me.’ She spoke in a low voice, rapidly and with the slight *burr*. ‘But for God's sake follow my advice! Go back and never set foot upon the moor again.’

7.4.5.3 Translations of *lisp* that can be referred to type 3 – one-to-part-of-one equivalence

In the present research the characteristics of *one-to-part-of-one equivalence* are connected with the MoSC that is kept and the CoNS that is lost. The verb *to lisp* is interpreted as follows: *govorit' s akcentom* (*to say with an accent*); *šelestet'* (*to rustle*). We have already

examined the features of *to say with an accent* above, so we shall give attention to *rustle*. The speaker *lisp*ing in the ST has the *rustling* voice in the TT.

We would remind that in Russian the verb *šelestet'* means to produce *slight rustle or swish* (Ushakov's Dictionary); *the action that can be carried out by the wind, leaves or pages* (Ozhegov & Shvedova's Dictionary). Such representation of an abstract quality in human form is called *personification* (OAD).

In the sample (29 b) the protagonist's MoS is compared with the rustle of wind or grass and it leads to the new feature obtained in translation: *the female voice*. According to the Russian linguistic picture of the world, the rustle of wind or grass cannot be associated with the *male voice*. It is impossible to imagine the female's voice rustling, for instance, powerfully: the gradation *slightly* is kept in the TT. Another physical feature, *stuttering*, accompanying *lisp*ing indicates the characteristic concerning the tempo: *slowly*. This characteristic was presented in the dictionary entries, but later rejected in the corpora of the ST. It certainly is evident that a person cannot *stutter* fast, only slowly:

(29 a) ST (Eng.): “ ‘Hi, is that Em-Em-Em-Emily?’ asked a *lisp*ing, *stuttering* voice on the other end.” (*The Devil Wears Prada*. Weisberger L.)

(29 b) TT (Rus.): – Д-день добрый, это Эм-эм-эм-эмили – *прошелестел* заикающийся женский голос на другом конце провода.

(29 c) Our back-translation of (29 b): ‘H-hi, is that Em-Em-Em-Emily?’ *rustled* a *stuttering* female voice on the other end of the line.

7.4.5.4 Translations of *lisp* that can be referred to type 4 – one-to-part-of-one equivalence (without the MoSC)

One more type of *one-to-part-of-one equivalence* is the case without the MoSC. Although the component of speaking is kept (e.g. *govorit'* – *to speak*), the MoSC and the CoNS are lost; *to speak* describes *what* to say but not *how* to say (the MoSC). This type is less productive (3 %) in comparison with the MoSC (10 %) and, consequently, reaching the equivalence in translation is more complicated.

7.4.5.5 Translations of *lisp* that can be referred to type 5 – nil equivalence

Another complexity regarding the reaching of equivalence is connected with the kind of equivalence estimated as *nil equivalence*. This type is also less productive (3 %); *lisp*ing voice was translated as *an insinuating voice* (*vkradčivyj golos*). There is nothing in common between two LUs, whether the MoSC, the CoNS, the semantic features or pragmatic meanings. At first glance a *lisp*ing voice in the ST is close to *an insinuating / ingratiating / subtle voice* in the TT. Regarding sample (30 a) we had to make a choice: whether it is *an insinuating, ingratiating* or *a subtle voice*. Russian dictionaries give two main definitions of *vkradchivyy*: 1) *able to win the favour, to gain the confidence by flattery and pretty sharp behaviour* (CDCRL); 2) (in a figurative sense) *penetrating into the soul; nice, gentle (the voice, sound, music, etc.)* (CDCRL).

In order to choose the correct LUs we also examined the entries of English dictionaries. They suggest three possible translations for *vkradčivyj*: *insinuating, ingratiating* and *subtle*. They explain these LUs as follows: If you describe someone's words or voice as *insinuating*, you mean that they are saying in an indirect way that something bad is the case (CCALED); If you describe someone or their behaviour as *ingratiating*, you mean that they try to make people like them (CCALED); If you describe someone or their behaviour as *subtle*, you mean that they make use of clever and indirect methods to achieve something (ODE).

Having compared the definitions of the Russian and English dictionaries, we discovered the equivalence between the LUs in the ST and the TT. It is evident that in case of the ST a *lisp*ing voice represents non-standard speech: *producing the wrong sounds*. The protagonist's voice is soft but his expectancies are firm; he wanted to get the book. In the TT the protagonist's voice is also soft and expectancies are firm but he is thinking of the way to get the book. The translator interpreted the sample (30 b / c) as if the protagonist wanted to get his book *back*. It is difficult to understand the situation without knowing the whole context but one thing is clear; the protagonist is thinking of getting the book in any event.

(30 a) ST (Eng.): “ ‘I would be most thankful if you could give me the book,’ he said in his soft, *lisp*ing voice, respectfully but firmly.” (*Dissolution*. Sansom,

C. J.)

(30 b) ТТ (Rus.): – Я был бы вам очень признателен, если бы вы отдали мне книгу, – произнес он мягким и *вкрадчивым*, но в то же время уверенным голосом.

(30 c) Our back-translation of (30 b): ‘I would be most thankful if you could give me the book back,’ he said in his soft, *lisp*ing, but at the same time confident voice.

On the assumption of the protagonist’s intention to get the book and taking into consideration that he does not want any conflict and for this reason he speaks softly, we suppose that the best equivalent for *вкрадчивый* is *ingratiating*. The protagonist tries to make people like him in order to serve his purpose; to get the book. We can assume that according to the formal features *вкрадчивый* has *nil equivalence* in relation to *lisp*ing. Comparing the pragmatic meanings of the LUs in the ST and TT we can affirm their similarity; the MoSC can only disguise the protagonist’s expectancies but it does not mean that he is going to give them up.

7.4.6 Concluding remarks

We made several observations concerning the translation of *lisp* and reached some conclusions related to these observations. The observations concern the complete definition of *lisp*, the description of the equivalence types and the analysis of what was kept, lost or adopted in translation *to lisp* from English into Russian.

The first result of our analysis is the complete definition of the verb *to lisp*. It was compiled due to the examination of the definitions given in the dictionaries, analysis of the samples in the monolingual and bilingual corpora and comparison of the verb in the ST with its equivalences in the TT. The complete definition of the verb *lisp* is *representing the act of saying something pronouncing some sounds wrong (mainly [θ] or [ʃ] instead of [s]), sometimes burring, sometimes speaking with an accent (understandable) or speaking foreign language (not understandable), sometimes simulating lisp*ing, *speaking childishly that irritates or pleases the addressee and results in negative or positive connotation*.

The second result is the adaptation of the types of equivalence (*one-to-one; one-to-many; one-to-part-of-one; nil*) to the variants of keeping / losing / obtaining of semantic features of *lisp* in translation.

- *MoS verbs / derivates / phrases, keeping the same CoNS* correlates with *one-to-one equivalence* type and it is the most numerous group – 51.5 %. We have seen that the translators have largely maintained the main physical feature of *lisp*ing, [th] instead of [s], having changed it according to the Russian phonetic system, [sh] instead of [s] and some other sounds. The majority of the pragmatic features were also kept, but the translations added several new characteristics like irony or admiration, using the diminutive suffix *-očk*.
- *MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one* is a counterpart of *one-to-many equivalence*. It also contains many samples – 32.5 %. As the same CoNS is lost in translation it is natural to talk about its substitutions. The substitutions concern the other physical components that present various speech imperfections: *burring, stuttering, babbling*. Along with the loss of the physical feature of *lisp*ing, the translations obtain several pragmatic features, for example, *to be syrupy* that relates to the negative connotation.
- *MoS verbs / derivates / phrases, not keeping the CoNS* relates to *one-to-part-of-one equivalence*, and the quantity of the samples is 10 % of the general number of the samples. In spite of the loss of the CoNS the translations get the pragmatic features *to say with an accent* and *to rustle*. *To say with an accent* is the feature that is kept in translation, moreover it acquires complimentary shades of meaning: to speak a foreign language that is either understandable or not understandable. In case of *rustle*, we can see the representation of the human's speech in the form of nature's activity, personification, and it is also an addition.
- The group *VoS / derivates / phrases not keeping the MoSC or the CoNS* relates to *one-to-part-of-one equivalence*. There were only several samples discovered with the substitution of *lisp* to the neutral *say* and, therefore, we can

say something about the loss of some features. The amount is 3 % of the general number of the samples.

- *Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS* correlates with *nil equivalence* and is also not numerous – 3 %. However, the equivalence at the pragmatic level exists: for example, *lisp* is transformed into *ingratiating voice*. The translation gets the additional characteristics: the protagonist disguises his expectancies with such kind of voice.

The third result of our analysis is that in translation the verb *to lisp* mainly keeps the MoSC (94 %) and the CoNS (84 %), either both at a sample or one of them. In addition, *to lisp* obtains some transformations that lead to the loss of the MoSC and the CoNS (for example, *to lisp* – *to rustle*, *to speak in an ingratiating voice*). However, the pragmatic mechanism of the context often restores the missing details.

The pragmatic mechanism of the context can also set up the equivalence of the higher degree with more similarity between two LUs that seem to have different senses. In this case as well as in case of equivalence type *one-to-many* (*to lisp* – *to be syrupy*, *to use baby talk*; *to prattle / babble*; *to burr*; *to stutter*) we can talk about the additional features obtained in translation.

The other thing is more significant than an equivalence of two LUs: it is an equivalence of two linguistic systems, two world-views. Wallace Stevens (1947), an American poet, said about the world-view not in linguistic but in poetic form:

“Thus, the theory of description matters most.

It is the theory of the word for those

For whom the word is the making of the world,

The buzzing world and *lisp*ing firmament.”¹¹⁷

¹¹⁷ <https://www.jstor.org/stable/27537622>

Chapter 8

“Alcohol is the anaesthesia by which we endure the operation of life.”

(George Bernard Shaw)¹¹⁸

CASE STUDY 8, *SLUR*

8.1 Introduction

The verb *to burr* disturbed us a lot as we could not find enough samples to acknowledge or reject some ideas on its semantic features. It is explained with the fact that the verb *burr* as a verb of speaking is better presented in dictionaries and corpora with another sense: *form a rough edge on*. As a result, not all samples suggested for *to burr* have found a confirmation and we had to limit ourselves to undoubted ones only.

The situation with the verb *to slur* is better; many more samples, both in dictionaries and in corpora.

So, when analysing *slur* we are going to proceed in *three stages*:

- first, examining the dictionary entries and defining the main semantic features of *slur*;
- next, studying the corpora to be convinced that these features belong to the verb under study in the contexts as well, and that possibly there are more semantic features that have not been discovered in the dictionaries;
- finally, comparing the samples in the ST and TT in order to research the gains and losses in translation.

¹¹⁸ <https://www.pinterest.com/pin/169940585918830291/>

8.2 Analysis of the semantic features of *slur* obtained from the dictionary entries

8.2.1 Information in the dictionaries

Practically all dictionaries we consulted in the first stage specify the following semantic feature of *slur*: *indistinctness – to speak unclearly without separating the words or sounds correctly* (LDCE); *to speak indistinctly so that the sounds run into one another* (ODE); *to pronounce indistinctly by combining, reducing, or omitting sounds, as in hurried or careless utterance* (RHKWCD). Another feature, though it correlates with the previous verb's characteristics, was mentioned by only a few dictionaries: the reference to the physical state of the protagonist. CCALED, for example, informs that *if people slur it means they do not pronounce each word clearly, because they are drunk, ill or sleepy*. The same definition is presented by UD – *to speak incoherently especially while intoxicated*; in FCC it is presented as *to speak as if with a thick tongue, the thick speech of a drunkard*; OALD suggests *to pronounce words in a way that is not clear, because you are drunk or tired*.

To sum up, the verb *slur* can be defined as describing the act of saying something in an indistinct manner with the sounds combining, reducing or omitting, and it can be explained by the physical states of the protagonist who is either drunk or intoxicated, either tired or sleepy, or just ill. In short, s/he is in a borderline state.

8.2.2 Distribution of the semantic features of *slur* (dictionaries) in accordance with the roles of the Qualia Structure

According to the Qualia Structure, all semantic features, mentioned above, have to be distributed into four roles: Constitutive, Formal, Telic and Agentive.

The first role, Constitutive, represents the physical parameter that strongly influences the language behaviour of the verb *to slur: indistinctly*. It is necessary to mention that *slur*'s indistinctness is of a different nature to that of *mutter* (there is no specification of the kind of indistinctness) or *stammer* (the specification concerns the repetition of the initial sounds and tempo-rhythmic peculiarities of the speech). The nature of *slur*'s

indistinctness applies to the combining, reducing or omitting of the sounds that makes the protagonist's speech incoherent and indicates the CoNS belonging to the verb's semantics.

The function of the verb *to say* is to utter the words in order to deliver the information (*what* to say). This property of the object (the second role, Formal) differentiates it from other activities such as, for example, sleeping or running. Being in the centre of the semantic field 'verbs of speaking', the verb *to say* distinguishes itself from the verb *to slur* which is on the periphery of this semantic field. The distinction is in the MoSC (*how* to say) that belongs to *slur*.

The third role, Telic, is responsible for the purposes of the verb. *Slur* shows the possible causes: *to be drunk, ill, sleepy, intoxicated or tired*. The physical states suggested in the dictionary entries are of different values, but there is one common feature; a person is not able to think or act adequately when in this or that state, and, for this reason, her / his speech is indistinct – *the words run into each other* (OALD), *sounds are reduced, substituted or omitted* (M-WD). So, there is no discrepancy concerning the purposes of the speaking act. All physical states can be attributed to the certain borderline state when the protagonist is "*more alive than dead*" (*The Adventures of Pinocchio*. Collodi, C.).

Exactly as *the words run into each other* when the protagonist *slurs*, the meanings of *to be drunk, ill, sleepy, intoxicated or tired* run into each other depending on the dictionary entries. For example, CollinsCobuild confirms that if you are *sleepy*, you are very *tired*. ODE agrees: if you are *tired* you are in need of *sleep*. Collins is sure that *drunk* means *intoxicated* with alcohol to the extent of losing control over normal physical and mental functions, while CollinsCobuild believes that someone who is *intoxicated* is *drunk*. On the face of it, *to be ill* stands aside but at closer look it is evident that the preceding physical states are similar to illness: suffering from a disease or *feeling unwell* (ODE).

The Agentive role is liable for the verb's initial sense. It seems reasonable to specify it as *being in a borderline state*.

Table 1 shows the semantic features of *slur* distributed as provided by the four roles of the Qualia Structure:

Table 1. The Qualia Structure – analysis 1 of the English MoS verb *slur*

Part of GLM Structure	Roles	Verb's Meaning
Qualia Structure	Constitutive	<i>indistinctness – sounds' combining, reducing or omitting</i>
	Formal	<i>say</i>
	Telic	<i>to be drunk/ill/sleepy/intoxicated/tired</i>
	Agentive	<i>being in a borderline state</i>

8.3 Analysis of the semantic features of *slur* obtained from the monolingual corpora

In the second stage we studied the corpora in order to check that the semantic features found in the dictionaries belong to the verb under study in the contexts as well. We should also clarify whether there are semantic features that have not been discovered in the dictionaries. It is a well-known fact that dictionaries clarify a verb's semantics only partially. In order to obtain the new semantic features of *slur* (or maybe to clarify the found ones) we studied the corpora, both monolingual and bilingual (only the STs). It is important to note that some samples are also taken into consideration though they do not contain the verb *to slur*; they contain a description of a slurring act of speaking (e.g. the sample (2) given below). This act of speaking is presented with the following phrases, replacing *to slur*: *speech/voice is slurred, voice sounds slurred, in a slurred voice, words are becoming slurred, speak with slurring* (BNC). As it is an adjective formed with the participle of the verb *to slur*, we think it is reasonable to consider it as belonging to the verb and use these samples for obtaining more details.

8.3.1 Semantic features of *slur* in the monolingual corpora

After the samples' analysis the range of the meanings has not been enlarged significantly. The only thing that has happened is that some of the meanings have obtained more details and peculiarities. 122 samples were found: 27 of them contain the evidence of a drunken protagonist; 20 samples do not have unambiguous signs of the alcoholic subject matter,

but it becomes clear from the protagonist's behaviour as s/he acts and speaks like a drunken person; 22 samples contain the information on the peculiarities of the *slurring* speech; 3 samples are about tiredness and 2 samples represent illness.

8.3.2 Frequency of usage of semantic and pragmatic features of *slur*

To start with let us sort out the most frequent meanings of *slur*. In accordance with the frequency of usage there is a following distribution of the features:

- *negative / positive connotations* – 47 samples;
- *indistinctness* – 22 samples;
- *excitement* – 54 samples.

It is evident that the most frequent characteristics of *slur* are *negative connotation* (47 samples) and *indistinctness* (22 samples).

8.3.2.1 Semantic features of *slur*: negative connotation

Judging by the samples from the corpus (the ST) the verb *to slur* is used by the English mainly to designate the speech of the person intoxicated with alcohol to the extent of losing control over the normal physical and mental functions. The samples also indicate the kinds of beverages as well as the kinds of activities performed by a drunken protagonist. Among the beverages, beer (1), brandy (2), gin (3), wine (including sherry), whisky (including Scotch whisky) (4) in the glasses, bottles and jugs are mentioned.

- (1) “His tongue flowed easily, perhaps because of the beer, yet he never stammered or *slurred* or stumbled.” (*The Coffee Trader*. Liss, D.)
- (2) “His *voice was slurred* and she wondered just how many brandies he had had tonight to cure him of his frustration.” (*A Healing Fire*. Wilson, P.)
- (3) “ ‘Hey there, fashion girl’, Lily *slurred*, waving her gin and tonic toward me in a salute.” (*The Devil Wears Prada*. Weisberger, L.)
- (4) “So we ate the pizza and had a bottle of wine and a few more cigarettes and some more Scotch and then he restarted trying to kiss me and I *slurred*, ‘No, no, we mushn’t’ ”. (*Bridget Jones’s Diary*. Fielding, H.)

The activities, different from the act of speaking, are evoked by the influence of alcohol: to sway on the spot dangerously (5), upend the bottle (6), stagger to the feet (7), be in an almost horizontal position, hold on the bar top for support, have a swift clumsy movements, give a stench of wine, have a pain in the head, vomit, be half seas over (have Dutch courage), sober up etc.

(5) “Cranston *slurred*, swaying dangerously against the table.” (*The House of the Red Slayer*. Harding, P.)

(6) By the time eleven o'clock ticked round Travis had started *to slur* his words, and Leith had grown quite cross with Sebastian for so freely upending the bottle each time Travis's glass came anywhere near empty.” (*His Woman*. Steele, J.)

(7) “Staggering to his feet, embroiled in a bewilderment of eiderdown, Garvey *slurred*, ‘Well, you know what God did to Satan, don't you?’ ” (*A Little Lower than the Angels*. McCaughrean, G.).

8.3.2.2 Semantic feature of *slur*: indistinctly

The next group of *slur*'s meanings (22 samples) is devoted to the speaking act's peculiarities. The samples illustrate how the MoS is realized in the protagonist's speech: a) *upper-middle class accent, intonation unmistakably genteel* (BNC); *cockney, crude ethnic slurs* (ABBY Lingvo); b) *very low voice, mumbling, up tongued, two syllables together, extra off-beat notes not demanded by words or vocal line, split up syllables and even consonants, dropping the final consonants* (BNC). These speech peculiarities are subdivided into two groups: a) being typical of a social or ethnic group; b) describing the *slurring* speech from the physical (phonetic) point of view.

Regarding the group a) some samples contain the information on *slurring* as the feature belonging to the upper-middle class (8), the other samples describe *slur* as a feature of cockney speech (8a) or the speaking act producing by the member of an ethnic group (9).

(8) “Conti is caddish in the brightly-coloured ties that top off his strictly-Establishment suits, and his upper-middle-class-accent *is* amusingly *slurred* in the manner of a drunk with a nasal complaint.” (*Punch*).

(8a) “His *voice* is rough, slightly *slurred*, almost impossibly cockney.”
(*Daily Telegraph*).

(9) “Getting mad at this disgusting man with his Quoddy mocs and his crude ethnic *slurs* and his blowdried Jay-Cees haircut wasn’t going to do him any good.” (*Thinner*. King, S.)

It is still not obvious why the different samples in the ST are so contradictory. We mean here that it is not clear who *slurs*; the representatives of the upper-middle class, cockney or ethnic group. It is possible that examining the samples of group b) which describes the physical features of the act of speaking will shed some light on this issue.

8.3.2.3 Semantic feature of *slur*: excitedly

In relation to the semantic feature *excitedly* we found that the range of the verb’s senses was revised; from the *slurring* protagonist who is barely *drunk / ill / sleepy / intoxicated / tired* to the person who *slurs staying in nervousness* (11), *spitting scorns* (15), *speaking ugly and aggressive* (16).¹¹⁹

8.3.3 Distribution of the semantic features of *slur* (monolingual corpora) in accordance with the roles of the Qualia Structure

As is shown in Table 1, the Constitutive role introduces the following parameters found in the dictionaries: *sounds’ combining, reducing or omitting*. The combining of the sounds in the speech means that they are pronounced as connected through several words in the flow of speech (10). The reducing of the sounds stands for articulating in a way *requiring less muscular effort, giving rise in vowels to a more central articulatory position* (ODE) (11). Another kind of sound change is omitted, which takes place when unstressed sounds are not pronounced. (Algeo, 2010: 30) (12).^{120, 121}

¹¹⁹ A rather more detailed description of this feature is given below in 9.3.3 – Telic role.

¹²⁰ Any leaving of the sounds is also called *elision*. The loss of a sound or sounds at the beginning of the word is called *aphaeresis*. The famous example of omission – “Emma chissit?” for “How mich is it?”: <http://talkingaustralian.blogspot.com/2017/05/talking-australian-talking-strine.html>

¹²¹ It is interesting to note that while some physical features of the speech cannot be seen literally (*in a low, thick, soft, fading voice*), the other physical properties can be observed in the texts visually (*thisisgood* – combining sounds; TWAS (reduced form of *it was* – I. P.) – reducing sounds; *’nother*,

(10) “ ‘Thisisgood ...juice,’ *slurred* Carol, who was over half way to Smashed City Arizona already.” (*Just Another Angel*. Ripley, M.)

(11) Isabel hurried on while she could still speak, almost *slurring the words* in her nervousness. “ ‘Twas the truth...but ‘tis not what you think’ ”. (*My Enemy, My Love*. Byrne, J.)

(12) “But he made an effort. ‘Hey, lads,’ he *slurred*, ‘ve got ‘nother jug coolin’ in the water trough down in the forge, what d’you say?’ ” (*Lords and Ladies*. Pratchett, T.)

The examination of the samples in group b) still does not clarify the question concerning upper-middle class or cockney *slurring* pronunciation. The only answer we can suggest is that it does not matter what class the protagonist belongs to if s/he is drunken. S/he *slurs* anyway...

After the clarification of the physical features of the *slurring* speech (the Constitutive role) it is time to specify the pragmatic features (the Telic role). (The explanation on the Formal role is skipped as the initial sense (*to say*) has not been changed.) The preliminary examination of the pragmatic features (dictionary entries) detected the information on the *slurring* protagonist: *to be drunk / ill / sleepy / intoxicated / tired*. Due to the study of the samples from the Corpus the range of the verb’s senses was revised: *ill, sleepy tired and intoxicated* were kept but became the *ingredients* (constituents) of *drunk*. At the same time there appeared several new senses: *slurring in a sentimental way* (13), *being happy* (14), *spitting scorns* (15), *speaking ugly and aggressive* (16), *being disgusting* (9), *making pointless attempt at sarcasm* (17), *staying in nervousness* (11), *slurring lies* (18), *awful truth* (19) and *blaming as well* (20).

(13) “Prohaska is again somewhat pressed by his role, the voice lacking resonance, and he is inclined *to slur* his phrases in a sentimental way — he’s no match here for Hotter on a roughly contemporaneous Munich broadcast.”

coolin’ – omitting sounds). It is so called *eye dialect* (Krapp 1926), the term coined by George P. Krapp for the nonstandard spelling that is used to attract the attention to the ironically standard pronunciation. The term is also used to refer to pronunciation spellings, that is, spellings of words that indicate that they are pronounced in a non-standard way (Wilson 1993: 186). For example, in *Wuthering Heights*, Emily Bronte used *eye dialect* to represent the speech of the manservant Joseph.

(*Gramophone*).

- (14) “ ‘It tasted good,’ *slurs* Andrew, drunk but happy.” (*The Scotsman*).
- (15) “She’d moved in on and in with Dionne, spitting scorn at her friends, *slurring* drunk at parties.” (*Jay Loves Lucy*. Cooper, F.).
- (16) “The Tibetan, growing ugly and aggressive, and *slurring* his speech, said that the trouble with Kalchu — like everyone else round here — was that he was ignorant, backward.” (*Against a Peacock Sky*. Connell, M.).
- (17) “ ‘Is it one in three marriages that end in divorce now or one in two?’ I *slurred* with a pointless attempt at sarcasm.” (*Bridget Jones's Diary*. Fielding, H.).
- (18) “Sergeant Juron *was slurring* lies into a helmet microphone torn from the head of the dead Princeps as Yeremi returned.” (*Warhammer 40,000: Space Marine*. Watson, I.).
- (19) “They drank coffee, Jay’s *brain slurring* off some awful truth.” (*Jay Loves Lucy*. Cooper, F.).
- (20) “In a *slurred* voice he blamed Docherty calling him ‘a liar and a bullshitter.’” (*Hampden Babylon*. Cosgrove, S.).

It is evident that there are two opposite sets of senses; those having a negative connotation and those with a positive one. The meanings with negative connotation [(9), (11), (15) – (20)] were more numerous than those with positive connotation [(13), (14)] and we can assume that negative connotation prevailed. This result reminds us of what Diogenes of Sinope said: “the wine bears three kinds of grapes: the first of pleasure, the second of intoxication, the third of disgust.” (Diogenes Laertius).

The Agentive role also obtained the new traits: from the ordinary person in the *borderline state* s/he transmuted into the drunken disgusting, ugly and aggressive *creature* who *spits scorn, lies or says the awful truth, being sometimes nervous, sometimes sarcastic, but sometimes sentimental and even happy*. So, the Qualia Structure of Table 1 was changed after the examination of the Corpus. The results can be seen in the Table 2 that combines the new information (from the Corpus) and the previous one (from the dictionaries):

Table 2. The Qualia Structure – analysis 2 of the English MoS verb *slur*

Part of GLM Structure	Roles	Verb's Meaning (Dictionaries)	Verb's Meaning (Corpora - ST)
Qualia Structure	Constitutive	<i>indistinctness: sounds' combining, reducing or omitting</i>	<i>indistinctness: sounds' combining, reducing or omitting (two syllables together, extra off-beat notes not demanded by words or vocal line, split up syllables and even consonants, dropping the final consonants, up tongued); in a low, thick, soft, fading voice, mumbling; with the upper-middle class / cockney / ethnic accent</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>to be drunk / ill / sleepy / intoxicated / tired</i>	<i>to be drunk, aggressive, disgusting, nervous, sentimental, happy</i>
	Agentive	<i>being in a borderline state</i>	<i>being in a borderline state with the set of the controversial behavioural models</i>

8.3.4 Summary of the definition of *slur* obtained from the monolingual corpora

Consequently, the *slurring* protagonist presented in the corpora speaks *indistinctly, combining, reducing or omitting the sounds, in a low, thick, soft, fading voice, with the accent that is upper-middle class, cockney or ethnic, being aggressive, disgusting, nervous or sometimes sentimental and happy, so demonstrating the controversial behavioural models.*

8.4 Comparison and analysis of the semantic features of *slur* obtained from the bilingual corpora (source texts – target texts)

The third stage, the comparison and analysis of the samples in the ST and TT, is the principal issue of the research. The analysis shows which characteristics were kept, lost or adopted in translation. Parallel English-Russian corpora are used for this purpose. Firstly, we identify the LUs in both languages.

8.4.1 Identification of *slur* in the source and target texts

The identification reveals the following results: *slur* – *govorit' zapletaûšimsâ âzykom* (to speak in a thick voice, to be tongue-tied), *zamât'sâ* (to falter out), *nevnâtno vygovarivat'* (to utter indistinctly), *s trudom vygovarivat'* (to pronounce with difficulty), *bormotat'* (to mumble), *promyčat'* (to moo), *hrûkat'* (to oink), *govorit' bessvâzno* (to speak incoherently), *drebezžašij golos* (a quavering voice), *govorit' vsë medlennee, a potom ego golos zamer* (to speak more slowly and slowly, and then his voice died), *poperhnut'sâ i toroplivo dobavit'* (to choke and add hastily), *govor* (dialect or speech with the accent), *napevnost' govora* (melodiousness of speech), *nevnâtno ob''âvit'* (to declare indistinctly), *posovetovat'* (to advise), *rassuždat'* (to reason), *vynesti na obšij sud zamacŕivoe predloženie* (to submit for consideration a tempting offer).

8.4.2 Comparison of the semantic features of *slur* in the source texts and target texts

The comparison of the semantic features of *slur* in the ST and the TT as provided with the Qualia Structure and its roles is the following step. In order to correlate the semantic features of *slur* in the ST with the features in the TT we referred to the explanatory dictionaries (Ru-Ru). In some cases, explanations seem to be necessary (e.g. *zamât'sâ* – to *falter out*). In the event that they are phrases, explanations are not required (e.g. *govorit' vsë medlennee, a potom ego golos zamer* (to speak more slowly and slowly, and then his voice died)). The translations without explanations follow the translations with explanations:

- *zamât'sâ* (to *falter out*) means to *interrupt the speech in hesitation feeling confusion* (Ozhegov & Shvedova's Dictionary);
- *rassuždat'* (to *reason*) – is explained as to *express verbally logical succession of thoughts (judgments, deductions) of something* (Ushakov's Dictionary);
- *nevnâtno vygovarivat'* (to *utter indistinctly*), *nevnâtno ob''âvit'* (to *declare indistinctly*) are speech acts having *evaluative characteristics as uncertain, slightly perceptible by ear* (CDCRL); *s trudom vygovarivat'* (to *pronounce with difficulty*) – the act of speaking that is produced *through efforts aimed to overcome difficulties* (CDCRL);
- *bormotat'* (to *mumble*) has the meaning *to talk quietly, fast and indistinctly*

(Dahl's Dictionary);

- *promyčat'* (to moo) – means to produce inarticulate sounds similar to mooing (Ushakov's Dictionary);

- *hrúkat'* (to oink) nominates the action when the protagonist speaks gutturally and inarticulately (Ozhegov & Shvedova's Dictionary);

- *posovetovat'* (to advise) defines the action of speaking when an advice is given to the listener (CDCRL);

- *drebezžašij golos* (a quavering voice) is a voice that resembles intermittent, tremulous sound (CDCRL);

- *govorit' bessvâzno* – to speak incoherently

- *govorit' zapletaûšimsâ âzykom* – to speak in a thick voice, to be tongue-tied;

- *govorit' vsë medlennee, a potom ego golos zamer* – to speak more slowly and slowly, and then his voice died;

- *popernut'sâ i toroplivo dobavit'* – to choke and add hastily;

- *govor* – dialect or speech with the accent;

- *napevnost' govora* – melodiousness of speech);

- *vynesti na obšij sud zamančivoe predloženie* – to submit for consideration a tempting offer.

It is evident from the information stated above that the meanings of *slur* have undergone some transformations in translation. And these transformations concern the physical and pragmatic meanings as well as the grammatical forms. It is necessary to mention that the verb *to slur* (ST) has been transformed into the verb and into the noun (TT). Above all, the verb has rarely been translated as the pure verb; it is included in word combinations. However, the studying of the grammatical forms goes beyond the scope of our research. For this reason, we would rather stay with *slur*'s physical features and its pragmatic senses.

8.4.3 Distribution of the semantic features of *slur* (source texts and target texts) in accordance with the roles of the Qualia Structure

The received features were processed in order to distribute them in accordance with the roles of the Qualia Structure (Constitutive, Formal, Telic, Agentive).

8.4.3.1 Distribution of the semantic features of *slur* in the ST and TT (Constitutive role)

According to the physical characteristics of a *slurring* person stated in Table 2 (ST) the main feature is *indistinctly* caused by the imperfection of the speech: combining, reducing or omitting of sounds. It is important to note that it is not *relaxed pronunciation*¹²² (some shortened forms of words and phrases that are considered part of the standard language) but another case.

In the samples of the ST even the peculiarities of such combining, reducing or omitting are mentioned (e.g. two syllables together, extra off-beat notes not demanded by words or vocal line, split up syllables and even consonants, dropping the final consonants, up tongued). At the same time, we have not found any of these peculiarities in the TT. The main sense, *indistinctly*, is kept. But it is presented with the other features: *to be tongue-tied*, *to speak with difficulty / incoherently / more slowly*, *to choke*, *to add hastily*, *to moo / oink*. The last two features (*to moo / oink*) we would comment on in more detail, but it is also beyond the scope of our study. However, it is interesting to mention the metaphoric transfer (an animal – a human being – the similarity of the produced sounds) as a way of finding the translation equivalent; the translator uses it to describe the speech of a drunken person. Fragment 1 of the Parallel Corpora within the Russian National Corpora illustrates this idea:

Fragment 1 of the *Parallel Corpora within the Russian National Corpora*
with the verb *to slur*

13. “ ‘Hey there, fashion girl,’ Lily <i>slurred</i> , waving her gin and tonic toward me in a salute.” [<i>The Devil Wears Prada</i> . Weisberger, L. (2003)]	13. – Эй ты, крошка с обложки, – <i>промычала</i> (<i>sooed</i>) Лили, приветственно размахивая джин-тоником. [<i>Дьявол носит Прада</i> . Вайсбергер, Л. (М. Маяков, Т. Шаббаева, 2006)]
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Lily is depicted as a drunken person as she has a gin and tonic in her hand and calls another person *fashion girl*, which sounds ironical and which Lily would never dare to do if she was sober – *Drunkenness reveals what soberness conceals* (English proverb). The Russian translator found the equivalent for *fashion girl* – *kroška s obložki*. Our back-

¹²² http://en.wikipedia.org/wiki/Relaxed_pronunciation

translation *a fashion girl from the magazine cover* does not do justice to the original. In the Russian *linguistic picture of the world* (Humboldt 1985, Weisgerber 1993, Bennet, 1998, Kramsch 2008) and, in particular in this context, it sounds offensive; *kroška* means here a girl who does not have enough brains to do something worthier than demonstrate her pretty face and body on the cover. It sounds more offensive because the words are rhymed – *kroška s obložki*. It sounds like a taunting ditty (a teasing rhyme).

Regarding the substitution of *slur* for *coo* when translating, the same metaphoric transfer (an animal – a human being) is used by the Russian translators to describe the drunk in sample 20 of Fragment 2:

Fragment 2 of the *Parallel Corpora within the Russian National Corpora* and
University of Leeds Corpora with the verb *to slur*

<p>20. “Daniel just called 'Jonesh' he <i>slurred</i>. 'I love you, Jonesh.’ ” [Bridget Jones's Diary. Fielding H. (1996)]</p>	<p>20. а) Только что позвонил Даниел. - Жонс, - <i>невнятно промычал (mooed indistinctly)</i> он, - я люблю тебя, Жонс. [Дневник Бриджит Джонс. Филдинг, Х. (А. Москвичева, 2000)]</p> <p>б) Только что позвонил Даниел: - Джонш, - <i>заплетающимся языком прохрюкал (oinked in a thick voice)</i> он. - Я люблю тебя Джонш. [leeds.ac.uk]</p>
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The verb *slurred* in sample 20 of Fragment 2 is interpreted differently by the translators – a) *mooed indistinctly* and b) *oinked in a thick voice*. Let us lay aside the tautology that is in both variants (*to moo* and *to oink* have the feature *indistinctly* in their semantics and, on the face of it, it is not necessary to translate into *mooed indistinctly* and *oinked in a thick voice*; the only explanation for using the tautology by the translators is the desire to intensify the feature *indistinctly*). In the Russian linguistic picture of the world *to moo* means to say something indistinctly; when the speech resembles the mooing of the cow. There is another metaphor: *a drunken pig* (about the person who has drunk a lot). Consequently, the verb *to oink* is used for the interpretation of the protagonist’s physical state.

The other physical features adopted in the TT are associated with the timbre (e.g. *a quavering voice*) and tempo (e.g. *to speak more slowly, and then the voice died; add*

hastily). The first sample (6) represents the quavering voice, the second sample (11) – the decelerating tempo. It can be observed in both samples of Fragment 3:

Fragment 3 of the *Parallel Corpora within the Lingvo* and *Russian National Corpora* with the verb *to slur*

6. “ ‘Siobhan, it’s Eric...’ The recorded voice sounded <i>slurred</i> .” [The Naming of the Dead. Rankin, I. (2006)]	6. — Шивон, это я, Эрик, — зазвучал <i>дребезжащий</i> голос (<i>a quavering voice</i>). [Переключка мертвых. Рэнкин И. (Ю. Вейсберг, 2009)]
11. “ ‘That’s still not the something-bad—feeling — Dua’s words were beginning <i>to slur</i> .” [Isaac Asimov. The Gods Themselves (1990)]	11. — Нет, «что-то плохо» я ощущаю не поэтому... — Дуа <i>говорила все медленнее, потом ее голос замер</i> (<i>spoke more slowly and slowly, and then her voice died</i>). [Айзек Азимов. Сами боги (Р. Рыбакова, 1975)]

Practically all physical features of *slurring* speech in the TT differ from those in the ST. While in the ST there is a tendency to speak *quietly, softly and faintly*, in the TT the protagonist’s voice sometimes *trembles*, sometimes sounds *melodiously*, at one moment the speech *decelerates* and even *dies*, at another it is produced *hastily*.

The description of the speech features will be incomplete if we do not mention how their belonging to the ethnic group or the social layer in the ST is transformed in the TT. Sample 9 of Fragment 4 (ST) contains the information on the ethnic group: *crude ethnic slur*. In the TT this information loses its ethnic *coating* and obtains another *colouring*: *slipshod boorish pronunciation*. On *political correctness* grounds the translator (2008) shifts the stress from the speaker’s belonging to the ethnic group, to his belonging to a group of people whose MoS demonstrates that they are *tough guys*. Not only the manner of pronouncing but the manner of dressing¹²³ and doing his hair¹²⁴ are evidence of a person’s *toughness* or *foppishness*. The foppishness is implied by the protagonist *getting mad at this disgusting man*. Fragment 4 of the *Parallel Corpora within the Lingvo* and *Russian National Corpora* illustrates this idea:

¹²³ *Quoddy mocs* – special hand-made shoes that fit the person’s feet perfectly – I. P.

¹²⁴ *Blowdried Jay-Cees haircut* – a haircut – updo – named after Jack Clinton, an American businessman – I. P.

Fragment 4 of the *Parallel Corpora within the Lingvo and Russian National Corpora*
with the verb *to slur*

9. "Getting mad at this disgusting man with his Quoddy mocs and his crude ethnic <i>slurs</i> and his blowdried Jay-Cees haircut wasn't going to do him any good." [<i>Thinner</i> . King, S. (1986)]	9. Злость на этого мерзкого хлюста с его мокасынами "Куодди", с его изысканной прической "джейсиз" и небрежным хамским <i>говором (special pronunciation)</i> делу помочь не могла. [<i>Худеющий</i> . Кинг, С. (Д. Згерский, 2008)]
24. "When she spoke, her voice was not so <i>slurred</i> as most negroes' and she chose her words more carefully." [<i>Gone with the Wind</i> . Mitchell, M. (1936)]	24. И она не так <i>коверкала слова (mrole words)</i> , как большинство негров, речь ее была правильнее. [<i>Унесённые ветром</i> , ч. 1. Митчелл М. (Т. Озерская, 1982)]

The information on the MoS in sample 24 of Fragment 4 can refer to the ethnic and social layer's groups.¹²⁵In this sample *slur* is translated as *mrole the words*, which does not specify any particular physical feature of the speech but the common speech imperfection: the distortion of words.

8.4.3.2 Distribution of the semantic features of *slur* in the ST and TT (Formal role)

The rest of *slur*'s translations into the TT demonstrate the loss of the MoSC and the CoNS. For example, the Russian verb *rassuždat'* (our back-translation – *to reason*) has nothing in common with the English verb *to slur* regarding the MoSC and the CoNS. According to the Russian explanatory dictionary, *rassuždat'* means 'to speak about something' (as a rule, for a long time and in detail) expounding someone's thoughts and opinion (CDCRL).

¹²⁵ It is significant to make a short excursus into the history of the term *political correctness* in order to explain the word *negroes* in *Gone with the Wind* (Mitchell 1936). As the book was written before the term *political correctness* appeared in 1970s (not only the term, of course, but the idea and the process of struggle for this idea preceding this term's appearance), this word was freely used by the writer. In Russia *political correctness* was first mentioned in 1993, and the translator (Ozerskaya 1982) used the word *negroes* to interpret the ST without changes. We would translate it now as *Afro-Americans*.

The Russian translation *vynesti na obšij sud zamačivoe predloženie* (our back-translation – *to submit for consideration a tempting offer*) shows an even lesser degree of equivalence in relation to *slur*; not only the MoSC and the CoNS are lost, but also the Formal role of the Qualia Structure has dramatically changed its initial sense. The protagonist does not produce the act of speaking literally, s/he just suggested discussing the *tempting offer*. Since there is no evidence of the act of speaking, the initial sense *say* of the Formal role is transformed into the initial sense *suggest*. The same initial sense belongs to the other Russian translation of *slur* – *posovetovat'* (our back-translation – *to advise*). The samples are presented in Fragment 5:

Fragment 5 of the *Parallel Corpora within the Lingvo and Russian National Corpora with the verb to slur*

<p>19. “ ‘I know we're all psychotic, single and completely dysfunctional and it's all done over the phone, ' Tom <i>slurred</i> sentimentally, 'but it's a bit like a family, isn't it?' ” [Helen Fielding. <i>Bridget Jones's Diary</i> (1996)]</p>	<p>19. а) – Я понимаю, что мы все одинокие и совершенно никому не нужные психи и общаемся только по телефону, – сентиментально <i>рассуждал (reasoned)</i> Том. – Но все равно мы немного похожи на семью, правда? [Хелен Филдинг. <i>Дневник Бриджит Джонс</i> (А. Москвичева, 2000)]</p>
<p>4. “But he made an effort. ‘Hey, lads,’ he <i>slurred</i>, ‘ve got 'nother jug coolin' in the water trough down in the forge, what d'you say?’ ” [<i>Lords and Ladies</i>. Pratchett, T. (2005)]</p>	<p>4. Однако, собравшись с силами, он все же <i>вынес на общий суд заманчивое предложение (submitted for consideration a tempting offer)</i>: – Эй, ребят, у меня в кузнице охлаждается в корыте еще один кувшин. Ну, что скажете? [<i>Дамы и господа</i>. Пратчетт, Т. (Н. Берденникова, 2009)]</p>
<p>18. “ ‘Shut up, Bridge’, <i>slurred</i> Tom. ‘You're drunk.’” [Helen Fielding. <i>Bridget Jones's Diary</i> (1996)]</p>	<p>18. а) – Заткнись, Бридж, – <i>посоветовал (advised)</i> Том, <i>невнятно произнося слова (pronouncing the words indistinctly)</i>. – Ты напилась. [Хелен Филдинг. <i>Дневник Бриджит Джонс</i> (А. Москвичева, 2000)]</p>

8.4.3.3 Distribution of the semantic features of *slur* in the ST and TT (Telic and Agentive roles)

Regarding the Telic role that describes the purpose of the object and the Agentive role that defines the initial sense, there were no new features found.

8.4.4 Brief summary of the features kept, lost or obtained in the translation of *slur*

To sum up we would restate that after the examining of the samples from the bilingual corpora obtained in the translation of *slur* from the ST into the TT we discovered that some features were either kept, lost or obtained. These changes mainly concern the Constitutive role of the Qualia Structure. The physical characteristics *to speak quietly / slowly / hastily / in a quavering voice / softly / faintly melodiously / with slipshod boorish pronunciation* were adopted while *to speak in a low / thick / mumbling voice* were lost. The *slipshod boorish pronunciation* replaced *the upper-middle class / cockney / ethnic accent*. The feature *indistinctly* was kept. However, it was given a new interpretation. Purely phonetic detailed features (e.g. *sounds' combining, reducing or omitting*) were substituted in the TT with the other features (e.g. *to speak with difficulty; to choke; to moo / oink*). The object's property, *to say*, presented by the Formal role was supplemented with *to suggest* (addition). The Telic role (the object's purpose) as well as the Agentive role (the object's initial sense) were not changed. Table 3 represents the gains and losses of the features of *slur* in the ST and TT. It is evident that the Constitutive role has undergone the largest changes.

Table 3. The Qualia Structure – analysis 3 of the English MoS verb *slur* (ST – TT)

Part of GLM Structure	Roles	Verb's Meaning (ST)	Verb's Meaning (TT)
Qualia Structure	Constitutive (CoNS+MoSC)	<i>indistinctness: sounds' combining, reducing or omitting (two syllables together, extra off-beat notes not demanded by words or vocal line, split up syllables and even consonants, dropping the final consonants, up tongued) in a low / thick / soft / fading voice, mumbling with the upper-middle class / cockney / ethnic accent</i>	<i>indistinctness: to be tongue-tied, to speak with difficulty / incoherently / to choke; to moo/oink slowly / hastily in a quavering voice quietly / softly / faintly / melodiously slipshod boorish pronunciation</i>

	Formal	<i>say</i>	<i>say / suggest</i>
	Telic	<i>to be drunk / aggressive / disgusting / nervous sentimental / happy</i>	<i>to be drunk / aggressive / disgusting / nervous sentimental / happy</i>
	Agentive	<i>being in a borderline state with the set of the controversial behavioural models</i>	<i>being in a borderline state with the set of the controversial behavioural models</i>

8.4.4.1 Treatment of the MoSC and the CoNS of *slur* in the TT

The analysis could be considered incomplete if we did not clarify whether the MoSC and the CoNS were kept or lost in translation. In this connection we would like to revert to the results obtained after the identification of *slur* in the ST and TT.

Table 4. The results of Russian translations of English MoS verb *slur* with the CoNS and the percentage to the general number of the samples (122)

	Translation from ST into TT	%	MoSC	CoNS
1.	<i>nevnâtno vygovarivat' (to utter indistinctly), bormotat' (to mumble), myčat' / hrûkat' (to moo / oink)</i>	38%	+	+
2.	<i>govorit' zapletaûšimsâ âzykom (to speak in a thick voic), s trudom vygovarivat' (to pronounce with difficulty)</i>	29.5%	+	+
3.	<i>govorit' bessvâzno (to speak incoherently)</i>	5.5%	+	+
4.	<i>govorit' vsë medlennëe (to speak more slowly and slowly)</i>	2.7%	+	-
5.	<i>toroplivo dobavit' (to add hastily)</i>	2.7%	+	-
6.	<i>drebezžašij golos (a quavering voice)</i>	2.7%	+	+
7.	<i>govor (dialect or speech with the accent)</i>	2.7%	+	-
8.	<i>napevnost' govora (melodiousness of speech)</i>	2.7%	+	-
9.	<i>nevnâtno ob''âvit' (to declare indistinctly)</i>	2.7%	-	+
10.	<i>govorit' bez osobogo ubeždeniâ (to speak without special persuasion)</i>	2.7%	-	-
11.	<i>posovetovat' (to advise)</i>	2.7%	-	-
12.	<i>rassuždat' (to reason)</i>	2.7%	-	-
13.	<i>vyneŝti na obšij sud zamañčivoë predloženie (to submit for consideration a tempting offer)</i>	2.7%	-	-
	Total	100%	+86.5%	+78.4%

Table 4 presents the results of the examples' translations and the percentage of the general number of the samples. It can be seen that the MoSC is kept at 86.5 % of the examples while the CoNS in 78.4 % of the examples. The meanings of the LUs (the sequence numbers 9 – 13 of Table 4) do not contain the MoSC. The CoNS does not appear in the meanings at the sequence numbers 4, 5, 7, 8, 10 – 13.

The MoSC and the CoNS determine the division into groups: whether they were kept or lost:

- MoS verbs / derivatives / phrases, keeping the same CoNS;
- MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one;
- MoS verbs / derivatives / phrases, not keeping the CoNS;
- VoS, not keeping the MoSC or the CoNS;
- Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS.

The LUs used to translate *slur* were allocated in compliance with these subgroups. This subdivision is presented in Table 5.

Table 5. The results of Russian translations of English verb *slur*
(keeping or losing the MoSC, the CoNS, obtaining the new semantic features)

	Variant	Example from TT	Percentage	MoSC	CoNS
1.	MoS verbs, keeping the same CoNS	<i>govorit' zapletaûšimsâ âzykom (to speak in a thick voice), s trudom vygozarivat' (to pronounce with difficulty)</i>	29.5 %	89.2 %	78.4 %
2.	MoS verbs, not keeping the same CoNS but adopting another one	<i>nevnâtno vygozarivat' (to utter indistinctly), bormotat' (to mutter), myčat' / hrûkat' (moo/oink,; gozarit' bessvâzno (to speak incoherently), drebezžašij golos (a quavering voice), nevnâtno ob''âvit' (to declare indistinctly)</i>	48.9 %		
3.	MoS verbs, not keeping the CoNS	<i>govorit' vsë medlennee (to speak more slowly and slowly), toroplivo dobavit' (to add hastily), govor (dialect or speech</i>	10.8 %		

		<i>with the accent), napevnost' govora (melodiousness of speech)</i>			
4.	VoS, not keeping the MoSC or the CoNS	<i>govorit' bez osobogo ubeždeniâ (to speak without special persuasion)</i>	2.7 %		
5.	Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS	<i>posovetovat' (to advise), rassuždat' (to reason), vynesti na obšij sud zamačivoie predloženie (to submit for consideration a tempting offer)</i>	8.1 %		

The most numerous group of verbs in the TT is group 2 – 48.9 %. The second largest number belongs to group 1 – 29.5 %. Group 3 presents 10.8 %, while group 4 is the smallest – 2.7 %. Group 5 has a result of 8.1 %. The MoSC and the CoNS are mainly kept in translations of *slur*: MoSC is preserved in 89.2 %, CoNS – in 78.4 % of the samples as displayed in Table 5.

8.4.5 Evaluation of the translations of *slur* in terms of equivalence

The results presented in Table 5 can be appraised in terms of equivalence (Kade 1968, Hann 1992):

- group 1 – type *one-to-one equivalence*;
- group 2 – type *one-to-many equivalence*;
- group 3 – type *one-to-part of one equivalence* (with the MoSC);
- group 4 – type *one-to-part-of-one equivalence* (without the MoSC);
- group 5 – type *nil equivalence*.

8.4.5.1 Translations of *slur* that can be referred to type 1 – one-to-one equivalence

Regarding *one-to-one equivalence* it is interesting to note that besides keeping the MoSC and the CoNS of the ST, the translation often adopted additional features in the TT. For example, the negative feature *anger* was added in the translation of sample (21). This negative feature is assigned to the character by the narrator.¹²⁶ The narrator comments on the speech and emotions of the drunken protagonists who *scolded hatefully* (21 c):

(21 a) ST (Eng.): “ ‘Bastard!’ *slurred* Shazzer.” (*Bridget Jones: The Edge of Reason*. Filding, H.)

(21 b) TT (Rus.): – СВОЛОЧЬ! – *заплетающимся языком выругалась* Шерон.

(21 c) Our back-translation of (21 b): ‘Swine!’ *scolded* Sharon *hatefully in a thick voice*.

It would be unfair to affirm that this feature (*anger*) belongs only to the TT. In the ST the anger of the protagonist is described in the direct speech (‘*Bastard!*’) as it seems absolutely impossible to abuse somebody not in a scolding but in a tender manner, not hatefully but lovingly. However, in the original text the author describes only the physical characteristic of the speech: *slurring*.

8.4.5.2 Translations of *slur* that can be referred to type 2 – one-to-many equivalence

The other group of translations, the verbs that keep the MoSC and do not keep the same CoNS, but adopt another one (*nevnâtno vygovarivat’ (to utter indistinctly); bormotat’ (to mutter); myčat’/hrûkat’ (moo/oink); govorit’ bessvâzno (to speak incoherently); drebezžasij golos (a quavering voice); nevnâtno ob’’âvit’ (to declare indistinctly)*) can be labelled as *one-to-many equivalence*. Of course, they have the common feature *indistinctly*. But their other characteristics differ from those of *slur*. For example, *slur* does not have the metaphoric transfer, and *moo* has. The translator used the metaphoric transfer to emphasize that the protagonist cannot speak normally as s/he is drunk and has no ability to produce the standard speech act:

¹²⁶ The term *narrator* ‘designates the inner-textual (textually encoded) speech position from which the current narrative discourse originates and from which references the entities, actions and events that this discourse is about are being made’ (Margolin 2014).

(22 a) ST (Eng.): “So we ate the pizza and had a bottle of wine and a few more cigarettes and some more Scotch and then he restarted trying to kiss me and I *slurred* ‘No, no, we mushn't,’ at which point he went all funny and started muttering, ‘Oh, Chrisd. Oh, Chrisd.’ ” (*Bridget Jones's Diary*. Fielding, H.).

(22 b) TT (Rus.): Ну, мы съели пиццу и выпили бутылку вина, и выкурили еще несколько сигарет, а потом кирнули виски и он снова начал целовать меня, но я *промычала*: – Нет, нет, не надо, – после чего он весь как-то сник и принялся бормотать, – О, Господи Иисусе. О, Господи Иисусе.

(22 c) Our back-translation of (22 b): So we ate the pizza and had a bottle of wine and a few more cigarettes, then boozed some more whisky and then he started to kiss me again, but I *mooed* ‘No, no, we musn't,’ at which point he went all funny and started muttering, ‘Oh, Christ. Oh, Christ.’

On the one hand, the use of the *metaphoric transfer* can be estimated as a gain in translation; it supplements the new nuances to the protagonist’s speech. On the other hand, the translation has one essential loss: the peculiarities presented in the direct speech – *mushn't* [mʌʃnt], *Chrisd* [kraɪsd] – are not taken into account.

8.4.5.3 Translations of *slur* that can be referred to type 3 – one-to-part-of-one equivalence (with the MoSC)

In the present research the characteristics of *one-to-part-of-one equivalence* is connected with the MoSC that is kept and the CoNS that is lost. The verb *to slur* is interpreted as follows – *govorit' vsë medlennee* (to speak more slowly and slowly); *toroplivo dobavit'* (to add hastily); *govor* (dialect or speech with the accent); *napevnost' govora* (melodiousness of speech). There appeared the new meanings regarding: the tempo – *speak more slowly* (slow) and *add hastily* (fast), the manner of pronouncing – *speech with the accent* (dialect) and *melodiousness of speech* (timbre). These new meanings indicate that there are several additions in translation. The CoNS (*indistinctness*) is lost though; the protagonist can speak slower or faster, with an accent or just melodiously but

absolutely *distinctly*. Another essential feature, *being drunk*, disappears. There is no sign of alcohol even beside the protagonist.¹²⁷

(23 a) ST (Eng.): “ ‘Or you?’ – he *slurred* that *over* – ‘or me? Why not me?’ ” (*The Sun Also Rises*. Hemingway, E.)

(23 b) TT (Rus.): – Или с тобой? – Он *поперхнулся и торопливо прибавил*: – Или со мной? Почему не со мной?

(23 c) Our back-translation of (23 b): ‘Or with you?’ – he *choked* and *add hastily* – ‘or with me? Why not with me?’

It is the narrator who describes *how* the act of speaking is carried out. In this context *choked* means *to have a fit of coughing from something getting into the trachea* (Dahl’s Dictionary).

8.4.5.4 Translations of *slur* that can be referred to type 4 – one-to-part-of-one equivalence (without the MoSC)

One more type of *one-to-part-of-one equivalence* is the case without the MoSC. Although the component of speaking is kept (e.g. *govorit’ bez osobogo ubeždeniâ* – *to speak without special persuasion*), the CoNS as well as the MoSC is lost. *To speak without special persuasion* mainly describes *what* to say but not *how* to say (MoS). Though the MoSC is not present this phrase describes the external feature of the speaking act. When people *speak without special persuasion* it means that their speech is not emotional – the tempo is slow rather than fast, the volume is quiet rather than loud, and the protagonist is relaxed.

The type of *one-to-part-of-one equivalence* without the MoSC is less productive (2.7 %) than that with the MoSC (10.8 %) and, for this reason, there is more complexity in reaching equivalence in translation.

8.4.5.5 Translations of *slur* that can be referred to type 5 – nil equivalence

¹²⁷ Nevertheless, we would like to appeal to the facts that this characteristic is dominating and is presented in the majority of the samples.

The type of equivalence that is estimated as *nil equivalence* is a special type as reaching equivalence is rather complicated. For instance, *slur* was translated as *posovetovat'* (*to advise*); *rassuždat'* (*to reason*); *vynesti na obščij sud zamaščivoe predloženie* (*to submit for consideration a tempting offer*). On the one hand, there is nothing in common between the MoSC, the CoNS or semantic features peculiar to *slur*. On the other hand, the pragmatic meaning of, for instance, *to submit for consideration a tempting offer* in the TT is close to *slur* in the ST. Everything depicts the scene of the party or just the celebration of something – one more jug of wine; the protagonist's speech with the omitted sounds and *magniloquence*. *Magniloquence* is defined as *use of high-flown language* (ODE) and *high-flown language* – as *extravagant or pretentious in conception or intention* (CED). Due to the *chain* of explanations we draw a conclusion that sometimes the drunken person can *give advice, reason*, her / his speech is *magniloquent*, and s/he is very talkative. It is a generally known fact that wine loosens the tongue. The protagonist's *magniloquence* is showed in the TT; it is a gain in translation:

(24 a) ST (Eng.): “But he made an effort. ‘Hey, lads,’ he *slurred*, ‘ ‘ve got ‘nother jug coolin' in the water trough down in the forge, what d'you say?’ ”

(*Lords and Ladies*. Pratchett, T.)

(24 b) TT (Rus.): Однако собравшись с силами, он все же *вынес на общий суд заманчивое предложение*: – Эй, ребята, у меня в кузнице охлаждается в корыте еще один кувшин. Ну, что скажете?

(24 c) Our back-translation of (24 b): But he made an effort and *submitted for consideration a tempting offer* ‘Hey, lads, I have got another jug cooling in the trough.’

There is also the loss in translation. Instead of omitting (‘*nother; coolin'*’) or reducing (‘*ve got; what d'you*’) of the sounds to describe the features of the drunken speaker's speech as it was done in the ST (24 a), the translator uses the full form of the words (24 b/c).

It is necessary to distinguish the equivalence established by formal characteristics from that established by pragmatic characteristics. Pragmatic characteristics can be found and proved only in the context. In accordance with the formal features *to submit for consideration a tempting offer* has *nil equivalence* in relation to *slur*. Comparing the pragmatic meanings of ST and TT we can affirm their similarity.

8.4.6 Concluding remarks

The examples we have analysed allow us to make several observations concerning the translation of *slur* and to reach some conclusions. As a result, we can suggest a final definition of *to slur*, the descriptions of the equivalence types and the analysis of what was kept, lost or adopted in translation of *to slur* into Russian.

The first result is the final definition of the verb *to slur*. It is the result of several refinements after examining the definitions given in the dictionaries, after analysing the samples in the monolingual and bilingual corpora and comparing equivalences in the ST and TT. The verb *slur* can be defined as *representing the act of saying (and sometimes suggesting) something slowly or hastily in a thick or quavering voice with slipshod boorish pronunciation, pronouncing indistinctly due to the sounds' combining, reducing or omitting and with the purpose to be aggressive / disgusting / sentimental / happy and drunk hereupon being in a borderline state with the set of the controversial behavioural models and possessing mainly negative connotation.*

The second result is the adaptation of the types of equivalence (*one-to-one; one-to-many; one-to-part-of-one; nil*) to the variants of keeping – losing – adopting of semantic features in samples with *slur* (ST – TT).

- *MoS verbs / derivates / phrases, keeping the same CoNS* correlate with *one-to-one equivalence* type and it is the second most numerous group of verbs in the TT: 29.5 %. Translators have maintained the main physical features of *slur*: *indistinctly* (sample 21 b / c; 2, 7, 14, 15 b) and added several details (e.g. *s trudom (with difficulty)* (RNC) and the negative connotation.

- *MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one* is a counterpart of *one-to-many equivalence*. It is the most numerous group – 48.9 %. The same CoNS is lost in translation though the feature *indistinctly* is kept (15 a); its substitutions are the metaphoric transfer *moo/oink*, (Fragment 2, sample 20 b / c), (22 b / c) and the physical features associated with the timbre (e.g. *a quavering voice* – Fragment 3, sample 6) and with the work of

the organs of speech (e.g. *bormotat'* (*mumble*), *govorit' bessvâzno* (*to speak incoherently*); 17 a, b).

- *MoS verbs / derivatives / phrases, not keeping the CoNS* relates to *one-to-part-of-one equivalence*, and the quantity of the samples is 10.8 % of the general number of the samples. The physical characteristic *indistinctly* is lost but the accidental feature *distinctly* (samples with the Direct Speech) was adopted. There appeared the new meanings regarding: the tempo – *slowly* (Fragment 3, sample 11) and *fast* (23 b / c), the manner of pronouncing – *speech with the accent* (dialect) and the timbre – *melodiousness of speech* (*Gone with the Wind*. Mitchell, M. – RNC). These new meanings indicate that there are several gains in translation.

- The group *VoS / derivatives / phrases, not keeping the MoSC or the CoNS* relates to *one-to-part-of-one equivalence*. The amount of samples is 2.7 %. The MoSC and the CoNS are lost, although the component of speaking is kept. It describes *what* to say but not *how* to say (*Ender spoke without special persuasion*. *Xenocide*. Card, O. S. – ABBYY Lingvo)

- *Other verbs (not VoS) / LUs, not keeping the MoSC or the CoNS* correlates with *nil equivalence* – 8.1 %. Russian verb *rassuždat'* (*to reason*) has nothing in common with the English verb *to slur* (Fragment 5, sample 19). Not only the MoSC and the CoNS are lost but the roles of the Qualia Structure were changed. For example, the Russian translations *vynesti na obšij sud zamančivoje predloženie* (*to submit for consideration a tempting offer*) (Fragment 5, sample 4) and *posovetovat'* (*to advise*) (Fragment 5, sample 18) show even lesser degree of equivalence in relation to *slur*; the Formal role has changed its initial sense from *say* to *suggest*.

The third result of our analysis is the finding that in translation from the ST to the TT the verb *to slur* mainly keeps the MoSC (86.5 %) and the CoNS (78.4 %) either both in a sample or one of them. Table 5 illustrates the regular occurrence; the MoSC mainly coexists with the CoNS in a sample. In addition, *to slur* gains some transformations that lead to the loss of the MoSC and the CoNS (for example, *speaking without special*

persuasion, to advise, to reason, to submit for consideration a tempting offer). However, we can conclude that the pragmatic mechanism of the context sometimes re-establishes the meaning of the verb in the ST and set up the equivalence of the higher degree with more similarity between two LUs that seem to have different senses. In this case as well as in the case of equivalence type *one-to-many* (*to slur – to utter indistinctly; mutter; moo/oink; to speak incoherently; a quavering voice; to declare indistinctly*) we can talk about gains in translation.

Chapter 9

“The stammer was a way of telling the world that he was not like others, a way of expressing his singularity.”
(Ted Morgan)¹²⁸

CASE STUDY 9, *STAMMER* vs. *STUTTER*

9.1 Introduction

The study shows that the verbs *stammer* and *stutter* have a similar semantic structure. In general, *stammer* and *stutter* report on a speech imperfection that involves the occurrence of unexpected pauses and sound repetitions in the speech flow. This imperfection can be of different natures: permanent and temporary. Permanent imperfection (inherited or obtained) arises every time a person speaks. Temporary imperfection appears in speech only sometimes, when a person is in a special psychologic state: fear, nervousness etc. *Stammering / stuttering* can be also a result of imitation.¹²⁹ People use it for several reasons; to imitate the speech of persons they admire or just to attract attention. Quite possibly, it is used even to detract attention according to the ironic statement of Peter Ustinov: “I’m convinced there’s a small room in the attic of the Foreign Office where future diplomats are taught *to stammer*.”

The analysis of the dictionary entries, mono-and bilingual corpora will clarify these specifications.

So, we are going to proceed in *three stages* when analysing *stammer / stutter*:

- first, an examination of the dictionary entries and the definition of the main

¹²⁸ https://www.brainyquote.com/quotes/ted_morgan_116193?src=t_stammer

¹²⁹ <http://www.stutteringhelp.org/famouspeople>

semantic features of *stammer* / *stutter* is carried out;

- next, a study of the corpora to be convinced that these features belong to the verb under study in the corpora as well, and that possibly there are more semantic features that have not been discovered in the dictionaries;
- finally, a comparison of the samples in the ST and TT is carried out in order to research the gains and losses in the translation process.

9.2 Analysis of the semantic features of *stammer* / *stutter* obtained from the dictionary entries

9.2.1 Information in the dictionaries

Dictionaries suggest the descriptions of the verbs, explaining their meaning one by way of another. For example, OALDCE defines the meaning of the verb *stammer*: *to speak with difficulty, repeating sounds or words and often stopping, before saying things correctly*; syn. – *stutter*. The same dictionary suggests practically the same definition of *stutter* and offers the verb *stammer* as a single synonym of the verb – *to have difficulty of speaking because you cannot stop yourself from repeating the first sound of some words several times*.

LDCE slightly expands the meaning of the verbs adding new features: *stammer* – *to speak with a lot of pauses and repeated sounds, either because you have a speech problem, or because you are nervous, excited etc.*, *stutter* – *to speak with difficulty because you cannot stop yourself from repeating the first consonant of some words*. The description of *stutter* given in M-WD is *the spasmodic repetition or prolongation of vocal sounds*. The characteristic of pragmatic sphere, (*excitement*) is connected with *stammer*; the physical feature (*rhythmic peculiarities*) relates to *stutter*.

It seems relevant to ask if there are more differences between these two synonymic verbs. In response to this question, we can presume that either dictionary definitions are complete and sufficient, or definitions are deficient. In the former case, translators can easily use both verbs in the same meaning, in the latter case, it becomes necessary to distinguish between them.

To begin with, we shall analyse the information already available from the dictionaries. Regarding the physical parameters, *stammer* and *stutter* have the dominating sign of speech interruption (tempo-rhythmic disorder) and are called non-standard speech. The producer of a non-standard speech act repeats the first sound of the words or the whole word or speaks with many pauses. The difference between *stammer* and *stutter* (according to the dictionaries) is that in *stammer* it is not specified which sound is repeated, and the speech can also contain pauses, whereas in *stutter* it is designated that the first sound is repeated. Concerning the reasons for a *stammering* / *stuttering* presence in speech, the dictionaries represent the idea of a speaker's unstable emotional state: s/he is frightened, nervous or excited.

It is also essential to mention that we distinguish the verbs whose semantics contain the information on the *permanent defect* (PD) and *temporary defect* (TD). Speaking of the PD we mean that the speech imperfection declared itself since a person's birth or resulted from a disease and is attached to the speech constantly¹³⁰. TD occurs in the speech from time to time and mainly depends on the speaker's emotional state.

The examination of the dictionaries that is in the first stage gives the following description of *stammer* / *stutter*: *to speak with difficulty with a lot of pauses and repeated sounds either because of speech problem, or because of nervousness, excitement etc.*

9.2.2 Distribution of the semantic features of *stammer* / *stutter* (dictionaries) in accordance with the roles of the Qualia Structure

The semantic features of *stammer* / *stutter* are located in four roles of the Qualia Structure (Constitutive, Formal, Telic and Agentive). The Constitutive role contains the physical parameter of *stammer* / *stutter*: non-standard speech. The specifications of non-

¹³⁰ In Encyclopaedia Britannica three forms of *stuttering* are described: *developmental*, *neurogenic*, and *psychogenic*. *Developmental stuttering* occurs in young children because of the language skills lacking when they cannot "express themselves through speech"; *neurogenic stuttering* deals with "abnormalities between the brain and muscles controlling speech as a result of brain trauma"; *psychogenic stuttering* is associated with individuals with "severe emotional trauma or a history of psychiatric illness".

standard parameters are *spasmodic repetition of sounds or words, prolongation of vocal sounds, unexpected pauses*.¹³¹

The Formal role presents the main property of *stammer / stutter: to say*. The Telic role has the feature *excitedly* with specifications *nervousness, fear, anger*. They all are of negative connotation. The verb's initial sense (Agentive role) is not specified. The Corpus will most probably fill this gap.

Table 1 illustrates the semantic features of *stammer / stutter* distributed as provided by the four roles of the Qualia Structure:

Table 1. The Qualia Structure – analysis 1 of the English MoS verbs
stammer / stutter

Part of GLM Structure	Roles	Verbs' Meanings (Dictionaries)
Qualia Structure	Constitutive	<i>speech defects: repetition of sounds or words prolongation of vocal sounds unexpected pauses</i>
	Formal	<i>say</i>
	Telic	<i>excitedly negative connotation</i>
	Agentive	-

9.3 Analysis of the semantic features of *stammer / stutter* obtained from the monolingual corpora

9.3.1 Semantic features of *stammer / stutter* in the monolingual corpora

After the analysis of the samples of monolingual corpora (105), we found that the semantic features were changed. The semantic features of *stammer / stutter* corroborate with the following specifications:

- *presence of defects: a) repetition of initial sounds or words – a-actually;*

¹³¹ In comparison with the features of the other verbs under study, the physical characteristics of *stammer / stutter* are unique: they belong to only these verbs.

m-manners; m-m-mummy / because ... because; if ... if; I ... I (RNC); b) *tempo rhythmic imperfection (non-standard pausation) – May I, er, join you?; “Um,” I stutter; Ah, er–er–er* (RNC);

- *excitement – before the floating feeling overcame; taut with anxiety¹³²; a sigh of relief; to stammer when he was under pressure; paralyzed with fright* (RNC);
- *negative connotation – In her fright she had begun to stutter* (RNC); *stammer with nervousness; you stutter when you lie* (Glosbe).

9.3.2 Frequency of usage of semantic and pragmatic features of *stammer / stutter*

In accordance with the frequency of usage, the features were distributed as follows:

- *presence of parameters of non-standard speech: – 37 samples;*
- *excitedly – 27 samples;*
- *negative connotation – 25 samples.*

It is evident that the most frequent characteristic of *stammer / stutter* is *presence of parameters of non-standard speech* (37 samples).

9.3.2.1 Semantic features of *stammer / stutter*: presence of parameters of non-standard speech

One of the *stammering / stuttering* features is the tendency to repeat the initial sounds of words, both vowels and consonants.

- (1) “ ‘I - I - I can speak’ – he *stammered*, as he crept back to his chair, and turned a threatening, though a feeble, look upon him.” (*Martin Chuzzlewit*. Dickens, C.)
- (2) “His manner made her *stammer* ‘Haven't you any m-manners?’ (BNC)
- (3) “Amanda, paralyzed with fright, managed to *stutter* ‘My m-m-mummy likes them’ ” (*Matilda*, Roald Dahl)

Comparing *stammer* and *stutter* in terms of physical parameters we found out that *stammer* denominates the speech with the repetition of consonants (1) and vowels (2) in

¹³² Esquire. London: The National Magazine Company Ltd, 1993.

the word's initial position, while *stutter* demonstrates only the replication of consonants (3). The analysis of the samples with *stammer* and *stutter* of the monolingual corpora proves the idea of the sounds repetition depending on the verb.

Another physical parameter, *tempo rhythmic imperfection (non-standard pausation)*, characterizes rhythmically uneven speech and the breach of logical pausation (prosodic component). In order to discuss the possible distinction between *stammer* and *stutter* in this sense we refer to the samples of the Corpus.

(4) “Already, tears were beginning to glisten in her eyes. ‘N ... N ... No, Miss ... I mean, Sister.’ In her fright she had begun to *stutter*.” (*Dangerous Lady*. Cole, M.)

(5) “‘Well ...’, I *stutter*, searching for the words, ‘not in the strict sectarian sense ... I was raised, you know, as an atheist, or really as an agnostic ... God is ... I mean my ancestry is so confused ... I mean, I believe in some force, but we make our own destiny ... I’ve always been intrigued by the Catholic church, by all the colours and the candles, but I know so little about it.’ ” (BNC)

(6) “ ‘Well? Have you?’ asked Grandpa Joe. ‘I ... I really don’t know, Grandpa’, Charlie *stammered*.” (*Charlie and the Chocolate Factory*. Dahl, R.)

(7) “ ‘I wanted to tell you, because ... because ... you ought to know ... if ...’ and he began to *stammer* gazing at her troubled eyes, ‘if ... if you're going to be a darling and love me, Holly.’ ” (*In Chancery*. Galsworthy, J.)

(8) “ ‘That ... that’ Again she heard herself say, ‘that’, and then she managed to *stammer*, ‘w ... was my sister,’ before the floating feeling overcame.” (BNC)

In the course of the comparison, we noticed that the pausation is relevant to *stammer* as well as to *stutter*. However, the types of pausation are of a different nature. In the case of *stammer* it is the speech interruption inside the syntagma (alogical or spontaneous pausation) with the repetition of the same word (6), (7), (8).

In the event of *stutter*, it is the interruption of different type; it occurs strictly between syntagmas' boundaries (logical or conscious pausation) (4), (5). According to Levelt's model of speech production (Levelt 1989) there are several types of pausation including *silent* pauses¹³³ and *filled* pauses¹³⁴. In the light of the study, silent pauses can be a result of *stuttering*. The question is whether filled pauses can be treated as a *stuttering* component or hesitation phenomena. Samples (9) and (10) illustrate the idea that one of the distinctive features of *stuttering* speech is the occurrence of pausation.

(9) “ ‘May I, er, join you?’ You *stutter out* your first few words. The muscles of your larynx, taut with anxiety, cause the sweet nothings to come out in semi-castrato squeak.” (BNC)

(10) “ ‘Um,’ I *stutter*. ‘I sell ... things.’ But John gives me a wink and passes me through. I breathe a sigh of relief.” (*Pip and Flinx*. Foster, A. D.)

The emotional state of a speaker in compliance with the dictionary entry is *nervous*, *excited*. Stress conditions give rise to pausation. So filled pauses (*ur*, *um*) can be considered as both *stuttering* and hesitation nature: *the muscles of the speaker's larynx taut with anxiety* (9) and *he feels relief after the tension resulting from the situation of uncertainty* (10).

9.3.2.2 Semantic features of *stammer* / *stutter*: excitedly

The origin of *stuttering* is in the unstable emotional state of a speaker who is *nervous*, *excited* (LDCE). After examining the corpora, we discovered that there are more reasons for a speaker's agitated condition in comparison with the dictionaries. Table 2 introduces the speaker's emotional states specifying *stammer* / *stutter*.

Table 2. Emotional states of a speaker specified to *stammer* / *stutter*

Emotional States	<i>stammer</i>	<i>stutter</i>
embarrassment	2	2
fear	-	3
irritation	1	-
stress	1	-

¹³³ Silent pauses are intervals of silence in the flow of speech.

¹³⁴ Filled pauses are syllables typically consisting of a vowel as a nucleus and an optional nasal coda.

panic	-	1
excitement	6	7
nervousness	1	1
attempts to select the proper word / phrase	1	1
shock	-	1

According to Table 2, the dominant characteristic *excitedly* belongs to *stammer / stutter*. *Embarrassment, nervousness, attempts to select the proper word / phrase* also relate to both verbs. The other states are only peculiar to *stammer* (irritation, stress) or *stutter* (fear, panic, shock).

Alongside *non-standard* speech or speech imperfection the verbs' semantics encloses negative connotations. The verb *stammer* denominates the speaker's different emotional states: from confusion (11) to being under pressure (12) and being nervous (13).

- (11) Her cheeks grew crimson and she began to *stammer*. (BNC)
- (12) He always began to *stammer* when he was under pressure. (BNC)
- (13) He only wished he could grow taller and tougher and learn not to twitch and *stammer* with nervousness. (BNC)

So, the diapason of emotions represented by *stammer* is rather wide. The range of emotional breadth when described with *stutter* is also wide and seemed to be more significant. One of them is *fear*, which occurs only in the case of *stutter*:

- (14) "Amanda, paralyzed with fright, managed to *stutter* 'My m-m-mummy likes them' ". (*Matilda*, Roald Dahl)
- (15) " 'N ... N ... No, Miss ... I mean, Sister.' In her fright she had begun to *stutter*." (BNC)
- (16) "I used to *stutter* a lot in those days, I was a very frightened boy." (BNC)

Another discovered distinction is the speakers' state when *telling a lie*. We found the following samples of using *stutter* to describe the speakers' behaviour when they tell lies:

- (17) You're easily offended, jealous, clumsy and you *stutter* when you lie, but I like that. (Glosbe)

(18) Amy, you're acting really weird lately, and you're *stuttering* again, so know you're trying to cover something up. (Glosbe)

(19) When you do, your face turns bright red, you get little beads of sweat on your forehead, and if it's a really big lie, you start *stuttering* again. (Glosbe)

The third significant state that was detected when comparing *stutter* and *stammer* is *anger*.

(20) "Lytton was so enraged at these remarks, and at the favour with which they appeared to be received, that he endeavoured to *stutter* out some reply, and then, losing control of himself completely, picked up all his loose papers and strode out of the room." (*A Literary Mosaic*. Conan Doyle, A.)

All the distinctions listed above concerning the meanings of *stammer* / *stutter* are not described in the dictionaries. Of course, such components as *fear*, *state when telling a lie* and *anger* are the constituents of the defined semantic marker *excitedly*. However, being the features of *stutter*, only they can serve as the additional distinctive tool when translating from English into Russian.

9.3.2.3 Semantic feature of *stammer* / *stutter*: negative connotation

Most samples of monolingual corpora are of negative connotation. There are more samples with *stammer* / *stutter* describing unpleasant emotions: e.g. fear (3), (4), (14), (15), (16), anger (20), falsehood (17), (18), (19), negative attitude (1), (9), (12), (13).

Negative connotations defined by the dictionary entries in respect of *stammer* / *stutter* are proved in the samples from the corpora. We discovered only several samples of positive connotation, e.g. *stutter thanks*.

(21) Seb also managed to *stutter* his thanks to Christian before following Carrie to the kitchen. (Glosbe)

9.3.2.4 *Stammer* / *stutter* in Direct Speech / other samples

Another issue is the assignment of the discourse containing the verbs under study to the following groups: direct speech and other samples¹³⁵. The analysis of monolingual corpora shows that *stammer* / *stutter* occurs in the discourse of both groups. For example, the same speech impediment, *repetition of words*, is described with *stammer* (sample 22) and *stutter* (sample 23). These samples present the group of direct speech:

(22) “ ‘Forgive me, Tuan, but... but,’ he began to *stammer*.” (*Lord Jim*. Conrad, J.)

(23) He said, ‘My right-ling is over-zealous. My right-ling is – is – ’ He *stuttered* and puffed and could not speak. (Glosbe)

Another two samples with *stammer* and *stutter* illustrate the case different from direct speech:

(24) “An instant later the amazed peer was standing, blinking and *stammering*, with the great yellow stone on his shaking palm.” (*The Adventure of the Mazarin Stone*. Conan Doyle, A.)

(25) “She was hot with sudden rage and she *stuttered* until words came.” (*Gone with the Wind*. Mitchell, M.)

The percentage of *stammer* / *stutter* in these groups is presented in Table 3:

Table 3. Correlation of *stammer* and *stutter* in direct speech and other samples

Discourse Verbs	Direct Speech	Others
<i>stammer</i>	56%	44%
<i>stutter</i>	40%	60%

The results shown in Table 3 indicate that *stammer* is used in 56% of all samples with direct speech and in 44% of all samples in other cases. The verb *stutter* appears in 40% of all samples with direct speech and in 60% of all samples in other cases. The percentage was calculated in terms of 100% of the samples with *stammer* (line 1) and *stutter* (line 2). A correlation like this (Table 3) reveals that *stammer* mostly introduces the speech (e.g.

¹³⁵ *Other samples* means here the examples different from samples with direct speech

Charlie stammered (sample 6), *he began to stammer* (sample 7)), while *stutter* presents the speech situation (*paralyzed with fright, managed to stutter* (sample 3), *in her fright she had begun to stutter* (sample 4)). On this basis, we would say that *stutter* is more pragmatic. Leech supposes that the object of pragmatic study is “the research of the meaning regarding its relationship to the speech situation and general conditions of the language communicative employment ... It is the main distinction of pragmatics and semantics” (Leech 1983: 13). The semantic meaning seems to be speech situation-independent, and because of this meaning, various communicative senses, generated by different speech situations, occur.

9.3.3 Distribution of the semantic features of *stammer* / *stutter* (monolingual corpora) in accordance with the roles of the Qualia Structure

The semantic meanings of the verbs *stammer* / *stutter* have agreements and differences. The Constitutive role representing physical-acoustic parameters defines the act: *the presence of speech imperfection*. The Formal role shows how the verbs at study, *verbs of speaking*, differ from the other verbs. The Telic role is responsible for the identification of purpose: *excitedly*, and the Agentive role describes the verbs' initial sense: *unstable emotional state* mainly of negative connotation.

It is essential that in spite of the tempo-rhythmic disorder of the speech the information is understandable to the listener and the CoNS does not prevent it. The speaker's motivation is not to conceal information but to share it with the listener. The only problem is the presence of imperfections in the speech and the extremely nervous state of the speaker. The listener estimates the act of communication as follows: *she managed to stammer, it made her stammer, he began to stutter, he stutters, searching for the words etc.* Interestingly, in some samples the inconvenience is experienced by the listener of hesitant speech while in the others, *confusion, being under pressure, twitching* are felt by the speech producer.

9.3.4 Summary of the definition of *stammer* / *stutter* obtained from the monolingual corpora

According to the roles of the Qualia Structure, a *stammering* person can be defined as representing the speaking act with the presence of defects expressing excitement and being in an unstable emotion state. Table 4 shows the semantic features of *stammer*:

Table 4. The Qualia Structure – analysis 2 of the English MoS verb *stammer*

Part of GLM Structure	Roles	Verb's Meaning (Monolingual corpora)
Qualia Structure	Constitutive	<i>presence of speech imperfections</i>
	Formal	<i>say</i>
	Telic	<i>excitedly</i>
	Agentive	<i>unstable emotional state</i>

On the face of it, *stutter* has the same meanings: a speaker *stutters* producing speech imperfections, expressing excitement and being in unstable emotion state.

Table 5. The Qualia Structure – analysis 2 of the English MoS verb *stutter*

Part of GLM Structure	Roles	Verb's Meaning (Monolingual corpora)
Qualia Structure	Constitutive	<i>presence of speech imperfections</i>
	Formal	<i>say</i>
	Telic	<i>excitedly</i>
	Agentive	<i>unstable emotional state</i>

However, some differences are clarified; the differences concern the Constitutive and Telic roles. The Constitutive role presents the *repetition of vowels and consonants* in the case of *stammer* and *repetition of consonants* in the event of *stutter*; it also shows that for

stammer the *speech interruption*¹³⁶ occurs *inside syntagmas* while *stutter* demonstrates *speech interruption between syntagmas*; the pauses are filled.

The semantic feature *excitedly*, specified in the Telic role, also has distinctions; the emotions that a protagonist feels. A *stammering* person feels *irritation* and is *under stress* and a *stuttering* person feels *fear, panic, shock, anger*.

Table 6. The Qualia Structure – analysis 3 of the English MoS verbs *stammer* / *stutter*

Part of GLM Structure	Roles	Verb's Meaning (<i>stammer</i>) (Monolingual corpora)	Verb's Meaning (<i>stutter</i>) (Monolingual corpora)
Qualia	Constitutive	<i>presence of speech imperfections:</i> <i>repetition of vowels and consonants in the words</i> <i>speech interruption inside syntagmas</i>	<i>presence of speech imperfections:</i> <i>repetition of consonants in the words</i> <i>speech interruption between syntagmas</i> <i>filled pauses</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>excitedly:</i> <i>irritation</i> <i>stress</i> <i>negative connotation</i>	<i>excitedly:</i> <i>fear</i> <i>panic</i> <i>shock</i> <i>falsehood</i> <i>anger</i> <i>negative / positive connotations</i>
	Agentive	<i>unstable emotional state</i>	<i>unstable emotional state</i>

¹³⁶ *Speech interruption* of this kind looks like a *pausation* that can be unfilled and filled.

9.4 Comparison and analysis of the semantic features of *stammer / stutter* obtained from the bilingual corpora (source texts – target texts)

In the third stage the samples in the ST and TT were compared and analysed. For this purpose, parallel English-Russian corpora are used. The gains and losses of the verbs' meanings in translation were revealed in the analysis. The identification of the LUs in both languages in the first step, detected the numerous translations of *stammer / stutter*.

9.4.1 Identification of *stammer / stutter* in the source and target texts

In the case of the verbs *stammer / stutter* the analysis of the corpora (105 samples) revealed that these verbs are not always translated into Russian as it is defined in the English-Russian dictionaries: *zaikat'sâ* – (*stammer / stutter*). It is relevant to note that this variant of translation is the only one! Curious considering the variants of translations we discovered! The translations are: *zaikat'sâ* (*to stammer / stutter: speech interruption, mostly permanent defect (PD)*), *zaikanie* (*a noun, stammering / stuttering, a derivative of zaikat'sâ*), *zapinat'sâ* (*speech interruption, mostly temporary defect (TD): to stumble*), *govorit' zapinaâs'* (*to say stumbling*), *v velikom užase* (*horror-stricken*), *toroplivo poâsnât'* (*to explain hurriedly*), *smușat'sâ* (*to be confused*), *bormotat'* (*to mutter*), *učit'sâ proiznosit'* (*to learn to pronounce*), *mâmlit'* (*to mumble*), *lepetat' / lopotat'* (*to prattle*), *prișëptyvat' ot volneniâ* (*to lisp slightly with excitement*), *promolvit'* (*to utter*), *povtorit'* (*to repeat*), *ne vymolvit' ni slova* (*not to utter a word*), *otvernut'sâ* (*to turn aside*), *progovorit' zaikaâs'* (*to say stammering / stuttering*), *izvinit'sâ* (*to apologize*), *kosnoâzyčnyj* (*speaking thickly*), *zapinka* (*a moment's hesitation*), *vscričat'* (*to exclaim*), *proiznosit' neuverenno* (*to pronounce hesitating*), *uhmyl'nut'sâ* (*to grin*), *putat'sâ* (*to get confused*), *proșeptat'* (*whisper*), *skazat' vpolgolosa* (*say in an undertone, quietly*), *kričat'* (*to shout*), *edva vygovorit'* (*hardly pronounce*), *plesti* (*to babble on*). In total 29 various LUs and collocations were found. Some of them (close synonyms) were merged into the same group as they have very similar meanings. For instance, *zaikat'sya* (*to stammer / stutter*) were associated with *to stumble*, *to say stumbling*, *stammering*; or *bormotat'* (*to mutter*) is very similar to *mâmlit'* (*to mumble*), *lepetat' / lopotat'* (*to prattle*), *plesti* (*to babble on*). At length we have selected 6 groups of the LUs: *zaikat'sâ* (*to stammer /*

stutter); *mâmlit'* (to mumble); *smušat'sâ* (to be confused); *vskričat'* (to exclaim); *prošeptat'* (whisper); *uhmyl'nut'sâ* (to grin).

9.4.2 Comparison of the semantic features of *stammer / stutter* in the source texts and target texts

The second step is the comparison of the semantic features of *stammer / stutter* in the ST and the TT. We referred to the explanatory dictionaries (Ru-Ru) in order to correlate their semantic features in the ST with the features of the LUs in the TT and found the following explanations:

- *zaikat'sâ* (to stammer / stutter) means to *speak with difficulty, stammering and involuntarily repeating the same sounds* (CDCRL);
- *mâmlit'* (to mumble) is the action when a character *speaks slowly, indistinctly and listlessly* (Ozhegov & Shvedova's Dictionary);
- *smušat'sâ* (to be confused) is explained as *feeling awkwardness, shyness, confusion* (CDCRL);
- *vskričat'* (to exclaim) means to *say something loudly and excitedly; to exclaim* (Ozhegov & Shvedova's Dictionary);
- *prošeptat'* (whisper) names the action when the protagonist *speaks quietly* (Dahl's Dictionary);
- *uhmyl'nut'sâ* (to grin) has the meaning to *smile, usually smugly, derisively, gloatingly or with disbelief* (CRED).

9.4.3 Distribution of the semantic features of *stammer / stutter* (source texts and target texts) in accordance with the roles of the Qualia Structure

The received features were processed in order to distribute them in accordance with the roles of the Qualia Structure (Constitutive, Formal, Telic, Agentive).

9.4.3.1 Distribution of the semantic features of *stammer / stutter* in the ST and TT (Constitutive role)

The physical properties of *stammer / stutter* are presented in the Constitutive role. In the ST the characteristics *presence of speech imperfections or the non-standard speech parameters (tempo rhythmic disorder of speech)* were highlighted. The features in the TT

look as follows: the characteristic *presence of speech imperfections (tempo rhythmic disorder)* was kept and supplemented with *indistinctly*; the new physical features associated with *volume (loudly / quietly)* were obtained.

In this study, we have one more aim alongside the others; to clarify the difference between *stammer* and *stutter*. Regarding the physical features, this distinction is also evident in the TT. The samples were subdivided into those with *stammer* and *stutter*. Table 7 shows the information on the verbs' physical features got from the TT¹³⁷:

Table 7. Correlation of the verbs used to translate *stammer* and *stutter* (physical features in the TT)

Verbs	Verbs used to translate <i>stammer</i> (of 65 s.)	Verbs used to translate <i>stutter</i> (of 40 s.)
Physical features		
<i>tempo rhythmic disorder</i>	43%	62%
<i>indistinctness</i>	40%	20%
<i>volume: quietly</i>	4.6%	2.5%
<i>volume: loudly</i>	3.1%	-
<i>tempo: fast</i>	1.5%	-

The results shown in Table 7 indicate that *tempo rhythmic disorder* is used in 43% of samples with *stammer* and in 62% of samples with *stutter*. The feature *indistinctly* is more frequent in the samples with *stammer* – 40%; in the case of *stutter* it appears in 20 % of samples. *Stammer* is ‘quieter’ than *stutter* (4.6 % and 2.5% respectively). The samples with the physical features *loudly* (e.g. *shout, exclaim*) as well as *fast* are not so numerous (3.1% and 1.5% respectively) and occur only in samples with *stammer* in the TT.

The verb *to stutter* and its translations in the TT *zaikat'sâ / zapinat'sâ* (*to stutter / to stumble*) are used more often than the verb *to stammer* to describe the feature *tempo rhythmic disorder* (62% – 43%). However, the description of another physical feature, *indistinctness*, occurs more frequently in the samples with *stammer* and its translations in the TT than with *stutter*: 40% – 20% correspondingly. Regarding the feature *indistinctly*

¹³⁷ As the number of samples is different (65 / 40) we present the results in percentage terms.

these LUs have the same translations in the TT: *bormotat* ' (to mutter), *lepetat* ' (to prattle), *mâmlit* ' (to mumble). Samples of Fragment 1 illustrate this idea:

Fragment 1 of the *Parallel Corpora within the Russian National Corpora*
and *ABBYY Lingvo Corpora* with the verbs *to stammer / stutter*

23. But he could only <i>stammer out</i> : 'I beg pardon – mademoiselle and everyone here –'	23. Но он только мог <i>пробормотать (mutter)</i> : – Прощения просим... у барышни и у всей честной компании...
103. She struggled against him and <i>stuttered</i> : 'I tell you no!	103. Служанка отбивалась и <i>бормотала (muttered)</i> : – Говорю вам: нет и нет!..
60. Ah, er--er--er,' he <i>stammered</i> , 'damn my soul!' ... and nothing could stop him.	60. «А ва-ва-ва-ва-ва, – <i>ленемал (prattled)</i> он, – пропадай моя голова!» ... и хоть на стену!
96. 'Lo-ok out! lo-ok out!' the exhausted horseman articulated with effort, in a sort of <i>stutter</i> : 'lo-ok out, friend!'	96. «Бе-е-ги, бе-е-ги! – с усилием, словно косноязычный, <i>заленемал (prattled)</i> замиравший охотник, – родимый, береги!»
33. 'Well, I don't know,' <i>stammered</i> Brass, who perhaps had his reasons for wishing to show as fair as possible in the eyes of the notary.	33. – Не знаю, право, как и быть, – <i>промямлил (mumbled)</i> Brass, но у него, вероятно, имелись причины, в силу которых он желал предстать перед нотариусом в наиболее выгодном свете.
92. 'Um, well, working at Runway has been a really great learning experience,' I heard myself <i>stutter</i> . 'It's a job, a million girls would die for, of course.'	92. – Э... конечно, работа в «Подиуме» – это уникальная возможность набраться опыта, – <i>промямлила (mumbled)</i> я, – за такую работу миллионы девушек готовы на что угодно.

One more specification distinguishes *stammer* from *stutter* in the TT: only *stammer* is interpreted as a collocation (14 samples). We found the following collocations:

- *zaikaâs* ', *skazal (said stammering)*;
- *zapinayas* ', *skazal / sprosil / otvetil (said / asked / answered stammering)*;
- *zapinaâs* ' / *zaikaâs* ' *bormotal (muttered stumbling / stammering)*.

It is interesting to note that the collocation *zapinaâs' / zaikaâs' bormotal* (*muttered stumbling / stammering*) contains two features of speech imperfection in one sample: *tempo rhythmic disorder* and *indistinctness*.

Fragment 2 of the *ABBY Lingvo Corpora* presents the samples with collocations listed above:

41. 'What makes you say a ridiculous thing like that?' Luke <i>stammered</i> .	41. – Что за чепуху вы несете? С какой стати? – <i>запинаясь, спросил</i> Люк (Luke <i>asked stammering</i>).
56. 'You said,' at length she <i>stammered</i> forth, 'that I was the daughter of your slaughtered brother?'	56. – Ты говорил, – наконец, <i>заикаясь, вымолвила</i> она (she <i>said stammering</i>), – что я дочь твоего убитого брата?

It is also important to make a distinction between *zaikat'sâ* (*stammer / stutter*) and *zapinat'sâ* (*stammer / stumble*). In the Russian linguistic picture of the world, the LUs *zaikat'sâ* (*to stammer / to stutter*) and *zapinat'sâ* (*to stammer / to stumble*) have a similar but not the same meaning that is described in the explanatory dictionaries. The LU *zaikat'sâ* (*to stammer*) means *to speak with difficulty, stammering and involuntarily repeating the same sounds* (CDCRL); *zapinat'sâ* (*to stammer / to stumble*) has the meaning *to interrupt the speech, make a pause, a stop in the speech due to difficulties in the choice of words* (CDCRL). We have to explain the agreement and difference. The similarity is in the shared physical feature: *tempo rhythmic disorder, speech interruption*; the difference is in the reason for the speech interruption. The key words here are *intentional / unintentional repeating*. For example, in sample 24 of Fragment 3, *stammering* appears *unintentionally* because of the man's weakness; the speaker of sample 28 makes a pause in his speech *intentionally*, picking the proper word. The protagonist of sample 24 produces a tempo rhythmic disorder, stammering, repeating the initial vowel; it is inside syntagma. In sample 28, a speech interruption is the pausation between the words. It is another kind of tempo rhythmic disorder: speech interruption between syntagmas. However, in comparison with sample 24 (stammering caused by feebleness) the imperfection of the captain's speech is a result of his uncertainty.

Fragment 3 of the *ABBY Lingvo Corpora*

with the verb *to stammer*

<p>24. I – I – I can speak – 'he <i>stammered</i>, as he crept back to his chair, and turned a threatening, though a feeble, look upon him.</p>	<p>24. Я... я... я могу и заговорить, – <i>заикаясь, бормотал</i> (<i>mutter stammering</i>) старик, с трудом волоча ноги к креслу и обратив на Джонаса угрожающий, хотя и потухший взгляд.</p>
<p>28. He <i>stammered</i>. 'Hon, I – we don't know where Philip is, or Jared.'</p>	<p>28.– Милая, я... мы просто не знаем, – <i>запинаясь, забормотал</i> (<i>mutter stammering</i>) капитан, – где Филип или Джаред.</p>

Being the physical features, *zaikat'sâ* (*to stammer*) / *zapinat'sâ* (*to stammer / to stumble*) lead to the pragmatic sphere. In sample 24 the man is weak and angry, he *crept back to his chair*, his look is *threatening though feeble*; sample 28 shows the uncertainty of the speaker who picks the words to be understood correctly.

The last distinction between *stammer* and *stutter* seems to be a metaphor; only the samples with *stutter* have metaphor in the TT. Fragment 4 shows it. The speaker of sample 72, Amanda, *squeezed out* the words and the protagonist of sample 84 appraises his own manner of speaking as *mooring*.

Fragment 4 of the *ABBY Lingvo Corpora*

with the verb *to stammer*

<p>72. Amanda, paralysed with fright, managed to <i>stutter</i>, 'My m-m-mummy likes them. She p-p-plaits them for me every morning.'</p>	<p>72. Аманда, помертвевшая от ужаса, смогла <i>выдавить</i> (<i>squeeze out</i>), "Моя мм-мама любит их. Она заплетает мне косы каждое утро."</p>
<p>84. 'Um,' I <i>stutter</i>. 'I sell ... things.' But John gives me a wink and passes me through. I breathe a sigh of relief.</p>	<p>84. "М-м", <i>промычал</i> (<i>moored</i>) я. "Я продаю ... всякое". Но Джон подмигнул мне и пропустил. Я облегченно вздохнул.</p>

It is interesting to note that the physical features of the Constitutive role prevail over the features of the other roles.

9.4.3.2 Distribution of the semantic features of *stammer* / *stutter* in the ST and TT (Formal role)

Regarding the Formal role that presents the main property of *stammer* / *stutter* (to produce the act of speaking – *to say*) there is a change in the TT. Sometimes protagonists are silent (*he is unable to say anything, she cannot say a word, she hasn't learnt to speak*), sometimes they move (*to turn aside*). It means that the Formal role obtains new properties: *to keep silence* and *to move*.

9.4.3.3 Distribution of the semantic features of *stammer* / *stutter* in the ST and TT (Telic role)

The Telic role kept the characteristic *excitedly* in the TT; the verbs are transformed into the other LUs or collocations with *excitement* as an inherited feature. Samples 3 and 10 of Fragment 5 illustrate this idea. People *with stammering lips* in the ST became people that are *horror stricken* in the TT; the sexiness that is attributed to a man when he *stammers* in the ST appears in a person thrown into confusion in the TT.

Fragment 5 of the *ABBY Lingvo Corpora and Glosbe*
with the verb *to stammer*

3. "Many will <i>with stammering lips</i> confess: 'Jesus, the crucified One, now risen; He is Yahweh, the Lord, the Creator, our Savior and our Judge!'"	3. Многие при этом <i>в великом ужасе</i> (<i>horror stricken</i>) воскликнут: «Иисус, распятый и воскресший - Яхве, наш Господь, Творец, Спаситель и Судья!
10. "You're so sexy when you <i>stammer</i> ." ¹³⁸	10. Ты такой сексуальный, когда <i>смущаешься</i> (<i>are confused</i>).

The translator makes equal the physical component in the ST (*stammering*) and the pragmatic component in the TT (*confusion*).

It is relevant to note that transformations of this kind occur only in the case of *stammer*. The translations of *stammer* have the pragmatic characteristic *excitedly* (27 samples): e.g.

¹³⁸ <http://glosbe.com/en/ru/stammer>

to exclaim, to explain hurriedly, to pronounce hesitating, to shout. Even when *stammer* keeps the physical feature of speech imperfection in the TT (37 samples: e.g. *mumble, mutter, stumble, prattle, babble*), *excitedly* appears in the context: *a very confused farewell*¹³⁹, *to confess, stammer with excitement* (RNC), *blushed and stammered* (RNC), *the gambler in Val was roused now and he began to stammer* (RNC), *she could only blush and stammer* (RNC), *with the distress of the late ordeal I could do no more than stammer* (RNC), *he stammered and turned a threatening, though a feeble look* (ABBY Lingvo).

The translations of *stutter* present only the physical features in the TT. However, it is interesting to note that *excitement* also appears here owing to the context: *Clyde started to stutter with nervousness and shame* (RNC), *paralyzed with fright, managed to stutter* (RNC), *to stutter out confusedly* (RNC), *to hear her stutter, then screech* (RNC), *she was hot with sudden rage, so that she could not say a word* (ABBY Lingvo) etc.

All the samples listed above illustrate the feature of *negative connotation*. For example, the appraisal given by the speaker to a potential interlocutor (sample 18, Fragment 6), his / her MoS (*stumbling at each word*) and the breach of stylistic canons (*vulgarisms, barbarisms, solecisms*) demonstrates the negative attitude to the speech of this kind, even if the context of the message is quite positive (*splendid things*). The MoS of another speech producer (sample 83, Fragment 6) also has the negative appraisal (*semi-castrato squeak*) though the translator moderates it, keeping only *squeak* in the TT. The reason for speech imperfection is in the emotional state of the speaker: *the muscles of larynx are taut with anxiety*.

Fragment 6 of the *National Corpus of Russian Language* and
with the verbs *to stammer / stutter*

<p>18. For my own part, I confess (and I believe most people are of my mind) that if a speaker should ungracefully mutter or <i>stammer</i> out to me <i>the sense of an angel</i>, deformed by barbarism and solecisms, or larded with vulgarisms, he should never</p>	<p>18. Что касается меня, то должен сознаться (и думаю, что большинство людей согласится со мной), что если кто-нибудь начнет говорить <i>замечательные вещи</i> (<i>splendid things</i>), бормоча себе под нос или <i>запинаясь на каждом слове</i> (<i>stumbling at each word</i>), если</p>
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¹³⁹ yggallery.com

<p>speak to me a second time, if I could help it.</p>	<p>речь его будет пестреть вульгаризмами, варваризмами и солещизмами, то второй раз ему говорить со мной уже не придется, если, разумеется, в моей власти будет этому воспрепятствовать.</p>
<p>83. 'May I, er, join you?' You <i>stutter</i> out your first few words. The muscles of your larynx, taut with anxiety, cause the sweet nothings to come out in semi-castrato squeak.</p>	<p>83. "Могу ли я, э-э, присоединиться к вам? " Вы <i>ленечите</i> (<i>prattle</i>) ваши первые слова. Мышцы гортани, натянуты от страха, и вы не можете издать ни одного нормального звука, кроме писка.</p>

Not all samples of the corpora contain negative connotations; some of them have positive connotations. However, they are not numerous. It is an *accidental semantic feature*. Sample 20 of Fragment 7 proves the existence of positive connotations in the corpora.

Fragment 7 of the *National Corpus of Russian Language*
with the verbs *to stammer / stutter*

<p>20. To think of it – a tiny girl, rosy and fat, its bare body flushed by the warm sunshine, while it strives to <i>stammer</i> words, which its mother arrests with kisses!</p>	<p>20. Маленькая девочка, розовенькая, толстенькая, голенькое тельце которой смеется на солнце; она пытается <i>ленечать</i> (<i>prattle</i>) неясные слова, заглушаемые поцелуями матери.</p>
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9.4.3.4 Distribution of the semantic features of *stammer / stutter* in the ST and TT (Agentive role)

After the analysis of the samples in the ST, the verb's initial sense (the Agentive role) is specified as an *unstable emotional state*. In the TT this feature is kept: only *unstable emotional state* can influence the protagonist's speech (sample 27): he *muttered something impossible to understand*. Being in an *unstable emotional state*, he could not even *hear what Amy was saying*. We can conclude that in this state a person's level of speech perception is very low because of the concentration on the inner problem. His responses, therefore, are out of place.

(27 a) ST (Eng.): "He did not hear what Amy was saying, and whenever she paused expectantly, he could only *stammer* an awkward assent, which was as

often misplaced as otherwise.” (*Tom Sawyer*. Twain, M.)

(27 b) ST (Rus.): Он не слышал того, что говорила ему Эми, а когда она взглядывала на него, ожидая ответа, он *бормотал* бог знает что, часто даже и невпопад.

(27 c) Our back-translation of (27 b): He did not hear what Amy was saying, and whenever she looked at him waiting for an answer, he *muttered* something impossible to understand, and often out of place.

The attribute *unstable emotional state* belongs to *stammer* (e.g. sample 27) and *stutter* (e.g. sample 28). In spite of the fact that Clyde (sample 28) can hear his interlocutor and answer the questions (in comparison with the character of sample 27), he *began to stutter with excitement and shame*. In this case the reason for the *unstable emotional state* is a code of honour that enjoined a man from *going away somewhere* with a young woman without marrying her. But Clyde was not going to marry her or at least did not tell her about it, and it makes him feel *nervous and shamed* when he is asked about it.

(28 a) ST (Eng.): “ ‘Just what did you say then?’ ‘I said that... as soon as I could get the money,’ *stuttered* Clyde at this point, so nervous and shamed was he, ‘I would come for her in about a month and we could go away somewhere until – until – well, until she was out of that’. ‘But you did not tell her that you would marry her?’ ‘No, sir. I did not.’ ” (*An American Tragedy*. Dreiser, T.)

(28 b) ST (Rus.): – А что же именно вы ей сказали? – Сказал, что... как только достану денег... – от волнения и стыда Клайд начал *заикаться*, — ... примерно через месяц я приеду за ней, и мы уедем куда-нибудь на время, пока ... пока ... ну, пока все это не кончится. – Но вы не сказали, что женитесь? – Нет, сэр. Не говорил.

(28 c) Our back-translation of (28 b): ‘What exactly did you say to her?’ ‘I said that... as soon as I could get the money,’ Clyde *began to stutter* with excitement and shame, ‘I would come for her in about a month and we could go away somewhere until – until – well, until all this came to an end.’ ‘But you did not tell her that you would marry her?’ ‘No, sir. I did not.’

9.4.4 Brief summary of the features kept, lost or obtained in the translation of *stammer / stutter*

The next step is a brief summary of the features kept, lost or obtained in the translation of *stammer / stutter*. The characteristics of the Constitutive role look as follows: *repetition of sounds, speech interruption, filled pauses, loudly / quietly*. The Formal role keeps the object's property, *to say* and obtains *to keep silence* and *move*. The feature of the Telic role, responsible for the object's purpose, retains *excitedly* in the TT. The component of the Agentive role in the TT is the same: *unstable emotional state*. Table 8 represents the gains and losses of the features of *stammer / stutter* in translation.

Table 8. The Qualia Structure – analysis 4 of the English MoS verbs
stammer / stutter (ST – TT)

Part of GLM Structure	Roles	Verb's Meaning (ST)	Verb's Meaning (TT)
Qualia Structure	Constitutive (CoNS+ MoSC)	<i>repetition of vowels and consonants in the words speech interruption inside and between syntagmas filled pauses</i>	<i>repetition of vowels and consonants in the words speech interruption inside and between syntagmas filled pauses loudly / quietly indistinctness</i>
	Formal	<i>say</i>	<i>say keep silence move</i>
	Telic	<i>excitement negative / positive connotations</i>	<i>excitement negative / positive connotations</i>
	Agentive	<i>unstable emotional state</i>	<i>unstable emotional state</i>

9.4.4.1 Treatment of the MoSC and the CoNS of *stammer / stutter* in the TT

The clarification of losing or keeping the MoSC and the CoNS is the following step. We revert to the results of the samples' translations. The percentage of the general number of the samples obtained after the identification of *stammer / stutter* in the ST and TT is presented in Table 9.

Table 9. The results of Russian translations of English MoS verbs *stammer / stutter* with the CoNS and the percentage of the general number of the samples (105)

	Translation from ST into TT	%	MoSC	CoNS
1.	<i>zaikat'sâ (to stammer / stutter), zapinat'sâ (to stumble)</i>	50%	+	+
2.	<i>bormotat' (to mumble), lepetat (to prattle), mâmlit' (to mutter), plesti (to babble), prišëptyvat' (to lisp slightly)</i>	27%	+	+
3.	<i>prošeptat' (to whisper), skazat' vpolgolosa (say in an undertone, quietly)</i>	7%	+	-
4.	<i>kričat' (to shout), vskričat' (to exclaim)</i>	5%	+	-
5.	<i>proiznosit' neuverenno (to pronounce hesitating)</i>	3%	-	-
6.	<i>izvinit'sâ (to apologize)</i>	2%	-	-
7.	<i>v velikom užase (horror-stricken)</i>	2%	-	-
8.	<i>uhmyl'nut'sâ (to grin)</i>	2%	-	-
9.	<i>otvernut'sâ (to turn aside)</i>	2%	-	-
	Total	100%	+89%	+77%

The MoSC and the CoNS are kept in 89 % and 77 % of the examples respectively. They are both kept at *zaikat'sâ (to stammer / stutter), zapinat'sâ (to stumble), bormotat' (to mumble), lepetat (to prattle), mâmlit' (to mutter), plesti (to babble), prišëptyvat' (to lisp slightly)*, the sequence numbers 1 – 2 of Table 9. The LUs that contain the MoSC and do not contain the CoNS are *prošeptat' (to whisper), skazat' vpolgolosa (say in an undertone, quietly)*, the sequence numbers 3 – 4 of Table 9. The MoSC and the CoNS are lost by the LUs *proiznosit' neuverenno (to pronounce hesitating), izvinit'sâ (to apologize), v velikom užase (horror-stricken), uhmyl'nut'sâ (to grin), otvernut'sâ (to turn aside)*, the sequence numbers 5 – 9 of Table 9. It is evident that the MoSC and the CoNS are kept in the most frequent LUs.

The division into groups according to whether the MoS components and the CoNS are kept or lost looks as follows:

- MoS verbs / derivatives / phrases, keeping the same CoNS;
- MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one;
- MoS verbs / derivatives / phrases, not keeping the CoNS;
- VoS, not keeping the MoSC or the CoNS;
- Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS.

The translations of *stammer / stutter* are placed in compliance with these subgroups. Table 10 contains the result of this subdivision.

Table 10. The results of Russian translations of English verbs *stammer / stutter* (keeping or loss of the MoS component, the CoNS, gaining the new semantic features)

	Variant	Example from TT	Percentage	MoSC	CoNS
1.	MoS verbs, keeping the same CoNS	<i>zaikat'sâ (to stammer / stutter), zapinat'sâ (to stumble)</i>	50 %	89 %	77 %
2.	MoS verbs, not keeping the same CoNS but adopting another one	<i>bormotat' (to mumble), lepetat (to prattle), mâmlit' (to mutter), plesti (to babble), prišëptyvat' (to lisp slightly)</i>	27 %		
3.	MoS verbs, not keeping the CoNS	<i>prošeptat' (to whisper), skazat' vpolgolosa (say in an undertone, quietly), kričat' (to shout), vskričat' (to exclaim)</i>	12 %		
4.	VoS, not keeping the MoSC or the CoNS	<i>proiznosit' neuverenno (to pronounce hesitating), izvinit'sâ (to apologize)</i>	5 %		

5.	Other verbs (not VoS) / LU, not keeping the MoSC or the CoNS	<i>v velikom užase (horror-stricken), uhmyl'nut'sâ (to grin), otvernut'sâ (to turn aside)</i>	6 %		
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The most numerous group of verbs in the TT is group 1 – 50%. The second group in number is group 2 – 27 %. Group 3 has a result of 12 %. The result of LUs belonging to group 4 is 5 % and group 6 results in 6 %. It is interesting to note that the MoSC and the CoNS are mainly kept in the translations of *stammer / stutter* from the ST into the TT; they are preserved in 89 % and 77 % respectively.

9.4.5 Evaluation of the translations of *stammer / stutter* in terms of equivalence

The evaluation of the translations of *stammer / stutter* in terms of equivalence is the last step of the third stage. The groups of LUs specified in Table 10 are distributed according to the levels of equivalence coined by the linguists (Kade 1968, Hann 1992):

- group 1 – type one-to-one equivalence;
- group 2 – type one-to-many equivalence;
- group 3 – type one-to-part of one equivalence (with the MoSC);
- group 4 – type one-to-part-of-one equivalence (without the MoSC);
- group 5 – type nil equivalence.

9.4.5.1 Translations of *stammer / stutter* that can be referred to type 1 – one-to-one equivalence

The most numerous group (50 %) is group 1 that refers to *one-to-one equivalence*. It has two verbs: *zaikat'sâ (to stammer / stutter)* and *zapinat'sâ (to stumble)* (see Table 10). They keep the main semantic feature, *speech imperfection (or non-standard speech realisation)* that reveals *repetition of vowels and consonants in the words, speech interruption inside and between syntagmas and filled pauses*. Sample (28) is a classic example of *one-to-one equivalence* as the translator keeps all components of speech imperfection presented in the ST: repetition of sounds, speech interruption. Besides keeping the MoSC and the CoNS of the ST, the translation keeps the pragmatic component, *excitedly (fear)* that is of negative connotation.

(28 a) ST (Eng.): “Already, tears were beginning to glisten in her eyes. ‘N ... N ... No, Miss ... I mean, Sister.’ In her fright she had begun to *stutter*.”
(*Dangerous Lady*. Cole, M.)

(28 b) ST (Rus.): У нее в глазах появились слезы. “Н ... Н ... Нет, мисс ... То есть, сестра”. В испуге она начала *заикаться*.

(28 c) Our back-translation of (28 b): Tears welled up in her eyes. ‘N ... N ... No, Miss ... I mean, sister.’ In her fright she had begun to *stutter*.

It is interesting to note that in the case of direct speech, all components of speech imperfection in the ST are transposed accurately into the TT. It occurs not only at the level of *one-to-one equivalence*, but at the other levels, too.¹⁴⁰

Another sample (29) referring to *one-to-one equivalence* also presents direct speech. There is no CoNS in the direct speech of the ST and the TT. It appears beyond the scope of the direct speech. In the ST the character *stammered*, in the TT he *pronounced stammering*. But it is a very small difference between the ST and the TT.

(29 a) ST (Eng.): “ ‘I didn't take it,’ Noah, no longer stretching out his legs like an independent gentleman, but coiling them up as well as he could under his chair; ‘it was all her doing; yer've got it now, Charlotte, yer know yer have.’ ”
(*Oliver Twist*. Dickens, C.)

(29 b) ST (Rus.): – Я их не брал, – *заикаясь, выговорил* Ноэ; он уже не вытягивал ног, как подобало независимому джентльмену, а подбирал их старательно под стул, – это все ее рук дело... Они у тебя сейчас, Шарлотт, ты же знаешь, что у тебя!

(29 c) Our back-translation of (29 b): ‘I didn't take it,’ *pronounced stammering* Noah, no longer stretching out his legs as it became to an independent gentleman, but coiling them up with diligence under his chair; ‘it was all her doing ... You've got it now, Charlotte, you know you have!’

One more difference concerns the pragmatic sphere. Noah is excited, and he changed his leg's position from stretching (he is confident) to hiding under the chair (he is uncertain).

¹⁴⁰ The samples of such accurate transposition will be provided below.

In the ST Noah coiled up his legs under his chair *as well as he could*, while in the TT he did it *with diligence*. Having used *with diligence*, the translator emphasizes that the level of the protagonist's excitement is higher. He hid his legs under the chair, making efforts as if he wanted to move the spotlight from his speaking to his movements (or, at least, to play for time). It is also proven with the pausation in the TT; there is no pausation in the ST though.

9.4.5.2 Translations of *stammer / stutter* that can be referred to group 2 – one-to-many equivalence

The verbs that keep the MoSC and do not keep the same CoNS, but adopt another one (*bormotat' (to mumble)*, *lepetat (to prattle)*, *mâmlit' (to mutter)*, *plesti (to babble)*, *prišëptyvat' (to lisp slightly)*) is the other group of translations belonging to *one-to-many equivalence*; it is the second numerous group: 27 %. Since the verbs mentioned above have one physical characteristic, *indistinctly*, in common, we merged them into one group with the nuclear *to mumble*. Of course, these verbs have some differences. They are not absolute synonyms, but *indistinctly* is a dominating characteristic. A *stammering / stuttering* person in the ST *speaks with difficulty, stammering and involuntarily repeating the same sounds*, while a *mumbling* person in the TT *speaks slowly, indistinctly and listlessly* (Ozhegov & Shvedova's Dictionary). The translator (sample 30) not only changed *stammer* (ST) to *stop* (TT) but added the explanation *mumble so that it is impossible to understand anything*.

(30 a) ST (Eng.): “But I should be outrageous, if I heard you *mutter* your words unintelligibly, *stammer*, in your speech, or hesitate, misplace, and mistake in your narrations;” (*Letters to His Son*. Earl of Chesterfield)

(30 b) ST (Rus.): – Но я был бы вне себя, если бы вдруг услышал, что, вместо того чтобы говорить как следует, ты *бормочешь так, что ничего нельзя понять* или, рассказывая что-нибудь, вдруг *останавливаешься, сбиваешься, путаешься и мелешь чепуху*;

(30 c) Our back-translation of (30 b): But I should be beside myself, if I heard you *mumble so that it is impossible to understand anything* instead of speaking properly, or *stop*, hesitate, get confused and talk nonsense;

While the physical features are partly changed in translation, the pragmatic features are kept. The employment of other LUs in the TT indicates the translators' wish to achieve a pragmatic effect and to give a more precise definition to the situation. For example, there is a scene in which Osborn demands an explanation from Dobbin, who is an absolutely honest person, having no skills in telling lies. It is not easy for him to say the truth at sight; he turns red in the face and starts stammering. In English the situation is described as follows (31 a) and implies that Dobbin speaks long and maybe with some speech defects (*stammering*) before admitting his guilt. In spite of an awkward situation, the status quo in the original text looks rather 'respectable'.

(31 a) ST (Eng.): "When pressed upon the point, Dobbin, who could not tell lies, blushed and *stammered* a good deal and finally confessed." (*Vanity Fair*. Thackeray, W.)

(31 b) ST (Rus.): Когда Осборн потребовал от Доббина объяснений, тот, как человек, совершенно не умеющий лгать, покраснел, *начал что-то плести* и, в конце концов, признался,

(31 c) Our back-translation of (31 b): When Osborn demanded the explanation from Dobbin, he, who could not tell lies, blushed and *began to babble something*, and finally confessed.

In Russian, the collocation *began to babble something* changes the pragmatic vector of the ST. In the ST Dobbin *stammered* being in great confusion; in the TT Dobbin is also confused. However, in the TT the translator, using the communicative method of translation and taking into account the Russian addressee, appraises his speech as *babbling*. In the Russian linguistic picture of the world, the LU *plesti (babble)* has the pragmatic meanings of disapproving and disparaging¹⁴¹ and, consequently, negative connotation. It is possible to comment on the difference in the treatment of a person who tells lies and consequently in the choice of language tool. In the TT, the listener's attitude to the person who tells a lie is more negative owing to the verb *plesti (babble)* than in the ST where the attitude to Dobbin is described with the verb *stammer*.

¹⁴¹ In the Russian linguistic picture of the world, the LU *plesti (babble)* is often used in the collocations: e.g. *plesti vzdor, čuš'* (*babble nonsense, rubbish*) that have negative connotations.

9.4.5.3 Translations of *stammer* / *stutter* that can be referred to type 3 – one-to-part-of-one equivalence (with the MoSC)

One more type is *one-to-part-of-one equivalence* (the case with the MoS component). It is presented with the verbs *prošeptat'* (*to whisper*), *skazat' vpolgolosa* (*say in an undertone, quietly*), *kričat'* (*to shout*), *vskričat'* (*to exclaim*): the MoSC is kept, the CoNS is lost. This group is less productive (12%) and, consequently, reaching equivalence in translation is more complicated. In spite of the fact that these LUs present two opposite components: *loudly (to shout)* and *quietly (to whisper)*, they have one semantic feature in common: *volume (level of loudness)*. This physical feature is closely connected with the pragmatic feature *excitedly*. In sample (32 a) the author uses *stammered* with the attribute *full of anger* that means *feeling or showing strong annoyance, displeasure, or hostility* (ODE). The translator keeps the attribute's meaning, *choking with anger* (32 b / c), but changes *stammered* to *shouted*, highlighting the component *excitedly*.

(32 a) ST (Eng.): “ ‘Be off with you!’ she *stammered*, full of anger, seeking to relieve her feelings by abusing him.” (*Abbe Mouret's Transgression*. Zola, E.)

(32 b) TT (Rus.): – Убирайтесь прочь! – кричала она, задыхаясь и срывая на нем свою злобу.

(32 c) Our back-translation of (32 b): ‘Be off with you!’ she *shouted*, choking with anger and venting her spleen upon him.

Psychologists define *excitement* as *an emotional state characterised by its potential for impulsive or poorly controlled activity* (Stedman's Medical Dictionary). *Excitement* can be exhibited differently; loudly or quietly. In sample (32) the speaker shows her anger and shouts; her excitement is evident. Sample (33) presents another situation. The protagonist of the TT does not shout, he *whispers*.

(33 a) ST (Eng.): “He closed his eyes for a moment and strove hard to remember. ‘I can see nothing but darkness,’ he *stammered*.” (*Abbe Mouret's Transgression*. Zola, E.)

(33 b) TT (Rus.): На мгновение он закрыл глаза и с большим усилием что-то припоминал. – Нет, все потонуло во мраке, – *прошептал* он.

(33 c) Our back-translation of (33 b): He closed his eyes for a moment and strove hard to remember. ‘I can see nothing but darkness,’ he *whispered*.”

Substituting *stammer* for *whisper* in the TT does not cancel the component *excitedly* in sample (33).

9.4.5.4 Translations of *stammer / stutter* that can be referred to type 4 – one-to-part-of-one equivalence (without the MoSC)

Another group that belongs to the type *one-to-part-of-one equivalence* are the verbs *proiznosit' neuverenno* (to pronounce hesitatingly), *izvinit'sâ* (to apologize). They relate to the group where the MoSC and the CoNS are lost. This group is not numerous – 5%.

(34 a) ST (Eng.): “The man swallowed several times, then *stammered*: ‘We ... we know nothing about this, Your Excellency!’ ” (*The Chinese Nail Murders*. Robert van Gulik)

(34 b) TT (Rus.): Тот, несколько раз вздохнув, *неуверенно произнес*: – Мы... нам ничего об этом неизвестно, ваше превосходительство!

(34 c) Our back-translation of (34 b): The man, given several sighs, *pronounced hesitatingly*: ‘We ... we know nothing about this, Your Excellency!’

It is interesting to note that although the CoNS is lost in the translation of *stammered* to *pronounced hesitatingly* it is partially restored due to the context (direct speech).

9.4.5.5 Translations of *stammer / stutter* that can be referred to type 5 – nil equivalence

Another complexity regarding the reaching of equivalence is connected with the type estimated as *nil equivalence*. This type (group 5) is not productive (6 %). The verbs belonging to group 5 are *v velikom užase* (horror-stricken), *uhmyl'nut'sâ* (to grin), *otvernut'sâ* (to turn aside). There is nothing in common between *to stammer / stutter* and these verbs: either in the MoSC, the CoNS, the semantic features or pragmatic meanings. For example, in case of *otvernut'sâ* (to turn aside) the main property of *stammer / stutter*, *to say*, is changed into *to move*.

(35 a) ST (Eng.): “Peabody flushed deep red, *stuttered*.” (*Immortal in Death*. Robb, J. D.)

(35 b) TT (Rus.): Пибоди вспыхнула и *отвернулась*.

(35 c) Our back-translation of (35 b): Peabody flushed and *turned aside*.

The feeling of uncertainty or confusion that made Peabody *stutter* (ST) is changed to the feeling of determination when she *turned aside* (TT) and said nothing.

9.4.6 Concluding remarks

The observations of *stammer / stutter* and some conclusions related with these observations have been made after the analysis of the translations. The observations concern the definition of *stammer / stutter*, the specifications of the equivalence types in respect of the translations and the analysis of what was kept, lost or adopted in translation of *stammer / stutter* from English into Russian.

The first result of our analysis is the definition of the verbs; their translations into Russian, to be more precise. It is the result of the analysis of the samples in the monolingual and bilingual corpora and comparing the verbs in the ST with their equivalents in the TT. The transformation of a speaker in the TT can be defined as follows: *a person representing the act of saying / keeping silence / moving, who pronounces loudly or quietly, indistinctly, with repetition of vowels and consonants, with interruption of speech and is excited that results in negative connotations.*

The second result is the adaptation of the types of equivalence (*one-to-one; one-to-many; one-to-part-of-one; nil*) to the variants of keeping / losing / gaining of semantic features of *stammer / stutter* in translation (ST – TT).

- *MoS verb / derivatives / phrases, keeping the same CoNS* correlate with *one-to-one equivalence* type and it is the most numerous group – 50 %. We have seen that the translators have mainly upheld the physical features of *stammer / stutter*: non-standard speech, as well as pragmatic feature, negative connotation (28 b / c), (29 b / c).
- *MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one* is a duplicate of *one-to-many equivalence*; it is the second numerous group – 27 %. The same CoNS is lost in translation; its substitution is the physical component *indistinctly* (30 b / c). The translations keep the pragmatic feature of negative connotation (31 b / c).
- *MoS verbs / derivatives / phrases, not keeping the CoNS* is connected with

one-to-part-of-one equivalence; the quantity of the samples is 12 % to the general number of the samples. The MoSC is kept, the CoNS is lost. The verbs *stammer / stutter* (non-standard speech) is substituted to speaking *loudly, excitedly* (32 b / c), *quietly* (33 b / c); the negative connotation is kept.

- The group *VoS / derivates / phrases, not keeping the MoSC or the CoNS* relates to *one-to-part-of-one equivalence*. The amount of samples is 5 %. It is the least numerous groups. The MoS component and the CoNS are lost. The substitutions of *stammer / stutter* are *to pronounce hesitating, to apologise* (34 b / c)
- *Other verbs (not VoS) / LUs, not keeping the MoSC or the CoNS* is a counterpart of *nil equivalence* – 6 %. The features of the roles of the Qualia Structure were lost. However, the equivalence at the pragmatic level is kept. Negative connotation is kept and even intensified (sample 35 b / c).

In translation from the SL to the TL, the verbs to *stammer / stutter* mainly keep the MoS component (89 %) and the CoNS (77 %) that is ***the third result*** of our analysis. Table 9 illustrates the regular occurrence: in 77 % of samples both components exist in a sample, in 23 % these components are absent. We mean here that the MoSC mainly coexists with the CoNS in a sample. In addition, *to stammer / stutter* undergo some transformations that lead to the loss of the MoSC and the CoNS (for example, *to stammer – otvernut'sâ (to turn aside)*). But upon a closer view it is evident that the pragmatic mechanism of the context can restore the missing fragment of meaning.

III ANALYSIS AND RESULTS

Chapter 1. Observation of results

1.1 Observation of results obtained by the previous researchers

We would like to return briefly to the results obtained by the previous researchers in relation to the English manner verbs. There are several linguists who started the recognition of English verbs with the MoSC (Zwicky 1971, Urban and Ruppenhofer 2001, Rojo and Valenzuela 2001, Mastrofini 2013). However, the contrastive perspective is examined only by Rojo and Valenzuela (2001) and Mastrofini (2013).

Rojo and Valenzuela analysed whether the English verbs kept or lost the MoSC when being translated into Spanish. Rojo and Valenzuela found that the MoSC and, consequently, the semantic information transferred by the MoS verbs was kept and, even, added in translation from English into Spanish in opposition to Slobin's (1996 a, b) results.¹⁴² The linguists showed the difference of the MoS verbs at a cross-linguistic level.

Mastrofini (2013) studied the same topic after Rojo and Valenzuela, comparing English and Italian verbs speaking with the MoS component: the researcher gave evidence of "how the semantic information conveyed by these verbs may be lost or enriched when translating from English to Italian" (Mastrofini, 2013: 5). The linguist found that the Italian MoS verbs outnumbered the English MoS verbs when translating from English

¹⁴²“Comparing English motion events and their translation into Spanish in several novels, Slobin found out that only 51% of English manner verbs were translated into Spanish manner verbs (Slobin 1996 a, b), the rest being neutralized or omitted” (Rojo and Valenzuela, 2001: 467).

into Italian¹⁴³. These findings as well as the findings of Rojo and Valenzuela are in contrast with those presented in Slobin (2005 a, b).¹⁴⁴

The comparison of English and Russian languages regarding these aspects has not been carried out at all. Following Rojo and Valenzuela and Mastrofini we studied the English verbs of speaking with the MoSC and analysed the results obtained with their translation into Russian. We examined how the semantic information encoded in the English MoS verbs is converted and decoded in Russian; whether it is lost or enriched in translation. In addition, we specified one more element: the CoNS. This element restricted the number of verbs chosen for study: 11 verbs.¹⁴⁵ In comparison with Rojo and Valenzuela and Mastrofini, we have not examined particular novels or similar works but various samples of the bilingual corpora.¹⁴⁶

1.2 Observation of results obtained in the present research

The results of our analysis include the following points:

- The information on the number of translations for each of the 11 verbs and the presentation of the meanings conveyed by the 11 English MoS verbs.
- The information on the MoSC and the CoNS; whether these components are kept or lost in the translation process;
- The information on the different ways in which English and Russian conflate manner in the MoS verbs to analyse the solutions used by the Russian

¹⁴³ 148 MoS verbs and multi-word constructions represent the meanings conveyed by the 83 English counterparts, moreover, the majority of the English MoS verbs were translated using from 2 up to 13 synonyms

¹⁴⁴ According to Slobin's (2005 a, b) findings S-F languages normally employ in translation a larger number of manner verbs than V-F languages.

¹⁴⁵ Such a restriction does not mean that there are only 11 VoS with the MoS component and the CoNS. There are many more verbs with these specifications. The restricted choice was mainly stipulated by the decision to examine the verbs mentioned above in accordance with different kinds of speech imperfection.

¹⁴⁶ To our mind when a text is analysed, a researcher deals with only one / several authors that have the definite and often enormous (but not unlimited) scope of used lexical units. Depending on the purpose of the research such lexical space can be reasonable and enough. In the case of our study, the principle "the more the better" works. The use of various samples of different corpora helps create a more objective "picture" of a verb / LU / multi-word construction's semantics after the translation.

translators.

All translations found in the Russian corpora were arranged into five groups:

- MoS verbs / derivatives / phrases, keeping the same CoNS;
- MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one;
- MoS verbs / derivatives / phrases, not keeping the CoNS;
- VoS, not keeping the MoSC or the CoNS;
- Other verbs (not VoS) / LUs, not keeping the MoSC or the CoNS.

The results of the present research are placed in 3 tables:

1. The results of Russian translations of English MoS verbs with the CoNS and the number of translations (Table 1).
2. The results of Russian translations of English MoS verbs regarding keeping or losing the MoSC and the CoNS and the percentage of the general number of samples (Table 2).
3. The results of Russian translations of English MoS verbs grouped in accordance with the different translation solutions adopted and the percentage of the general number of translations (Table 3).

1.2.1 Information on the total number of translations

The information on the total number of translations for each of the 11 MoS verbs and the meanings obtained (Table 1) is also complemented by the data that specify 2 groups of translations: *exact translations* and the very close synonyms of MoS verbs, and other translations that include distant synonyms, not synonyms and units differ from initial meanings. Such a subdivision seems to be relevant to show how the initial sense is kept in the TT. The verbs called *exact translations* are the verbs in the TT that have the MoSC and the same CoNS, and the semantic-pragmatic features coincide with those of the English verbs under study.

Table 1 has 5 columns: the first column is the numeration, the second column presents the English MoS verbs selected for the research, the third column contains the translations of these verbs in Russian, the fourth column provides the number of the LUs and phrases

obtained in the translation process, the fifth column shows the quantity of exact translations (given in column 3 in a bold type). Table 1 is presented below¹⁴⁷:

Table 1. The results of Russian translations of English MoS verbs with the CoNS, the number of variants of translations and the number of exact translations

No.	English VoS with the MoSC and the CoNS	Translations of the verbs under study found in the Russian corpora	Number of LUs used to translate these verbs	Number of LUs used to translate these verbs which are exact translations
1.	<u>mutter</u>	<i>bormotat'</i> (to mutter), <i>ozabočennoe bormotanie</i> (preoccupied muttering), <i>bormotat' sebe pod nos</i> (to mutter under one's breath), <i>vorčat'</i> (to grumble), <i>burčat'</i> (to grumble), <i>burknut'</i> (growl out), <i>gluhoye vorčanie</i> (muffled grumbling), <i>lepetat'</i> (prattle), <i>govorit'</i> (to speak), <i>govorit' vpolgolosa</i> (say in an undertone, quietly), <i>priglušěnnij golos</i> (muffled voice), <i>tiho proiznesti pro sebâ</i> (pronounce to oneself quietly), <i>gromko rugat'sâ</i> (to curse loudly), <i>razrazit'sâ rugatel'stvmi</i> (burst into curses), <i>namekat'</i> (to hint), <i>razmyšlât'</i> (to think over / reflect), <i>upominanie</i> (mentioning), <i>počtitel'no kivnut' golovoj</i> (to nod a head with respect)	18	3 (16%)
1a.	<u>mumble</u>	<i>bormotat'</i> (to mumble), <i>mâmlit'</i> (mumble), <i>bubnit'</i> (chant), <i>burčat'</i> (grumble), <i>burknut'</i> (growl out), <i>vorčat'</i> (grumble), <i>boltat'</i> (babble), <i>šamkat'</i> (mumble), <i>cedit'</i> (speak through clenched teeth / decant), <i>myčat'</i> (moo), <i>zapnut'sâ</i> (stumble), <i>upomânut'</i> (mention), <i>otdelyvat'sâ</i> (get rid of), <i>otozvat'sâ</i> (respond), <i>vozrazit'</i>	22	2

¹⁴⁷ As was mentioned above, there are 11 verbs in our research. However, 2 pairs of them (*mutter* / *mumble* and *stammer* / *stutter*) are presented in the same chapter in order to compare these verbs and clarify the differences in their semantics. Therefore, the verbs are placed in nine chapters. For this reason, the numeration of Tables 1 /2 /3 contains No. 1 for *mutter* and 1a for *mumble* as well as No. 9 for *stammer* and 9a for *stutter* in order not to lose the numbering of the chapters.

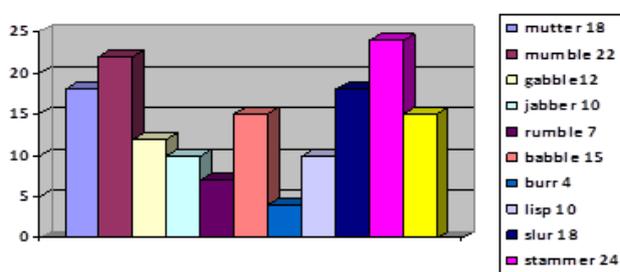
		<i>(object), otvetit' (reply), progovorit' zapletaûšimsâ âzykom (speak thick), prostonat' (moan), žalovat'sâ (complain), pereživat' (relive), voročat'sâ (toss and turn), soobšit' po racii (report by radio)</i>		
2.	<u>gabble</u>	boltat' (to babble), taratorit' (to jabber), bormotat' (to mumble), kudahtat' (to cackle), lopotat' nevnâtno (to splutter incoherently), zašeptat' skorogovorkoj (to whisper quickly), bystro progovorit' (to say quickly), naspeh pročitat' (to read hastily), deklamirovat' (to declaim), vykrikivat' (to cry out), bystro prodolžit' (to continue quickly), tut že dobavit' (to add immediately)	12	2
3.	<u>jabber</u>	taratorit' (to gibber), trešat' (to crack), bormotat' (to mumble), boltat' (to babble), lopotat' (to splutter/sputter), vorčat' (to grumble), govorit' (to say), dërgat'sâ (to twitch), obratit'sâ (to address), klëkot (scream)	10	2
4.	<u>rumble</u>	gremet' (to thunder), rokotat' (to roll), bormotat' (to mumble), vorčat' (to grumble), gudet' (to buzz), basit' (to speak in a bass), vozmutit'sâ (to resent)	7	2
5.	<u>babble</u>	boltat' (babble), lopotat' (to prattle), bormotat' (to mutter, mumble), govorit' odnovenno (to speak together), kričat' (to shout), voshvalât' (to eulogize), bredit' (to delirate, rave), vyplëskivat' (to spill out), nesti čuš', čepuhu (to talk nonsense), vesëlyj govor (merry sounds of voices), šeptat' čto-to, našëptyvat' slova lûbvi (to whisper something, whisper the words of love), šebetat' (to twitter), taratorit' (to jabber), mečtat' vsluh (to dream aloud)	15	2
6.	<u>burr</u>	fr-r-r (an interjection), grubovatyj (a bit rough), raskat'ivat' (to roll out), kartavit' (burr)	4	1
7.	<u>lisp</u>	šepelâvit' (to lisp), prišepëtyvat' (to say with [ʃ] (sh) instead of some other sounds), súsukat' (to be syrupy, to use baby talk), lepetat' (to prattle / babble), kartavit' (to burr), zaikat'sâ (to stutter),	10	2

		govorit' s akcentom (to say with an accent), šelestet' (to rustle), govorit' (to say), vkradčivij golos (an insinuating voice)		
8.	<u>slur</u>	govorit' zapletaûšimsâ âzykom (to speak in a thick voice, to be tongue-tied), s trudom vygovarivat' (to pronounce with difficulty), nevnâtno vygovarivat' (to utter indistinctly), bormotat' (to mumble), promyčat' (to moo), hrûkat' (to oink), govorit' bessvâzno (to speak incoherently), drebezžašij golos (a quavering voice), nevnâtno ob'yavit' (to declare indistinctly), zamât'sâ (to falter out), govorit' vsë medlennee, a potom ego golos zamer (to speak more slowly and slowly, and then his voice died), poperhnut'sâ i toroplivo dobavit' (to choke and add hastily), govor (dialect or speech with the accent), napevnost' govora (melodiousness of speech), posovetovat' (to advise), rassuždat' (to reason), vynesti na obšij sud zamañčivoe predloženie (to submit for consideration a tempting offer,) govorit' bez osobogo ubeždeniâ (to speak without special persuasion)	18	4
9.	<u>stammer</u>	zaikat'sâ (to stammer), govorit' zaikaâs' (to say stammering), zapinat'sâ (to stumble), govorit' zapinaâs' (to say stumbling), v velikom užase (horror-stricken), toroplivo poâsnât' (to explain hurriedly), smušat'sâ (to be confused), bormotat' (to mutter), proiznosit' neuverenno (to pronounce hesitating), čëtko vygovarivaâ každýj slog (clearly enunciating each syllable), mâmlit' (to mumble), lopotat' (to mumble), lepetat' (to prattle), izvinit'sâ (to apologize), kosnoâzyčnyj (speaking thickly), kričat' (to shout), vskričat' (to exclaim), uhmyl'nut'sâ (to grin), putat'sâ (to get confused), prošeptat' (whisper), skazat' vpolgolosa (say in an undertone, quietly), plesti (to babble on)	24	4
9a.	<u>stutter</u>	zaikat'sâ (to stutter), govorit' zaikaâs' (to say stuttering), zaikanie (stuttering), zapinat'sâ (to stumble), vydavit' (to squeeze out), bormotat' (to	15	4

		<i>mutter</i>), <i>mâmlit'</i> (to mumble), <i>lepetat'</i> (to prattle), <i>kosnoâzyčnyj</i> (speaking thickly), <i>myčat'</i> (to moo), <i>prišepětyvat'</i> (to lisp slightly), <i>promolvit'/vymolvit'</i> (to utter), <i>ne vymolvit'</i> (not to utter), <i>povtorit'</i> (to repeat), <i>otvernut'sâ</i> (to turn away)		

In most cases, the Russian translations found in the corpora outnumber the English MoS verbs. To be more precise, Russian translators used 155 LUs and collocations to represent the meaning conveyed by 11 English MoS verbs; they were translated with a minimum of 4 (*to burr*) up to a maximum of 24 (*to stammer*) LUs and collocations. Diagram 1 shows in a compact form the results presented in Table 1.

Diagram 1. Number of variants of Russian translations of English MoS verbs with the CoNS



It can be seen, that some English MoS verbs with the CoNS have less variants of translation. The others have more variants of translation:

- The verbs that have less variants of translation: *to burr* has only 4 different variants of translation; *to rumble* – 7 translations; *to lisp* and *to jabber* were transformed into 10 units each in the translation process;

The verbs that have the medium quantity of translations are as follows: *to gabble* was translated with 12 different LUs / collocations; there were found 15 translations of *to stutter* and *to babble* in the corpus; *to mutter* and *to slur* have 18 translations each;

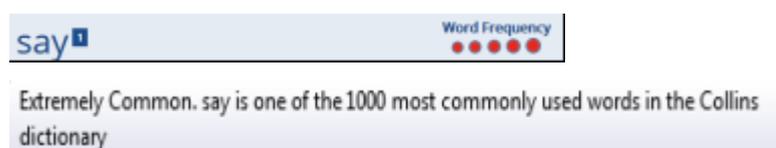
- The most productive verbs in terms of number of translations are *to mumble* (22 LUs / collocations) and *to stammer* (24 LUs / collocations).

However, the number 155 (LUs and collocations) is a quantity that shows all variants (including repeats) used by translators for 11 English MoS verbs. If we do not take into consideration the translations that are very close synonyms and consider them as one LU (e.g., *to stammer* – *zaikat'sâ (to stammer)* and its close synonyms *govorit' zaikaâs' (to say stammering)*, *zapinat'sâ (to stumble)*, *govorit' zapinaâs' (to say stumbling)*), the number of translations will decrease from 155 LUs to 133 (LUs and collocations). The number 133 LUs is obtained after close synonyms have been joined. However, it is important to note that some LUs and collocations are repeated in translations of different verbs under study. For example, *bormotat' (to mutter)* becomes one of the translations for the following verbs: *mutter*, *mumble*, *gabble*, *jabber*, *rumble*, *babble*, *stammer*, *stutter*; the verb *vorčat' (to grumble)* appears in translations of *mutter*, *mumble*, *jabber*, *rumble* etc. And if we exclude the duplications mentioned above, the total number of translations of 11 English MoS is 73. When speaking of repetition, we mean that different English MoS verbs have among others the same translations. For instance, *to mutter*, *to mumble*, *to jabber*, *to babble*, *to gabble* have the same translation *bormotat'* among their other translations; that is literally *to mutter*.

1.2.2 Information on the frequency of usage

We tried to correlate these results (11 – 73) with the frequency of usage of these verbs in both languages in order to find out whether the number of translations relates to the level of frequency of this or that MoS verb.

Collins English Dictionary (CED) presents the frequency of usage of LUs in the format of five points; the more points are painted red the higher the level of frequency¹⁴⁸. A LU with five points, designated as *extremely common*, is considered one of the 1000 most commonly used words (e.g. *to say*).



Frequency that is denoted with four points means that a LU is *very common* and is one of the 4000 most commonly used words (e.g. *to speak*).

¹⁴⁸ The screenshots of CED are presented to illustrate the frequency of usage.

speak Word Frequency
●●●●●

Very Common. speak is one of the 4000 most commonly used words in the Collins dictionary

Three points as a designated frequency of an LU means that it is in *common usage* and is one of the 10000 most commonly words (e.g. *to whisper*).

whisper Word Frequency
●●●●●

In Common Usage. whisper is one of the 10000 most commonly used words in the Collins dictionary

In the semantic field, ‘verbs of speaking’ *to say* and *to speak* have the central position as their function is more general and less specific; to utter words in order to convey information. The place between the central position and the periphery is occupied with *to whisper* since it is less general and more specific; the information is conveyed but with the component of manner. The verbs examined in the present study are at the periphery as they primarily represent the manner of speaking; how the information is conveyed. These verbs are less frequent according to CED and are marked with one or two points. Those denoted with two points are *used occasionally*, they are ones of the 30000 most commonly used words (*to babble, to burr, to mumble, to mutter, to rumble, to slur, to stammer, to stutter*).

babble Word Frequency ●●●●●	rumble Word Frequency ●●●●●
Used Occasionally. babble is one of the 30000 most commonly used words in the Collins dictionary	Used Occasionally. rumble is one of the 30000 most commonly used words in the Collins dictionary
burr Word Frequency ●●●●●	slur Word Frequency ●●●●●
Used Occasionally. burr is one of the 30000 most commonly used words in the Collins dictionary	Used Occasionally. slur is one of the 30000 most commonly used words in the Collins dictionary
mumble Word Frequency ●●●●●	stammer Word Frequency ●●●●●
Used Occasionally. mumble is one of the 30000 most commonly used words in the Collins dictionary	Used Occasionally. stammer is one of the 30000 most commonly used words in the Collins dictionary
mutter Word Frequency ●●●●●	stutter Word Frequency ●●●●●
Used Occasionally. mutter is one of the 30000 most commonly used words in the Collins dictionary	Used Occasionally. stutter is one of the 30000 most commonly used words in the Collins dictionary

According to CED the least frequent LUs, denoted with one red point, are *used rarely* and are considered to be in the lower 50% of commonly used words group. *To gabble, to jabber* and *to lisp* belong to this group.

gabble Word Frequency
●●●●●



1.2.3 Conclusions regarding MoS verbs with the CoNS and their frequency of usage

So, the conclusions regarding MoS verbs with the CoNS are as follows:

1. English MoS verbs with the CoNS are *used occasionally* or *rarely*. Some verbs that are *used rarely* have less variants of translations and appear to be less frequent (*to jabber*, *to lisp* – 10 variants of translations each) or have a medium quantity of translations (*to gabble* – 12 variants of translations). However, some of the verbs that are *used occasionally* and refer to higher level of frequency also have less translations (*to burr* (4), *to rumble* (7)). Other verbs belonging to the group *used occasionally* have a medium (*to babble* (15), *to mutter* (18), *to slur* (18), *to stutter* (15)) and the highest number of translations (*to mumble* (22), *to stammer* (24)). Consequently, we conclude that the component of frequency belonging to English MoS verbs does not influence the quantity of versions of translations.

2. One more conclusion relates to correlation of variants of exact translations and the very close synonyms of MoS verbs, and other translations that include distant synonyms, non-synonyms and units that differ from initial meanings.¹⁴⁹ As, according to Zlobin (2004), English and Russian are satellite-framed languages, it was natural to suppose that most of the translations would be synonyms or close synonyms. On the one hand, as can be seen in Tables 1, 1a and 2, the number of exact or synonymic translations with *the same MoSC* is significantly less than the number of other translations (*without MoSC* or *another CoNS*). For example, the verb *to mutter* has in total 18 different

¹⁴⁹ We would like to pay special attention to the words *translation* and *sample*. When speaking of *translation*, we mean a LU or collocation used by a translator in the target text that is a qualitative characteristic. In this sense, *sample* is a quantitative characteristic as it presents how many samples of a LU / collocation are in the corpus (Table 1a presents these characteristics in column 2 and 3 respectively).

translations (100%), and only 3 translations of them (16%) (*bormotat' (to mutter)*, *ozabočenneo bormotanie (preoccupied muttering)*, *bormotat' sebe pod nos (to mutter under one's breath)* are exact translations with the same MoSC and CoNS (Table 1, column 3, bold type, Table 1a, column 2).¹⁵⁰ Another important piece of data presented in Table 1a (column 3) concerns the translations of *mutter*; these 16 % of samples that are exact translations give 58% of the total number of samples with *mutter*. Table 1a¹⁵¹ illustrates the results of *mutter* mentioned above. It means that the frequency of usage of an exact translation *bormotat' (to mutter)* is rather high.

Table 1a. The results of Russian translations of English MoS verbs with the CoNS, percentage of LU / collocations conveyed on exact translations and percentage of samples conveyed on exact translations

English VoS with the MoSC and the CoNS	Percentage of LUs by the exact translations	Percentage of samples by the exact translations
<i><u>mutter</u></i>	16%	58%
<i><u>mumble</u></i>	9%	70%
<i><u>gabble</u></i>	16%	45%
<i><u>jabber</u></i>	20%	43%
<i><u>rumble</u></i>	28%	28%
<i><u>babble</u></i>	13%	43%
<i><u>burr</u></i>	33%	16%
<i><u>lisp</u></i>	20%	48%
<i><u>slur</u></i>	22%	38%
<i><u>stammer</u></i>	20%	43%
<i><u>stutter</u></i>	26%	58%

The translations of the other verbs are different. The percentage of samples conveyed as exact translations are as follows (Table 1a, column 3): 70% (*mumble*) and 58% (*mutter*, *stutter*) that is the highest result, 48% – 45% – 43% (*lisp* – *gabble*, *jabber*, *babble* – *stammer*) that is a middle result, and the lowest result is 38 % – 28% – 16% (*slur* – *rumble* – *burr*).

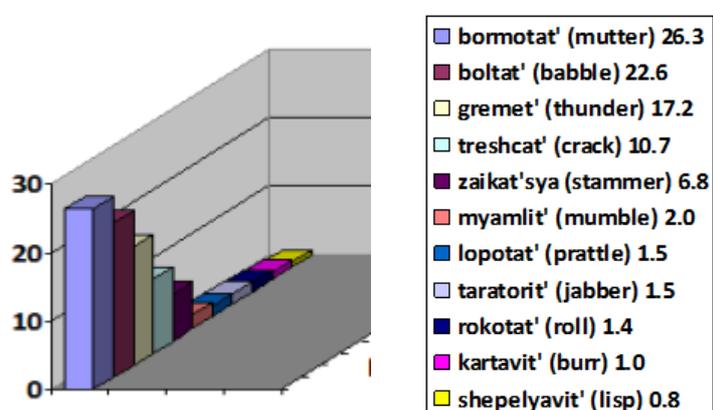
¹⁵⁰ The other verbs have a similar correlation. The percentage of LU and collocations conveying exact translations is rather low versus the total number of translations.

¹⁵¹ Numeration of this table is Table 1a. It means that Table 1 contains the same information that Table 1 but of different type (percentage).

3. The component of frequency of Russian translations of English MoS verbs with the CoNS was examined only in relation to LU / collocations conveyed as exact translations and very close synonyms as it is more relevant for the research.

Frequency was considered for the following translations: *bormotat'* (to mutter), *mâmlit'* (mumble), *boltat'* (to babble), *taratorit'* (to jabber), *trešat'* (to crack), *gremet'* (to thunder / rumble), *rokotat'* (to roll), *lopotat'* (to prattle), *kartavit'* (burr), *šepelâvit'* (to lisp), *zaikat'sâ* (to stammer), *zapinat'sâ* (to stumble). As well as in the case of information on the frequency of English MoS verbs, we examined Russian verbs that have the central position in the semantic field 'verbs of speaking': *skazat'* (to say) and *govorit'* (to speak). The gathered data was used for comparing their level of frequency with the data on the translations. It was found, in the Frequency Dictionary of Modern Russian Language (FDMRL), that the index of frequency for *skazat'* (to say) is 2396, for *govorit'* (to speak) it is 1755, while for another test word *šeptat'* (to whisper) it is 28. According to FDMRL, Russian translations of English MoS verbs with the CoNS have different indices of frequency. This is presented in Diagram 2.

Diagram 2. Indices of frequency of Russian verbs-translations of English MoS verbs with the CoNS



It is evident that the highest indices of frequency belong to the verbs *bormotat'* (to mutter), (26.3) and *boltat'* (to babble) (22.6); the medium level of frequency can be assigned to the verbs *gremet'* (to thunder), *trešat'* (to crack)¹⁵² and *zaikat'sâ* (to stammer);

¹⁵² We are not sure that the data given in FDMRL are relevant to the verbs *gremet'* (to thunder) and *trešat'* (to crack) as there is no differentiation between LUs that belong to the semantic field *verbs of speaking* and other LUs. For this reason, these data cannot be taken into account.

the verbs *zapinat'sâ* (to stumble), *mâmlit'* (mumble), *lopotat'* (to prattle), *taratorit'* (to jabber), *rokotat'* (to roll), *kartavit'* (burr), *šepelâvit'* (to lisp) have the lowest indices of frequency. The comparison of the indices of frequency of *bormotat'* (to mutter) (26.3) and the most used VoS *skazat'* (to say) (2396) states the correlation 1/100: the Russian MoS verb *bormotat'* is on the periphery of semantic field *verbs of speaking* as well as English MoS verb *to mutter*. The conclusion applies to other Russian MoS verbs as their indices of frequency is even lower: e.g. *šepelâvit'* (to lisp) have the index of frequency 0.8.

It is interesting to note that the indices of frequency of some English and Russian MoS verbs with the CoNS are similar. For instance, *to lisp* is designated as a verb that is *used rarely*, in the lower 50% of commonly used words (CED), while its Russian translation *šepelâvit'* also has a very low index of frequency – 0.8; *to jabber* is also *used rarely* when its translation *taratorit'* has an index of frequency 1.5. However, the Russian translation of the verb *to gabble* (that is also *used rarely* in the English linguistic picture of the world), the verb *boltat'* has a rather high index of frequency for peripheral LUs – 22.6. So, we have not found coincidences of frequency indices for all English MoS verbs with the CoNS and their Russian translations.

Chapter 2. Observation of translations

2.1 Information on the results of Russian translations of English MoS verbs regarding keeping or loss the MoSC and the CoNS

The information on the results of Russian translations of English MoS verbs regarding keeping or losing the MoSC and the CoNS as well as the percentage of the general number of the samples, are presented in Table 2. Table 2 has 6 columns: the first column is the numeration, the second column presents the English MoS verbs selected for the research, the third column contains the translations of these verbs in Russian, the fourth column provides the percentage of the general number of samples, the fifth column informs on the presence or absence of the MoS component, the sixth column shows the presence or absence of the CoNS. Table 2 is presented below:

Table 2. The results of Russian translations of English MoS verbs regarding keeping or the loss of the MoSC and the CoNS and the percentage of the general number of samples

No.	English verbs with the MoSC and the CoNS	Translation from ST into TT	%	MoSC	CoNS
1.	<u>mutter</u>	<i>bormotat' (to mutter), ozabočennoe bormotanie (preoccupied muttering), bormotat' sebe pod nos (to mutter under one's breath), vorčat' (to grumble), burčat' (to grumble), burknut' (growl out), gluhoye vorčanie (muffled grumbling), lepetat' (prattle)</i>	79%	+	+
		<i>govorit' vpolgolosa (say in an undertone, quietly), prigušënnij golos (muffled voice), tiho proiznesti pro sebâ (pronounce to oneself quietly), gromko rugat'sâ (to curse loudly), razrazit'sâ rugatel'stvami (burst into curses), rokot (rumble)</i>	11%	+	-
		<i>govorit' (to speak), namekat' (to hint), upominanie (mentioning), razmyšlat' (to think over / reflect), počtitel'no kivnut' golovoj (to nod a head with respect)</i>	10%	-	-

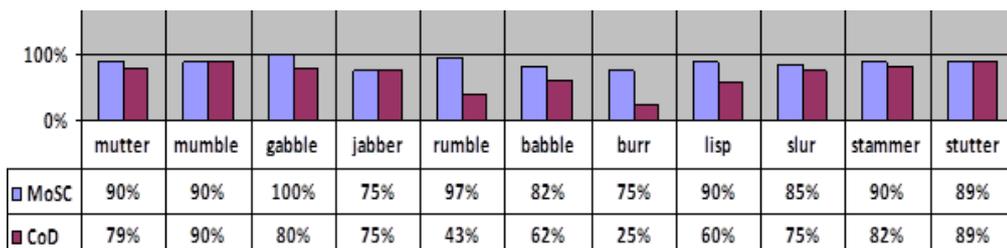
1a.	<u>mumble</u>	<i>bormotat' (to mumble), mâmlit' (to mumble), bubnit' (to chant), burčat' (to grumble), burknut' (to growl out), vorčat' (to grumble), boltat' (to babble), šamkat' (to mumble), cedit' (to speak through clenched teeth / decant), myčat' (to moo), zapnut'sâ (to stumble), progovorit' zapletaûšimsâ âzykom (to speak thick), prostonat' (to moan)</i>	90%	+	+
		<i>upomânut' (to mention), otozvat'sâ (to respond), vozrazit' (to object), otvetit' (to reply), soobšit' po racii (to report by radio), žalovat'sâ (to complain), otdelyvat'sâ (to get rid of), pereživat' (to relive), voročat'sâ (to toss and turn)</i>	10%	-	-
2.	<u>gabble</u>	<i>boltat' (to babble), taratorit' (to jabber), bormotat' (to mumble), kudahtat' (to cackle), lopotat' nevnâtno (to splutter incoherently), zašeptat' skorogovorkoj (to whisper quickly)</i>	80%	+	+
		<i>bystro progovorit' (to say quickly), naspêh pročitat' (to read hastily), deklamirovat' (to declaim), vykrikivat' (to cry out), bystro prodolžit' (to continue quickly), tut že dobavit' (to add immediately)</i>	20%	+	-
3.	<u>jabber</u>	<i>taratorit' (to gibber), trešat' (to crack), bormotat' (to mumble), boltat' (to babble), lopotat' (to splutter/sputter), vorčat' (to grumble)</i>	75%	+	+
		<i>govorit' (to say), dërgat'sâ (to twitch), obratit'sâ (to address), klëkot (scream)</i>	25%	-	-
4.	<u>rumble</u>	<i>gremet' (to thunder / rumble), bormotat' (to mumble), vorčat' (to grumble)</i>	43%	+	+
		<i>rokotat' (to roll), basit' (to speak in a bass), ryčat' (to growl / snarl), gudet' (to buzz)</i>	54%	+	-
		<i>vozmutil'sâ (to resent)</i>	3%	-	-

5.	<u>babble</u>	<i>bolbat' (to babble), bormotat' (to mutter, mumble), lopotat' (to prattle), kričat' (to shout), šeptat' čto-to (to whisper something), našěptyvat' slova lúbvi (to whisper the words of love), šebetat' (to twitter), taratorit' (to jabber)</i>	62%	+	+
		<i>bredit' (to delirate, rave), vyplěskivat' (to spill out), vesělyj govor (merry sounds of voices)</i>	20%	+	-
		<i>govorit' odnovenno (to speak together), voshvalât' (to eulogize), nesti čuš', čepuhu (to talk nonsense), mečtat' vsluh (to dream aloud)</i>	26%	-	-
6.	<u>burr</u>	<i>kartavit' (to burr)</i>	25%	+	+
		<i>fr-r-r (an interjection), raskatyvat' (to roll out)</i>	50%	+	-
		<i>grubovatyj (a bit rough)</i>	25%	-	-
7.	<u>lisp</u>	<i>šepelâvit' (to lisp), prišepětyvat' (to say with [j] (sh) instead of some other sounds), sūsúkat' (to be syrupy, to use baby talk), lepetat' (to prattle / babble), kartavit' (to burr), zaikat'sâ (to stutter)</i>	60%	+	+
		<i>govorit' s akcentom (to say with an accent), šelestet' (to rustle), vkradčivij golos (an insinuating voice)</i>	30%	+	-
		<i>govorit' (to say),</i>	10%	-	-
8.	<u>slur</u>	<i>govorit' zapletaûšimsâ âzykom (to speak in a thick voice, to be tongue-tied), s trudom vygovarivat' (to pronounce with difficulty), nevnâtno vygovarivat' (to utter indistinctly), bormotat' (to mumble), promyčat' (to moo), hrúkat' (to oink), govorit' bessvâzno (to speak incoherently), drebezžašij golos (a quavering voice), govorit' vsě medlennee, a potom ego golos zamer (to speak more slowly and slowly, and then his voice died), nevnâtno ob'yavit' (to declare indistinctly)</i>	75%	+	+
		<i>poperhnut'sâ i toroplivo dobavit' (to choke and add hastily), govor (dialect or speech with the</i>	10%	+	-

		<i>accent), napevnosť govora (melodiousness of speech),</i>			
		<i>govorit' bez osobogo ubeždeniâ (to speak without special persuasion), posovetovat' (to advise), rassuždat' (to reason), vynesti na obšij sud zamačivoe predloženie (to submit for consideration a tempting offer), zamât'sâ (to falter out)</i>	15%	-	-
9.	<u>stammer</u>	<i>zaikat'sâ (to stammer), zaikanie (stammering), govorit' zaikaâs' (to say stammering), zapinat'sâ (to stumble), govorit' zapinaâs' (to say stumbling), bormotat' (to mutter), mâmlit' (to mumble), lopotat' (to mumble), lepetat' (to prattle), kosnoâzyčnyj (speaking thickly), prošeptat' (whisper), plesti (to babble on)</i>	82%	+	+
		<i>toroplivo poâsnât' (to explain hurriedly), vskričat' (to exclaim), skazat' vpolgolosa (say in an undertone, quietly), kričat' (to shout), čëtko vygovarivaâ každyj slog (clearly enunciating each syllable)</i>	8%	+	-
		<i>proiznosit' neuverenno (to pronounce hesitating), učit'sâ proiznosit' (to learn to pronounce), izvinit'sâ (to apologize), putat'sâ (to get confused), v velikom užase (horror-stricken), smušat'sâ (to be confused), uhmyl'nut'sâ (to grin),</i>	10%	-	-
9a.	<u>stutter</u>	<i>zaikat'sâ (to stutter), govorit' zaikaâs' (to say stuttering), zapinat'sâ (to stumble), bormotat' (to mutter), mâmlit' (to mumble), lepetat' (to prattle), kosnoâzyčnyj (speaking thickly), prišëptyvat' ot volneniâ (to lisp slightly with excitement), vydavit' (to squeeze out), myčat' (to moo)</i>	89%	+	+
		<i>promolvit' (to utter), ne vymolvit' ni slova (not to utter a word), povtorit' (to repeat), otvernut'sâ (to turn away)</i>	11%	-	-

In accordance with the results presented in Table 2, the MoSC and the CoNS were partly kept and partly lost in translation. Diagram 3 shows in a compact form the results presented in Table 2.

Diagram 3. The results of Russian translations of English MoS verbs regarding keeping or loss of the MoSC and the CoNS and the percentage of the general number of samples



It can be seen that the English MoS verbs with the CoNS are transformed into Russian LUs and collocations differently:

- The percentage of translations that kept the MoSC is higher, than the percentage of samples that kept the CoNS (e.g., *gabble*: 100% – 80% or *burr*: 75% – 25%) though in some cases the MoSC and the CoNS are kept in equal proportions (e.g., *jabber*: 75% – 75% or *stutter*: 89% – 89%);
- In some cases, the percentage of translations that kept the MoSC is higher (e.g., *gabble* – 100% or *lisp* – 90%); in other cases, the percentage of the translations that kept the MoSC is a little lower (e.g., *babble* – 82% or *jabber*, *burr* – 75%);
- In some cases, the percentage of translations that kept the CoNS is higher (e.g., *mumble* – 90% or *stutter* – 89%), in other cases, the percentage of the translations that kept the CoNS is lower (e.g., *rumble* – 43% or *burr* – 25%).

However, it is important to add that the percentage of translations that kept the MoSC and the CoNS is rather high in comparison with translations that did not keep the MoSC and the CoNS (Table 2, Diagram 3).

2.2 Information on the solutions used by the Russian translators

To analyse the solutions used by the Russian translators and to investigate the possible loss or gain of information due to the different way in which English and Russian conflate manner in MoS verbs, we distinguished the Russian translations found in the corpora into the following five groups:

- 1) MoS verbs / derivates / phrases, keeping the same CoNS;
- 2) MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one;
- 3) MoS verbs / derivates / phrases, not keeping CoNS;
- 4) VoS / derivates / phrases, not keeping MoSC or CoNS;
- 5) Other verbs (not VoS) / LUs / phrases, not keeping MoSC or CoNS.

It is important to note that these groups contain the translations not only of verbs but also derivates of verbs and phrases.¹⁵³ For example, the translation of the verb *mutter* (Group 1) is made with the verb *bormotat'* (*to mutter / mumble*), its derivate *ozabočennoe bormotanie* (*preoccupied muttering*) and the phrase *bormotat' sebe pod nos* (*to mutter under one's breath*) (Table 3).

The results of the analysis are presented in Table 3. Table 3 has 5 columns: the first column is the numeration, the second column presents the English MoS verbs selected for the research, the third column informs on the different translation solutions adopted by the Russian translators, the fourth column provides the translations of the English MoS verb, the fifth column shows the percentage of the general number of samples. Table 3 is presented below:

Table 3. The results of Russian translations of English MoS verbs grouped according to the different translation solutions adopted and the percentage of the general number of samples

¹⁵³ More detailed information is on page 20: subgroup *verbs transformed into phrases in the translation process*.

No.	English MoS verbs	Translation solutions	Translations	%
1.	<u>mutter</u>	MoS verbs / derivates / phrases, keeping the same CoNS	<i>bormotat'</i> (to mutter / mumble), <i>ozabočenne</i> <i>bormotanie</i> (preoccupied muttering), <i>bormotat' sebe pod nos</i> (to mutter under one's breath)	64%
		MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one	<i>vorčat'</i> (to grumble), <i>burčat'</i> (to grumble), <i>burknut'</i> (growl out), <i>gluhoye vorčanie</i> (muffled grumbling), <i>lepetat'</i> (to prattle)	15%
		MoS verbs / derivates / phrases, not keeping the CoNS	<i>govorit' vpolgolosa</i> (say in an undertone, quietly), <i>priglušěnyj golos</i> (muffled voice), <i>tiho proiznesti pro sebâ</i> (pronounce to oneself quietly), <i>gromko rugat'sâ</i> (to curse loudly), <i>razrazil'sâ rugatel'stvami</i> (burst into curses), <i>rokot</i> (rumble)	11%
		VoS / derivates / phrases, not keeping the MoSC or the CoNS	<i>govorit'</i> (to speak), <i>namekat'</i> (to hint), <i>upominanie</i> (mentioning)	5%
		Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS	<i>razmyšlât'</i> (to think over / reflect), <i>počtitel'no kivnut' golovoj</i> (to nod a head with respect)	5%
1a.	<u>mumble</u>	MoS verbs / derivates / phrases, keeping the same CoNS	<i>bormotat'</i> (to mumble), <i>mâmlit'</i> (to mumble)	72%
		MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one	<i>bubnit'</i> (to chant), <i>burčat'</i> (to grumble), <i>burknut'</i> (to growl out), <i>vorčat'</i> (to grumble), <i>boltat'</i> (to babble), <i>šamkat'</i> (to mumble), <i>cedit'</i> (to speak through clenched teeth / decant), <i>zapnut'sâ</i> (to stumble), <i>progovorit' zapletaûšimsâ âzykom</i> (to speak thick), <i>myčat'</i> (to moo), <i>prostonat'</i> (to moan)	18%

		MoS verbs / derivates / phrases, not keeping the CoNS	-	0%
		VoS / derivates / phrases, not keeping the MoSC or the CoNS	<i>upomânut' (to mention), otozvat'sâ (to respond), vozrazit' (to object), otvetit' (to reply), soobšit' po racii (to report by radio), žalovat'sâ (to complain), otdeľvat'sâ (to get rid of)</i>	7%
		Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS	<i>pereživat' (to relive), voročet'sâ (to toss and turn)</i>	3%
2.	<u>gabble</u>	MoS verbs / derivates / phrases, keeping the same CoNS	<i>boltat' (to babble), taratorit' (to jabber)</i>	50%
		MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one	<i>bormotat' (to mumble), kudahtat' (to cackle), lopotat' nevnâtno (to splutter incoherently), zašeptat' skorogovorkoj (to whisper quickly)</i>	30%
		MoS verbs / derivates / phrases, not keeping the CoNS	<i>bystro progovorit' (to say quickly), naspeh pročitat' (to read hastily), deklamirovat' (to declaim), vykrikivat' (to cry out), (tut že dobavit' (to add immediately), bystro prodolžit' (to continue quickly)</i>	20%
		VoS / derivates / phrases, not keeping the MoSC or the CoNS	-	0%
		Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS	-	0%
3.	<u>jabber</u>	MoS verbs / derivates / phrases, keeping the same CoNS	<i>taratorit' (to gibber), trešat' (to crack)</i>	50%

		MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one	<i>bormotat' (to mumble), boltat' (to babble), lopotat' (to splutter/sputter), vorčat' (to grumble)</i>	25%
		MoS verbs / derivates / phrases, not keeping the CoNS	-	0%
		VoS / derivates / phrases, not keeping the MoSC or the CoNS	<i>govorit' (to say), obratit'sâ (to address)</i>	17%
		Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS	<i>děrgat'sâ (to twitch), klěkot (scream)</i>	8%
4.	<u><i>rumble</i></u>	MoS verbs / derivates / phrases, keeping the same CoNS	<i>gremet' (to thunder)</i>	17%
		MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one	<i>bormotat' (to mumble), vorčat' (to grumble)</i>	26%
		MoS verbs / derivates / phrases, not keeping the CoNS	<i>rokotat' (to roll), basit' (to speak in a bass), ryčat' (to growl / snarl), gudet' (to buzz)</i>	54%
		VoS / derivates / phrases, not keeping the MoSC or the CoNS	<i>vozmutil'sâ (to resent)</i>	3%
		Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS		0%
5.	<u><i>babble</i></u>	MoS verbs / derivates / phrases, keeping the same CoNS	<i>boltat' (to babble), bormotat' (to mutter, mumble), lopotat' (to prattle)</i>	51%

		MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one	<i>kričat'</i> (to shout), <i>šeptat' čto-to</i> (to whisper something), <i>našěptyvat' slova lúbvi</i> (to whisper the words of love), <i>šebetat'</i> (to twitter), <i>taratorit'</i> (to jabber)	11%
		MoS verbs / derivates / phrases, not keeping the CoNS	<i>bredit'</i> (to delirate, rave), <i>vyplěskivat'</i> (to spill out), <i>vesělyj govor</i> (merry sounds of voices)	20%
		VoS / derivates / phrases, not keeping the MoSC or the CoNS	<i>govorit' odnovenno</i> (to speak together), <i>voshvalát'</i> (to eulogize), <i>nesti čuš'</i> , <i>čepuhu</i> (to talk nonsense), <i>mečtat' vsluh</i> (to dream aloud)	26%
		Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS	-	0%
6.	<u><i>burr</i></u>	MoS verbs / derivates / phrases, keeping the same CoNS	<i>kartavit'</i> (to burr)	25%
		MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one	<i>fr-r-r</i> (an interjection), <i>raskatyvat'</i> (to roll out)	50%
		MoS verbs / derivates / phrases, not keeping the CoNS	-	0%
		VoS / derivates / phrases, not keeping the MoSC or the CoNS	-	0%
		Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS	<i>grubovatyj</i> (a bit rough)	25%
7.	<u><i>lisp</i></u>	MoS verbs / derivates / phrases, keeping the same CoNS	<i>šepelâvit'</i> (to lisp), <i>prišepětyvat'</i> (to say with [ʃ] (sh) instead of some other sounds)	20%
		MoS verbs / derivates / phrases, not keeping	<i>sûsûkat'</i> (to be syrupy, to use baby talk), <i>lepetat'</i> (to prattle / babble), <i>kartavit'</i> (to burr),	40%

		the same CoNS but adopting another one	<i>zaikat'sâ (to stutter)</i>	
		MoS verbs / derivates / phrases, not keeping the CoNS	<i>govorit' s akcentom (to say with an accent), šelestet' (to rustle), vkradčivij golos (an insinuating voice)</i>	30%
		VoS / derivates / phrases, not keeping the MoSC or the CoNS	<i>govorit' (to say)</i>	10%
		Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS	-	0%
8.	<i>slur</i>	MoS verbs / derivates / phrases, keeping the same CoNS	<i>govorit' zapletaûšimsâ âzykom (to speak in a thick voice, to be tongue-tied), s trudom vygovarivat' (to pronounce with difficulty)</i>	32%
		MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one	<i>nevnâtno vygovarivat' (to utter indistinctly), bormotat' (to mumble), promyčat' (to moo), hrûkat' (to oink), govorit' bessvâzno (to speak incoherently), drebezžašij golos (a quavering voice,) govorit' vsë medlennee, a potom ego golos zamer (to speak more slowly and slowly, and then his voice died), nevnâtno ob'yavit' (to declare indistinctly)</i>	43%
		MoS verbs / derivates / phrases, not keeping the CoNS	<i>poperhnut'sâ i toroplivo dobavit' (to choke and add hastily), govor (dialect or speech with the accent), napevnost' govora (melodiousness of speech),</i>	10%
		VoS / derivates / phrases, not keeping the MoSC or the CoNS	<i>govorit' bez osobogo ubeždeniâ (to speak without special persuasion)</i>	3%
		Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS	<i>posovetovat' (to advise), rassuždat' (to reason), vynesti na obšij sud zamacŕivoe predloženie (to submit for consideration a</i>	12%

			<i>tempting offer</i>), <i>zamât'sâ</i> (to falter out)	
9.	<u>stammer</u>	MoS verbs / derivates / phrases, keeping the same CoNS	<i>zaikat'sâ</i> (to stammer), <i>zaikanie</i> (stammering), (<i>govorit' zaikaâs'</i> (to say stammering), <i>zapinat'sâ</i> (to stumble), <i>govorit' zapinaâs'</i> (to say stumbling)	41%
		MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one	<i>bormotat'</i> (to mutter), <i>mâmlit'</i> (to mumble), <i>lopotat'</i> (to mumble), <i>lepetat'</i> (to prattle), <i>kosnoâzyčnyj</i> (speaking thickly), <i>prošeptat'</i> (whisper), <i>plesti</i> (to babble on)	41%
		MoS verbs / derivates / phrases, not keeping the CoNS	<i>toroplivo poâsnât'</i> (to explain hurriedly), <i>vs kričat'</i> (to exclaim), <i>skazat' vpolgolosa</i> (say in an undertone, quietly), <i>kričat'</i> (to shout), <i>čëtiko vygovarivaâ každyj slog</i> (clearly enunciating each syllable)	8%
		VoS / derivates / phrases, not keeping the MoSC or the CoNS	<i>proiznosit' neuverenno</i> (to pronounce hesitating), <i>učit'sâ proiznosit'</i> (to learn to pronounce), <i>izvinit'sâ</i> (to apologize), <i>putat'sâ</i> (to get confused)	6%
		Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS	<i>v velikom užase</i> (horror-stricken), <i>uhmyl'nut'sâ</i> (to grin), <i>smušat'sâ</i> (to be confused)	4%
9a.	<u>stutter</u>	MoS verbs / derivates / phrases, keeping the same CoNS	<i>zaikat'sâ</i> (to stutter), <i>govorit' zaikaâs'</i> (to say stammering), <i>zapinat'sâ</i> (to stumble)	62%
		MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one	<i>bormotat'</i> (to mutter), <i>mâmlit'</i> (to mumble), <i>lepetat'</i> (to prattle), <i>kosnoâzyčnyj</i> (speaking thickly), <i>prišëptyvat' ot volneniâ</i> (to lisp slightly with excitement), <i>vydavit'</i> (to squeeze out), <i>myčat'</i> (to moo)	27%
		MoS verbs / derivates / phrases, not keeping the CoNS	-	0%

	VoS / derivates / phrases, not keeping the MoSC or the CoNS	<i>promolvit' (to utter), ne vymolvit' (not to utter), povtorit' (to repeat)</i>	8%
	Other verbs (not VoS) / LUs / phrases, not keeping the MoSC or the CoNS	<i>otvernut'sâ (to turn away)</i>	3%

The fact that we specified the CoNS and then discovered that this component can accompany MoS verbs (Pasenkova 2009) made it possible to estimate the accuracy of translations of English MoS verbs: 3 out of 5 groups of solutions, used by Russian translators, have references to the CoNS. If the same CoNS is kept, it means that the accuracy of translations is the highest; keeping the CoNS but with a different type of speech imperfection, dissimilar with the original, indicates that the exactness of translations is rather high; in the case where the MoSC is retained but the CoNS is not kept, the precision of translations is lower.

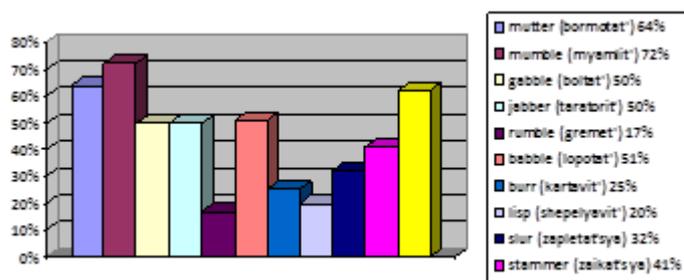
The results presented in Table 3 are distributed in accordance with the different translation solutions adopted and show the percentage of translations to the general number of samples. Different MoS verbs have different quantities of samples relating to the five groups of solutions.

2.2.1 Translation solutions belonging to group 1

Group 1. *MoS verbs / derivates / phrases, keeping the same CoNS*: no loss of information in translations. Diagram 4 duplicates Table 3 but in compact form and displays how many samples of the highest accuracy of translations each verb has.¹⁵⁴

Diagram 4. MoS verbs / derivates / phrases,
keeping the same CoNS and the percentage of the general number of samples

¹⁵⁴ Diagram 4 (as well as following Diagrams 5, 6, 7) makes the information more visual and simplifies the review of results presented in Table 3 as it is very big and occupies 4 pages.



The highest quantity of samples to the total number of translations belongs to Russian verbs *myamlit' / bormotat' (to mumble)* – 72%, *bormotat' (to mutter)* – 64 % and *zaikat'sâ (to stutter)* – 62%. The verbs *lopotat' (to babble)* – 51%, *boltat' (to gabble)* – 50%, *taratorit' (to jabber)* – 50% and *zaikat'sâ (to stammer)* – 41% have the average quantity of exact translations. The least quantity of samples relates to the following verbs / LUs: *govorit' zapletaûšimsâ âzykom (to slur)* – 32%, *kartavit' (to burr)* – 25% and *šepelâvit' (to lisp)* – 20%, *gremet' (to rumble)* – 17%.

A comparison of present data on translations with data on the frequency of usage of Russian verbs reveals several correlations, but not for all translations. There are some instances where both characteristics coincide. For example, the verb *bormotat' (to mutter)* has the highest index of frequency (26.3) and the quantity of samples where translators used it is rather big – 64%; *index of frequency (IF)*¹⁵⁵ for *šepelâvit' (to lisp)* is the lowest (0.8) as well as the quantity of its samples (20%). On the other hand, the verb *mâmlit' (to mumble)* with the biggest quantity of samples in the TT (72%) has index of frequency 2.0. and the verb *gremet' (to rumble)* has only 17% of all translations (translation solution *MoS verbs / derivates / phrases, keeping the same CoNS*) and rather high for *peripheral verb index of frequency* – 17.2. The data is given below in Table 3a.

Table 3a. Comparison of quantity of samples and indices of frequency of translations (group 1)

MoS verbs (derivates), keeping the same CoNS	Percentage of the general number of samples	Indices of frequency
<i>mâmlit' (mumble)</i>	72%	2.0
<i>bormotat' (mutter)</i>	64%	26.3

¹⁵⁵ Index of frequency (IF) is a figure that shows the frequency of usage of a LU.

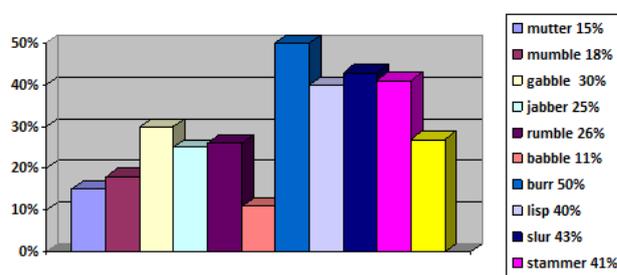
<i>zaikat'sâ (stutter)</i>	62%	6.8
<i>lopotat' (babble)</i>	51%	1.5
<i>boltat' (gabble)</i>	50%	22.6
<i>taratorit' (jabber)</i>	50%	1.5
<i>zaikat'sâ (stammer / stutter)</i>	41%	6.8
<i>govorit' zapletaûšimsâ âzykom (slur)</i>	32%	13.5
<i>kartavit' (burr)</i>	25%	1.0
<i>šepelâvit' (lisp)</i>	20%	0.8
<i>gremet' (rumble)</i>	17%	17.2

Direct dependence of the quantity of translations from the index of frequency exists only in 4 cases of 11.

2.2.2 Translation solutions belonging to group 2

Group 2. *MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one*: losing and obtaining the information in translation. Information belonging to the ST in relation to the CoNS is lost while information on the new CoNS appears in the TT. It is interesting to note that the number of samples with another, new CoNS is considerable. Diagram 5 offers the data on the quantity of translations of group 2.

Diagram 5. *MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one and the percentage of the general number of samples*



We specify English verbs and the quantity of their translations belonging to group 2. There are several different translations with different CoNS of each verb. For example, *to mumble (mâmlit')*, which means *to speak slowly, indistinctly and listlessly* (CDCRL) was transformed into 7 different verbs / phrases that obtained 4 different CoNS:

1. *bubnit'* (*chant*) – to speak fast, monotonously, **indistinctly** (Ozhegov & Shvedova's Dictionary)
2. *burčat'* (*grumble*), *vorčat'* (*grumble*), *burknuť* (*growl out*) – to speak softly and **indistinctly** in an irritable tone expressing displeasure, annoyance, etc. (CDCRL)
3. *boltat'* (*babble*) – to talk rapidly and continuously about something insignificant (Ozhegov & Shvedova's Dictionary)
4. *šamkat'* (*mumble*) – to speak **indistinctly** because of the lack of teeth (CDCRL)
5. *cedit'* – to strain the words through clenched teeth; speaks slowly, **indistinctly**, reluctantly (Dahl's Dictionary)
6. *zapnut'sâ* (*stumble*) – to break a speech, to stop short (Ozhegov & Shvedova's Dictionary)
7. *progovorit' zapletaûšimsâ âzykom* (*speak thick*) – to speak **indistinctly** when a tongue barely moves in the mouth cavity.

It is important to note that the characteristic *indistinctly*, that is a part of the semantics of *mumble*, is kept in translations of group 2: this feature is *inherited* and is saved in almost all translations belonging to group 2. But sometimes *indistinctly* slightly differs from the original: e.g., to speak *indistinctly* because of the lack of teeth (*šamkat'*), because of straining the words through clenched teeth (*cedit'*) or because of a tongue that barely moves in the mouth (*progovorit' zapletaûšimsâ âzykom*) etc. And for this reason, the verbs are placed in group 2 (not keeping the same CoNS but another one), not group 1 (keeping the same CoNS). New characteristics that present the CoNS are as follows: *fast*, *monotonously*, *continuously (non-stop)*, *breaching speech*.

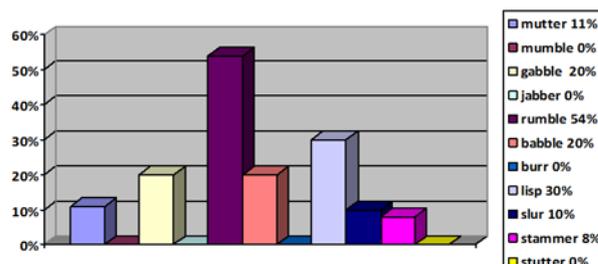
The characteristics of new CoNS that appeared in translation of the verbs under study are described in detail in the chapters devoted to these verbs and therefore we limit ourselves to quantitative indicators to submit the findings.

2.2.3 Translation solutions belonging to group 3

Group 3. *MoS verbs / derivatives / phrases, not keeping CoNS*: losing, keeping and obtaining information in translations. Now, when the CoNS is lost, the MoSC is still kept and it is interesting to see the ways translators transformed it. Firstly, the number of

translations in most cases is rather big, in some cases it is low or absent. Diagram 6 shows the results presented in Table 3 in compact form.

Diagram 6. MoS verbs / derivatives / phrases, not keeping CoNS and the percentage of the general number of samples



In group 3 MoS verbs / derivatives / phrases, not keeping CoNS, the highest percentage of translations has the verbs *to rumble* (54%); *to lisp* (30%); *to gabble* (20%) and *to babble* (20%) have the middle percentage of translations; the lowest results belong *to mutter* (11%), *to slur* (10%) and *to stammer* (8%) while *to mumble*, *to jabber*, *to burr* and *to stutter* have 0%.

Secondly, the verbs underwent changes not only in terms of semantics but in terms of grammar:

- 1) verbs are transformed into phrases in translation process:

mutter – *govorit' vpolgolosa (to speak in an undertone, quietly), tiho proiznesti pro sebâ (to pronounce to oneself quietly), gromko rugat'sâ (to curse loudly), razrazit'sâ rugatel'stvami (to burst into curses);*

gabble – *bystro progovorit' (to say quickly), naspeh pročitat' (to read hastily);*

babble – *govorit' odnovenno (to speak together);*

lisp – *govorit' s akcentom (to say with an accent);*

slur – *poperhnut'sâ i toroplivo dobavit' (to choke and add hastily);*

stammer – *toroplivo poâsnât' (to explain hurriedly), skazat' vpolgolosa (to say in an undertone, quietly), četko vygovarivaâ každyj slog (clearly enunciating each syllable).*

- 2) verbs are translated as nouns:

mutter – *rokot (rumble);*

babble – *vesělyj govor (merry sounds of voices);*

lisp – *vkradčivyy golos* (an insinuating voice);

slur – *govor* (dialect or speech with the accent), *napevnost'* *govora* (melodiousness of speech).

3) metaphoric transfer of the verbs:

mutter – *razrazit'sâ rugatel'stvami* (burst into curses), *razrazit'sya* concerns something elemental (a thunderstorm), threatening (a war) etc. that appears suddenly and like a hell (Ozhegov & Shvedova's Dictionary);

mumble – *myčat'* (moo), about a cow or bull: to produce mooing (Ushakov's Dictionary);

rumble – *ryčat'* (to growl / snarl), about animals: to produce loud malicious sounds of low-pitched tone (Ozhegov & Shvedova's Dictionary);

babble – *vyplěskivat'* (to spill out), to pour out (water) at once, in a snap (EDRL);

lisp – *šelestet'* (to rustle), to produce rustle: leaves rustle (Ozhegov & Shvedova's Dictionary);

stutter – *myčat'* (to moo) (see above), *vydavit'* (to squeeze out), to make something come out by compressing (EDRL);

The first subgroup (verbs transformed into phrases in translation) contains the following structures:

- V+Adv., *govorit' vpolgolosa* (say in an undertone, **quietly**); *govorit' odnovenno* (to speak together);
- Adv.+V, e.g., ***gromko rugat'sâ*** (to curse loudly); ***bystro progovorit'*** (to say quickly), ***naspeh pročitat'*** (to read hastily); ***toroplivo poâsnât'*** (to explain hurriedly);
- Adv.+V+Adv., e.g., ***tihô proiznesti pro sebâ*** (pronounce to oneself quietly), *govorit' s akcentom* (to speak with an accent);
- V+N, e.g., *razrazit'sâ rugatel'stvami* (to burst into curses);
- Adv+V+N, e.g., ***čëtko vygovarivaâ každý slog*** (clearly enunciating each syllable).

It can be seen that MoSC is carried out of a verb of ST and belongs to an adverb in the TT: e.g., *vpolgolosa* (quietly), *gromko* (loudly), *toroplivo poâsnât'* (to explain hurriedly); *s akcentom* (with an accent); *chëtko* (clearly). MoSC itself often keeps its

semantic value in the translation process: e.g., *to mutter* in the ST means *to say (sth), in a low voice not meant to be heard* (OALDCE), *to mutter* in the TT is translated as *govorit' vpolgolosa* (*say quietly*); *tiho proiznesti pro sebâ* (*pronounce to oneself quietly*); in the ST *to gabble* has the meaning *to talk quickly so that people cannot hear you clearly or understand you* (OALD), in the TT *to gabble* is transformed to *bystro progovorit'* (*to say quickly*), *naspeh pročitat'* (*to read hastily*). However, sometimes the semantic value of MoS verb can be changed considerably: e.g., *to mutter* is translated as *gromko rugat'sâ* (*to curse loudly*), while in the ST its semantic feature is *quietly*; a characteristic *chëtko* (*clearly*) belongs to the translation of the MoS verb *to stammer* that is *to speak with difficulty, repeating sounds or words and often stopping, before saying things correctly* (OALDCE).

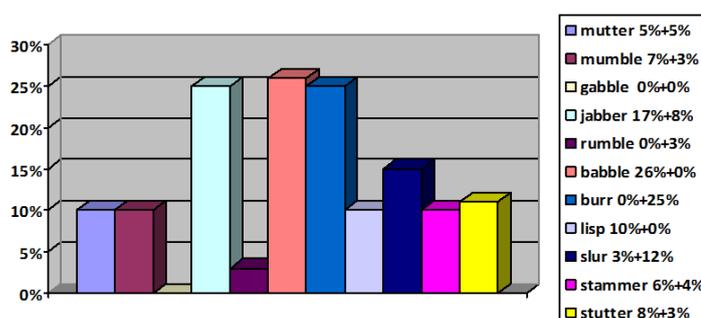
The second subgroup (verbs translated as nouns) represents either N or Adj.+N construction. The MoSC is kept, but the semantic value is different: e.g., *to lisp* that means *the articulation of [s] and [z] like or nearly like the [θ] and [ð] sounds in English 'thin' and 'then' respectively* (CED) in the ST, in the TT gets different characteristics – (about voice, sound, music): *'penetrating' into soul; pleasant, tender* (CDCRL).

The third subgroup (metaphoric transfer of the verbs) reports data on the transformation of the verbs under study with the metaphoric transfer. It is interesting to note that in some cases such transfer helps keep semantic features, we would say the impression of similarity of semantic features, in the TT. For instance, using *[θ] and [ð] sounds instead of [s] and [z]* (CED) presents the main semantic feature of *lisp*; these sounds resemble sounds of rustling leaves and in the corpora we found samples where wrong pronunciation is described with metaphor – *the lisp of a flute; lisping silk; a soft teal-like quack lisping* (Chapter 8, 8.3.1). The verb with another characteristic, *to stutter*, keeps the idea of the complication of speech act production. In the ST *to stutter* is about a person who *has difficulty of speaking as cannot stop from repeating the first sound of some words several times* (LDCE). In the TT *to stutter* is translated as *vydavit'* (*to squeeze out*): the words are *squeezed out*, a speaker makes an effort to produce the speech.

2.2.4 Translation solutions belonging to groups 4 and 5

Group 4, *VoS / derivates / phrases, not keeping MoSC and CoNS*, and group 5, *Other verbs (not VoS) / LUs / phrases, not keeping MoSC and CoNS*: loss and gain of information in translations. The groups are merged as, firstly, the translations do not contain the MoSC and the CoNS that are the main object of the research; secondly, the number of samples without the MoSC and the CoNS is small. It is evident that the number of samples with the MoSC and the CoNS prevails over the quantity of samples without these components. Diagram 7 displays in compact form the results presented in Table 3.

Diagram 7. *VoS / derivates / phrases, not keeping MoSC and CoNS / other verbs (not VoS) / LUs / phrases, not keeping MoSC and CoNS* and the percentage of the general number of samples

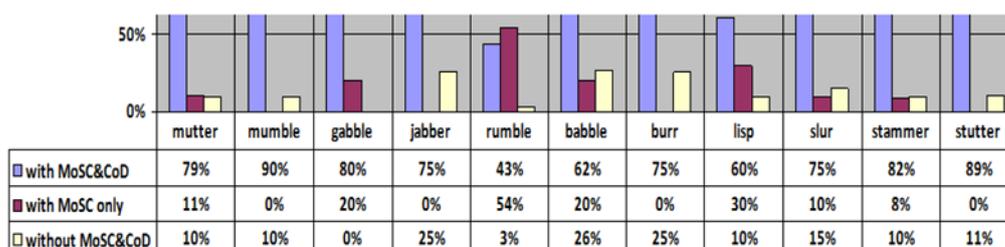


The MoSC and the CoNS are lost, but it is possible to discuss the gains obtained in the translation process. Some verbs moved from the periphery of the semantic field *verbs of speaking* to the central position: e.g., *to mutter*, *to jabber*, *to lisp*, *to slur*, *to stammer*, *to stutter* were translated as *govorit'* (*to speak*), *otvetit'* (*reply*), *obratit'sâ* (*to address*), *proiznosit'* (*to pronounce*), *promolvit'* (*to utter*), *ne vymolvit'* (*not to utter*) etc. Some verbs migrated from the semantic field *verbs of speaking* to the other semantic fields. For instance, *to jabber* and *to stutter* were transformed in *děrgat'sâ* (*to twitch*) and *otvernut'sâ* (*to turn away*) that is in the semantic field *verbs of movements*; *to stammer* was turned into *v velikom užase* (*horror-stricken*), *uhmyl'nut'sâ* (*to grin*), *smuŝat'sâ* (*to be confused*): semantic field *emotions*.¹⁵⁶

¹⁵⁶ More detailed information on the transformations of the verbs under study is in Chapters 1 – 9 of the present research.

Last but not least, Diagram 8 presents the comparison of data on the MoSC and the CoNS given in Table 3.

Diagram 8. The results of Russian translations of English MoS verbs regarding keeping or losing the MoSC and the CoNS and the percentage of the general number of the samples



The quantity of translations that kept the MoSC and the CoNS considerably exceeds the number of translations that lost these components in the TT. It is evident that the largest group of translations kept the MoS component: 100% of translations of *gabble*, 97% of translations of *rumble*, 90% of translations of *mutter*, *mumble*, *lisp*, *stammer*, 89% of translations of *stutter*, 85% of translations of *slur*, 75% of translations of *jabber* and *burn*, 74% of translations of *babble*.

The CoNS is also kept in a significant number of translations, but its quantity is lower. For example, while MoSC is kept in 100% of translations of *gabble*, the CoNS appears only in 80% of translations. Preliminary conclusions are as follows: Russian translators tend to maintain the MoSC and the CoNS. This could be explained with the fact that Russian and English belong to the same group of languages: Satellite-framed (Talmy 2000). However, it was found that although the MoSC as well as the CoNS are kept in most cases, the CoNS is not always the same in the TT in comparison with the ST.

For example, the original CoNS of *lisp*, to pronounce the sibilants [s] and [z] imperfectly especially by turning them into [θ] and [ð] (M-WD), appears only in 20% of translations (*šepelâvit'* (to lisp), *prišepëtyvat'* (to say with [ʃ] (sh) instead of some other sounds)), while 40% of translations have another, adopting CoNS (*sûsûkat'* (to be syrupy, to use baby talk), *lepetat'* (to prattle / to babble), *kartavit'* (to burr), *zaikat'sâ* (to stutter)). It concerns all verbs under study.

Russian translators deal with these verbs in different ways that we call here *translation solutions*¹⁵⁷ (TS) and replaced English MoS verbs with the CoNS with Russian MoS verbs with the CoNS in most cases but not in all.¹⁵⁸ The differences are more evident when applying the Qualia Structure of Pustejovsky (1998) as an analytic tool.

¹⁵⁷ 5 types of *translation solutions* adopted by Russian translators:

1) MoS verbs / derivates / phrases, keeping the same CoNS; 2) MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one; 3) MoS verbs / derivates / phrases, not keeping CoNS; 4) VoS / derivates / phrases, not keeping MoSC and CoNS; 5) Other verbs (not VoS) / LUs / phrases, not keeping MoSC and CoNS. It is interesting that such division complies with the types of equivalence suggested by Kade (1968) and Hann (1992): 1) one-to-one equivalence – MoS verbs / derivates / phrases, keeping the same CoNS; 2) one-to-many equivalence – MoS verbs / derivates / phrases, not keeping the same CoNS but adopting another one; 3) one-to-part of one equivalence (with MoSC) – MoS verbs / derivates / phrases, not keeping CoNS; 4) one-to-part of one equivalence (without MoSC) – VoS / derivates / phrases, not keeping MoSC and CoNS; 5) nil equivalence – Other verbs (not VoS) / LUs / phrases, not keeping MoSC and CoNS.

¹⁵⁸ Types 1 – 2 of translation solutions contain the MoSC and the CoNS, type 3 of TS keeps only MoSC.

Chapter 3. Discussion

3.1 The Qualia Structure: comparison of the semantic features of the English MoS verbs with the CoNS and their Russian translations

Having applied the Qualia Structure, we compared the semantic features of the English MoS verbs with the CoNS and their Russian translations to show the differences at the semantic level. For instance, the semantics of the verb *mutter* in the ST looks as follows: the *muttering* subject presented in corpora speaks *quietly in order not to be heard, indistinctly and fast, s/he is excited, his / her speech is mainly of negative connotation, and s/he feels dissatisfaction*. The translations of the verbs relating to type 1 of translation solutions (TS1), *MoS verbs / derivatives / phrases, keeping the same CoNS*, keep every single component of the English verb, as illustrated in example (1) by the translations of *to mutter*:

(1) *to mutter – bormotat' (to mutter)*

Part of GLM Structure	Roles	Verb's meaning (ST)	Verb's meaning (TS1)
Qualia Structure	Constitutive	<i>quietly</i> <i>indistinctly</i> <i>fast</i>	<i>quietly</i> <i>indistinctly</i> <i>fast</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>excitedly</i>	<i>excitedly</i>
	Agentive	<i>dissatisfaction</i>	<i>dissatisfaction</i>

The translations solution 1 shows that the MoSC and the CoNS are incorporated in the root of the verb (the characteristic of S-F languages).

The translations relating to group 2 of translation solutions (TS2), *MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one*, show that the semantic configuration of the English MoS verbs does not entirely correspond to the Russian translations; new semantic features are adopted, as shown in example (2):

- (2) *to mutter – vorčat’ (to grumble), burčat’ (to grumble), burknut’ (growl out), gluhoye vorčanie (muffled grumbling), lepetat’ (to prattle)*

Part of GLM Structure	Roles	Verb’s meaning (ST)	Verb’s meaning (TS2)
Qualia Structure	Constitutive	<i>quietly</i> <i>indistinctly</i> <i>fast</i>	<i>quietly</i> <i>indistinctly</i> <i>fast/slowly</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>excitedly</i>	<i>excitedly</i> <i>with irritation</i>
	Agentive	<i>dissatisfaction</i>	<i>displeasure</i> <i>annoyance</i>

The translations solution 2 also shows that the MoSC and the CoNS are incorporated in the root of the verbs (the characteristic of S-F languages).

The semantic configuration of the English MoS verbs is also changed when translators apply the translating solution 3, *MoS verbs / derivatives / phrases, not keeping CoNS*, as example (3) shows:

- 3) *to mutter – govorit’ vpolgolosa (say in an undertone, quietly), prigušěnyj golos (muffled voice), tiho proiznesti pro sebâ (pronounce to oneself quietly), gromko rugat’sâ (to curse loudly), razrazit’sâ rugatel’stvami (burst into curses), rokot (rumble)*

Part of GLM Structure	Roles	Verb’s meaning (ST)	Verb’s meaning (TS3)
Qualia Structure	Constitutive	<i>quietly</i> <i>indistinctly</i>	<i>quietly/loudly</i> <i>indistinctly</i>
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>excitedly</i>	<i>excitedly</i> <i>with irritation</i>
	Agentive	<i>dissatisfaction</i>	<i>annoyance</i>

The translations solution 3 shows that the MoSC is kept but is not incorporated in the root of the verbs (the characteristic of S-F languages).

It is interesting that the Russian general verb of saying *govorit'* (literally, *to say*) only realises the information encoded in the Formal role, whereas the physical feature of the Manner of speaking *quietly* (that is, the Constitutive role) is incorporated in the adjunct construction: *govorit' vpolgolosa* – *say in an undertone, quietly*. It also relates to the translation *tiho proiznesti pro sebâ* (*pronounce to oneself quietly*); MoS is not incorporated in the VoS *proiznesti* (*pronounce*) but in the adjunct construction. In the case of *razrazit'sâ rugatel'stvami* (*burst into curses*) and *gromko rugat'sâ* (*to curse loudly*) the physical feature *loudly* (*razrazit'sya* and *gromko*), the component of Manner relating to the Constitutive role is placed in the adjunct, while the Formal and the Telic roles are incorporated in the verb root *rugat-* (*to curse*).

If in case of use of the TS3 the samples contain the MoSC and the CoNS either in the verb's (or its derivate's) root or in the adjunct construction, use of the translation solution 4, VoS / *derivates* / *phrases*, *not keeping MoSC and CoNS*, keep neither the MoSC nor the CoNS both in root and in adjunct, as (4) exemplifies:

(4) *to mutter* – *govorit'* (*to speak*), *namekat'* (*to hint*), *upominanie* (*mentioning*)

Part of GLM Structure	Roles	Verb's meaning (ST)	Verb's meaning (TS4)
Qualia Structure	Constitutive	<i>quietly</i> <i>indistinctly</i>	-
	Formal	<i>say</i>	<i>say</i>
	Telic	<i>excitedly</i>	-
	Agentive	<i>dissatisfaction</i>	-

The English MoS verb *mutter* was translated into the Russian general VoS *govorit'* (*to speak*), VoS *namekat'* (*to hint*), to speak making a slight accent on a particular topic, and *upominanie* (*mentioning*), a derivate of the VoS *upominat'* (*mention*) that also means to speak about something but without a special emphasis. In these cases, the Russian examples contain no indication of MoS and the CoNS, not realising the Constitutive, Telic

and Agentive roles of the Qualia Structure in the roots of the verbs. The Formal role is kept however.

The Formal role *say* is not saved by translators when the translation solution of type 5, *Other verbs (not VoS) / LUs / phrases, not keeping MoSC and CoNS*, is used. As (5) exemplifies, *say* is lost and two new properties appear: *think* and *move*.

- (5) *to mutter – razmyšlât’ (to think over / reflect), počitel’no kivnut’ golovoj (to nod a head with respect)*

Part of GLM Structure	Roles	Verb’s meaning (ST)	Verb’s meaning (TS5)
Qualia Structure	Constitutive	<i>quietly indistinctly</i>	<i>inclined movements of the head in greeting indulge in thoughts about anything</i>
	Formal	<i>say</i>	<i>think move</i>
	Telic	<i>excitedly</i>	<i>with respect / neutral</i>
	Agentive	<i>dissatisfaction</i>	<i>satisfaction / neutral</i>

Finally, the speaker in the TT looks as follows: it is a person who represents the act of saying / thinking / moving, who pronounces quietly or sometimes loudly, fast or slowly, indistinctly, who is irritated and excited, and this excitement as well as these speech imperfections result in negative connotations: dissatisfaction, displeasure and annoyance.

3.1.1 Presentation of semantic configuration of the verbs under study

The presentation of semantic configuration of the English VoS *mutter* in the TT within the Qualia Structure, examples (1) – (5), is followed by Tables 4 – 13 that display the semantic configurations of the other 10 verbs under study in the TTs: *mumble, gabble, jabber, rumble, babble, burr, lisp, slur, stammer, stutter*. The tables show the semantic configurations of these verbs in translation process in each of 5 types of translation solutions. There are 3 columns in the tables. The first column is the Roles of the Qualia Structure, the second column presents the semantic characteristics of the English MoS

verbs selected for the research in the ST, the third column shows the features of the verbs / LUs in the TT; the third column is divided into 5 sub-columns that contain the semantic features of these verbs / LUs in Russian in accordance with 5 different translating solutions, that are designated as TS 1 – 5.

3.1.1.1 Presentation of semantic configuration of the verb *mumble*

Table 4 presents the information on the changes of its semantics in comparison with the original meaning of the English MoS verb when a *mumbling protagonist presented in corpora of the ST speaks quietly in order not to be heard, indistinctly or distinctly, s/he is excited, his/her speech is mainly of negative connotation, and s/he feels dissatisfaction.*

Table 4. Semantic configuration of the English MoS verb *mumble*

Roles	Verb's meaning (ST)	Verb's meaning (TT)				
		TS1	TS2	TS3	TS4	TS5
Const.	<i>quietly</i> <i>indistinctly/</i> <i>distinctly</i>	<i>quietly</i> <i>indistinctly</i> <i>/distinctly</i>	<i>indistinctly</i> / <i>distinctly</i> <i>non-standard</i> <i>pausation</i> <i>monotonously</i> <i>continuously</i>	-	<i>quietly</i> <i>indistinctly/</i> <i>distinctly</i>	-
Formal	<i>say</i>	<i>say</i>	<i>say</i>	-	<i>say</i>	<i>move</i> <i>think</i>
Telic	<i>excitedly</i>	<i>excitedly</i>	<i>nervously</i> <i>frightened</i> <i>uncertainty</i>	-	<i>excitedly</i> <i>nervously</i> <i>complaining</i>	<i>excitedly</i>
Agent.	<i>dissatisfaction</i>	<i>dissatisfaction</i>	<i>dissatisfaction</i> <i>disapproval</i>	-	<i>disapproval</i>	-

It is evident that the semantic characteristics of *mumble* in the ST are kept in TS1 while the features of the TS 2 – 5 differ from the original. The speaker in the TT is *a person who represents the act of saying / thinking / moving, who pronounces quietly, indistinctly or distinctly, from time to time having non-standard pausation in speech, speaking*

monotonously and continuously, who is often excited, feeling nervous, frightened or uncertain, and it results in dissatisfaction and disapproval.

3.1.1.2 Presentation of semantic configuration of the verb ***gabble***

The *gabbling* protagonist presented in the corpora of the ST speaks *quickly, without interruption or sometimes briefly, with excitement and without sense, feeling disapproval.*

The semantic configuration of the English MoS verb *gabble* is displayed in Table 5.

Table 5. Semantic configuration of the English MoS verb *gabble*

Roles	Verb's meaning (ST)	Verb's meaning (TT)				
		TS1	TS2	TS3	TS4	TS5
Const.	<i>quickly</i> <i>without interruption</i> / <i>briefly</i>	<i>quickly</i> <i>without interruption</i> / <i>briefly</i>	<i>quickly</i> <i>without interruption</i> <i>quietly/loudly</i>	<i>quickly</i> <i>quietly/loudly</i>	-	-
Formal	<i>say</i>	<i>say</i>	<i>say</i>	<i>say</i>	-	-
Telic	<i>excitedly</i> <i>without sense</i>	<i>excitedly</i> <i>without sense</i>	<i>excitedly</i> <i>without sense</i>	<i>excitedly</i>	-	-
Agent.	<i>disapproval</i>	<i>disapproval</i>	<i>disapproval</i>	<i>disapproval</i>	-	-

As a result of applying different TSs a character of the TT represents the act of saying something pronouncing loudly or sometimes quietly, quickly and without interruption, excitedly, sometimes without sense, that results in disapproval.

3.1.1.3 Presentation of semantic configuration of the verb ***jabber***

Table 6 presents the information on the changes of semantics in comparison with the original meaning of the English MoS verb *jabber*. The *jabbering* protagonist presented in the corpora of the ST speaks *loudly, very quickly and without interruption, the person is excited, his/her speech is with little sense and the transmitted information is incomprehensible in most samples.*

Table 6. Semantic configuration of the English MoS verb *jabber*

Roles	Verb's meaning (ST)	Verb's meaning (TT)				
		TS1	TS2	TS3	TS4	TS5
Const.	<i>loudly</i> <i>very quickly</i> <i>without</i> <i>interruption</i>	<i>loudly</i> <i>very quickly</i> <i>without</i> <i>interruption</i>	<i>loudly/quietly</i>	-	-	
Formal	<i>say</i>	<i>say</i>	<i>say</i>	-	<i>say</i>	<i>move</i>
Telic	<i>excitedly</i> <i>with little</i> <i>sense</i>	<i>excitedly</i> <i>with little</i> <i>sense</i>	<i>excitedly</i> <i>with little sense</i>	-	-	<i>excitedly</i>
Agent.	<i>disapproval</i>	<i>disapproval</i>	<i>disapproval</i>	-	-	<i>disapproval</i>

The semantic configurations of the verb *jabber* in the TT look as follows: a character represents the act of saying something pronouncing loudly or quietly, sometimes very quickly and without interruption, with or without sense, being exciting or tranquil, either distinctly or indistinctly, often provoking disapproval that results mainly in negative connotations, although sometimes positive connotations appear.

3.1.1.4 Presentation of semantic configuration of the verb *rumble*

Information on the semantic configurations of the English MoS verb *rumble* in comparison with the original features is presented in Table 7. In the ST the *rumbling* protagonist speaks *loudly*, *excitedly*, *with authoritativeness*, *the transmitted information is comprehensible in most cases*.

Table 7. Semantic configuration of the English MoS verb *rumble*

Roles	Verb's meaning (ST)	Verb's meaning (TT)				
		TS1	TS2	TS3	TS4	TS5
Const.	<i>loudly</i>	<i>loudly</i>	<i>quietly</i> <i>hoarsely</i>	<i>loudly / quietly</i> <i>in a deep voice</i> <i>monotonously</i>	-	-
Formal	<i>say</i>	<i>say</i>	<i>say</i>	<i>say</i>	-	<i>feel</i>
Telic	<i>excitedly</i>	<i>excitedly</i>	<i>excitedly</i>	<i>excitedly</i>	-	<i>excitedly</i>
Agent.	<i>authoritativeness</i>	<i>authorita-</i>	<i>disapproval</i>	<i>authoritative-</i>	-	<i>indignation</i>

		<i>tiveness</i>	<i>warning</i>	<i>ness</i>		
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The protagonist of the TT presents the act of saying / feeling something, pronouncing loudly or quietly, in a deep (bass) voice, internally like an earthquake, hoarsely, sometimes monotonously as well as excitedly, expressing disapproval, warning authoritativeness or indignation.

3.1.1.5 Presentation of semantic configuration of the verb *babble*

Table 8 shows the information on the changes of semantics in comparison with the original meaning of the English MoS verb *babble*. In the original simple *babbling person* can be defined as *saying something in a repetitious manner, indistinctly, so that it is difficult to understand, with confusion, indignation or expressing excitement.*

Table 8. Semantic configuration of the English MoS verb *babble*

Roles	Verb's meaning (ST)	Verb's meaning (TT)				
		TS1	TS2	TS3	TS4	TS5
Const.	<i>continuously</i> <i>indistinctly</i>	<i>continuously</i> <i>indistinctly</i>	<i>loudly/quietly</i> <i>indistinctly</i> <i>fast</i>	<i>indistinctly</i>	<i>indistinctly</i>	-
Formal	<i>say</i>	<i>say</i>	<i>say</i>	<i>say</i>	<i>say</i>	-
Telic	<i>with</i> <i>confusion</i> <i>excitedly</i> <i>with</i> <i>indignation</i>	<i>with confusion</i> <i>excitedly</i> <i>with</i> <i>indignation</i>	<i>with confusion</i> <i>excitedly</i> <i>with love</i>	<i>excitedly</i>	<i>excitedly</i>	-
Agent.	<i>disapproval</i>	<i>disapproval</i>	<i>approval</i> <i>/disapproval</i>	<i>disapproval</i>	<i>disapproval</i>	-

After applying different TSs, a character of the samples in the TT can be defined as representing the act of saying something loudly or quietly, indistinctly with confusion, love or excitement and expressing approval or disapproval.

3.1.1.6 Presentation of semantic configuration of the verb *burr*

In the ST, the English verb *burr* assigns the following semantic features to the speaker: *it is a person who is excited and speaks pronouncing [r] in a special manner that causes disapproval*. The semantic configuration of the English MoS verb *burr* is displayed in Table 9.

Table 9. Semantic configuration of the English MoS verb *burr*

Roles	Verb's meaning (ST)	Verb's meaning (TT)				
		TS1	TS2	TS3	TS4	TS5
Const.	<i>special pronouncing of [r]</i>	<i>special pronouncing of [r]</i>	<i>loudly rough / soft/with a uvular fricative trill pronouncing of [r]</i>	-	-	<i>special pronouncing of [r]</i>
Formal	<i>say</i>	<i>say</i>	<i>say</i>	-	-	<i>say</i>
Telic	<i>excited</i>	<i>excited</i>	<i>with peevishness, regret</i>	-	-	<i>with rudeness</i>
Agent.	<i>disapproval</i>	<i>disapproval</i>	<i>disapproval</i>	-	-	<i>disapproval</i>

The semantic configurations of the verb *burr* in the TT look as follows: a character represents the act of saying something in a manner of pronouncing [r] softly/roughly/with a uvular fricative trill with the purpose to demonstrate different behavioural models: from being rude, peevish to being regretful.

3.1.1.7 Presentation of semantic configuration of the verb *lisp*

The *lisp* protagonist presented in the ST speaks pronouncing some sounds incorrectly or [θ] instead of [s], sometimes simulating *lisp* or speaking childishly, with embarrassment, when her / his manner of speaking evokes irritation or pleasure. Information on the semantic configurations of the English MoS verb *lisp* in comparison with the original features is presented in Table 10.

Table 10. Semantic configuration of the English MoS verb *lisp*

Roles	Verb's meaning (ST)	Verb's meaning (TT)				
		TS1	TS2	TS3	TS4	TS5
Const.	<i>pronouncing [θ]</i>	<i>pronouncing of [ʃ] (sh) instead</i>	<i>non-standard speech</i>	<i>indistinctly</i>	-	-

	<i>instead of [s] mispronouncing of some sounds</i>	<i>of some other sounds</i>	<i>interruption; special pronouncing of [r]</i>			
Formal	<i>say</i>	<i>say</i>	<i>say</i>	<i>say</i>	<i>say</i>	-
Telic	<i>with embarrassment</i>	<i>with embarrassment</i>	<i>speaking childishly</i>	<i>speaking incomprehensibly, cajolingly</i>	-	-
Agent.	<i>approval/ disapproval</i>	<i>approval/ disapproval</i>	<i>approval/ disapproval</i>	<i>disapproval</i>	-	-

The TT is presented by the character who pronounces some sounds wrongly (mainly [θ] or [ʃ] instead of [s]), sometimes *burring*, sometimes speaking with an accent (understandable) or speaking a foreign language (not understandable), sometimes simulating *lisping*, speaking childishly that irritates or pleases the addressee and results in negative or positive connotation.

3.1.1.8 Presentation of semantic configuration of the verb *slur*

The English verb *slur* describes the speech that sounds indistinct, combining, reducing or omitting the sounds, in a low, thick, soft, fading voice, with the accent that is upper-middle class, cockney or ethnic, being aggressive, disgusting, nervous or sometimes sentimental and happy, so demonstrating the controversial behavioural models. Table 11 presents the information on the changes of semantics in comparison with the original meaning of the English MoS verb *slur*.

Table 11. Semantic configuration of the English MoS verb *slur*

Roles	Verb's meaning (ST)	Verb's meaning (TT)				
		TS1	TS2	TS3	TS4	TS5
Const.	<i>indistinctly in a low / thick / soft / fading voice, mumbling</i>	<i>indistinctly in a low / thick / soft / fading voice, mumbling</i>	<i>indistinctly slowly moo / oink to speak in a quavering voice</i>	<i>indistinctly fast speak melodiously</i>	<i>standard speech producing</i>	-
Formal	<i>say</i>	<i>say</i>	<i>say</i>	<i>say</i>	<i>say</i>	<i>suggest/</i>

						<i>keep silence</i>
Telic	<i>be drunk be rude</i>	<i>be drunk be rude</i>	<i>be drunk / aggressive / disgusting / nervous sentimental / happy</i>	<i>be drunk / speak with the upper- middle class / cockney / ethnic accent</i>	<i>be uncertain</i>	<i>be senti- mental</i>
Agent.	<i>disapproval</i>	<i>disapproval</i>	<i>being in a borderline state with the set of the controversial behavioural models</i>		<i>neutral emotional state</i>	

The definition of the speech of a *slurring* person in the TT is as follows: the act of saying (and sometimes suggesting) something slowly or hastily in a thick or quavering voice with slipshod boorish pronunciation, pronouncing indistinctly due to the sounds' combining, reducing or omitting and with the purpose to be aggressive / disgusting / sentimental / happy and drunk hereupon being in a borderline state with the set of the controversial behavioural models and possessing mainly negative connotation.

3.1.1.9 Presentation of the semantic configuration of the verb *stammer*

Information on the semantic configuration of the English MoS verb *stammer* in the ST is displayed in Table 12. A *stammering* person can be defined as representing the speaking act with the presence of impediments expressing excitement and being in an unstable emotion state.

Table 12. Semantic configuration of the English MoS verb *stammer*

Roles	Verb's meaning (ST)	Verb's meaning (TT)				
		TS1	TS2	TS3	TS4	TS5

Const.	<i>repetition of vowels and consonants in the words speech interruption inside syntagmas filled pauses</i>	<i>repetition of vowels and consonants in the words speech interruption inside syntagmas filled pauses</i>	<i>quietly indistinctly repetition of vowels in the words speech interruption inside syntagmas</i>	<i>loudly / quietly fast distinctly</i>	<i>speech interruption inside syntagmas distinctly / indistinctly</i>	<i>be in a state of extreme fright, fear</i>
Formal	<i>say</i>	<i>say</i>	<i>say</i>	<i>say</i>	<i>say</i>	<i>feel</i>
Telic	<i>excitedly with embarrassment</i>	<i>excitedly with embarrassment</i>	<i>excitedly with embarrassment without sense</i>	<i>excitedly angrily</i>	<i>with uncertainty</i>	<i>excitedly horrified with embarrassment</i>
Agent.	<i>unstable emotional state</i>	<i>unstable emotional state</i>	<i>unstable emotional state</i>	<i>unstable emotional state</i>	<i>dissatisfaction</i>	<i>unstable emotional state</i>

Semantic features that belong to the speech of a protagonist in the TT characterises him/her as a person representing the act of saying / feeling, who pronounces loudly or quietly, distinctly or indistinctly, with repetition of vowels and consonants, with interruption of speech and who is excited, angry, horrified, uncertain or embarrassed that results in unstable emotional state and dissatisfaction.

3.1.1.10 Presentation of the semantic configuration of the verb *stutter*

Table 13 presents the information on the changes of semantics in comparison with the original meaning of the English MoS verb *stutter*. a speaker *stutters producing speech impediments, expressing excitement and being in an unstable emotion state*.

Table 13. Semantic configuration of the English MoS verb *stutter*

Roles	Verb's meaning (ST)	Verb's meaning (TT)				
		TS1	TS2	TS3	TS4	TS5

Const.	<i>repetition of consonants in the words; speech interruption inside syntagmas; filled pauses</i>	<i>repetition of consonants in the word speech interruption inside syntagmas; filled pauses</i>	<i>repetition of vowels and consonants in the words speech interruption inside and between syntagmas filled pauses</i>	-	<i>repetition of consonants in the words</i>	<i>rotation another direction</i>
Formal	<i>say</i>	<i>say</i>	<i>say</i>	-	<i>say keep silence</i>	<i>move</i>
Telic	<i>excitedly with fear with embarrassment be in panic</i>	<i>excitedly with fear with embarrassment be in panic</i>	<i>excitedly with fear with embarrassment</i>	-	<i>excitement</i>	<i>refuse to see at something/ somebody</i>
Agent.	<i>unstable emotional state</i>	<i>unstable emotional state</i>	<i>unstable emotional state</i>	-	<i>unstable emotional state</i>	<i>stop of unwanted talk</i>

The protagonist of the TT is a person presenting the act of saying / keeping silence / moving, who pronounces with repetition of vowels and consonants, with interruption of speech inside and between syntagmas and with filled pauses, who is excited feeling fear, embarrassment and panic that can be estimated as an unstable emotional state.

Chapter 4. Outcomes of the comparison of the semantic features of the English MoS verbs with the CoNS and their Russian translations

The comparison of the semantic features of the English MoS verbs with the CoNS and their Russian translations shows the differences at the semantic and grammatic levels.

4.1 Translations: verb to verb

For example, comparing the semantics of *to jabber* and *taratorit'* (*to jabber*), we discovered that every component of the Qualia Structure encoded in the English verb is maintained in the Russian counterpart:¹⁵⁹

Const. – *loudly, very quickly, without interruption;*

Formal – *say;*

Telic – *excitedly, with little sense;*

Agent. – *disapproval.*

In other cases the semantic configuration of the English MoS verb does not entirely correspond to that of the Russian MoS verb; either the latter does not decode part of the information encoded in the former,¹⁶⁰ or completely changes it.¹⁶¹ For instance, the semantic features of the English MoS verb *to babble* and its translation, the Russian MoS verb *kričat'* (*to shout*), have some similarities and differences, only part of the information is encoded in the ST:

Const. ST – *continuously, indistinctly, TT – loudly;*

Formal ST and TT – *say;*

Telic ST – *excitedly, with confusion, with indignation, TT – excitedly;*

Agent. ST and TT – *disapproval.*

Another sample with the English MoS verb *to stutter* and its Russian counterpart *otvernut'sâ* (*to turn away*) shows the omission of the original semantic components related to the roles of the Qualia Structure and the adding of new ones:

Const. ST – *repetition of consonants in the words; speech interruption inside syntagmas; filled pauses, TT – rotation another direction;*

Formal ST – *say, TT – move;*

¹⁵⁹ Translation type *one-to-one equivalence*.

¹⁶⁰ Translation types *one-to-many equivalence* and *one-to-part of one equivalence*.

¹⁶¹ Translation type *nil equivalence*.

Telic ST – *excitedly, with fear, with embarrassment, be in panic*, TT – *refuse to see at something / somebody*;

Agent. ST – *unstable emotional state*, TT – *stop of unwanted talk*.

This asymmetry was observed only in an insignificant quantity of samples therefore it can be ascribed to the translators' arbitrariness.

4.2 Translations: verb to verb + adjunct construction

4.2.1 The case with the Manner encoded in the adjunct construction

The English MoS verbs were also translated into syntactic constructions presented by the general verb of saying, *govorit'* (*to say / to speak*), where the Manner was encoded in the adjunct construction. For example, *to stammer* and *to stutter* are translated as *govorit' zaikaâs'* (*to say stammering*), with the Manner in the adverbial participle; *to slur* has the translations *govorit' zapletaûšimsâ âzykom* (*to be tongue-tied*), when the Manner is described with the word combination Adj.+N, and *s trudom vygovarivat'* (*to speak with difficulty*) with adverbial construction *s trudom* (*with difficulty*) containing the Manner. These constructions belong to the TS1 and the type *one-to-one equivalence*, and the roles of the Qualia Structure are similar, as shown below for *to slur – govorit' zapletaûšimsâ âzykom* (*to be tongue-tied*):

Const. – *indistinctly; in a low/thick/soft/fading voice, mumbling*;

Formal – *say*;

Telic – *be drunk, be rude*;

Agent. – *disapproval*.

The Russian general verb of saying *govorit'* (*to say / speak*) transfers only the information encoded in the Formal role, while the physical characteristics (the Constitutive role) and pragmatic components of the Manner (the Telic and Agentive roles) are incorporated in the adjunct construction.

However, the adjunct constructions containing the verb *govorit'* (*to say / speak*) can have another Manner different from the original. For example, the English MoS verb *to lisp* is translated (TS3, type *one-to-many equivalence*) as *govorit' s akcentom* (*to say with an*

accent) with the use of another MoSC in the adverbial adjunct *s akcentom* (*with an accent*). One more sample regarding the Manner that differs from the Manner in the ST: *to slur – govoril vsë medlennee, a potom ego golos zamer* (*was speaking more slowly and slowly, and then his voice died*). The roles of the Qualia Structure present these differences:

Const. ST – *indistinctly; in a low/thick/soft/fading voice, mumbling*, TT – *slowly*;

Formal ST and TT – *say*;

Telic ST – *be drunk, be rude*, TT – *feel bad*;

Agent. ST – *disapproval*, TT – *being in a borderline state with the set of the controversial behavioural models*.

One more sample regarding the Manner that differs from the Manner in the ST: *to lisp – govorit' s akcentom* (*to say with an accent*).

There were also translations where both the verb and the adjunct construction incorporate Manner. The translation of the verb *to mutter, bormotat' sebe pod nos* (*to mutter under one's breath*), for instance, contains the Manner in the verb root and the adjunct construction, as illustrated below:

Const. ST and TT – *quietly, indistinctly, fast*;

Formal ST and TT – *say*;

Telic ST and TT – *excitedly*;

Agent. ST and TT – *dissatisfaction*.

The Formal, the Agentive and the Telic roles are recognized by the verb root, while the adjunct *sebe pod nos* (*under one's breath*) realises the physical features (Constitutive role – *quietly, indistinctly, fast*) and emphasises the speech characteristics.

The samples where English MoS verbs are translated into the Russian general verbs of saying (e.g. *to mutter, to jabber, to lisp – govorit' (to speak); to mumble – otvetit' (to reply); to stutter – promolvit' (to utter)*) are not numerous. In these cases, the Constitutive role ascribable to the semantic configuration of the corresponding English verbs is omitted to be realised in the verb roots.

4.2.2 The case with the Manner not encoded in the adjunct construction

The samples where English MoS verbs are translated into the adjunct constructions that do not incorporate Manner are also not numerous. The translation of *to slur, govorit' bez osobogo ubeždeniâ* (*to speak without special persuasion*), for example, does not keep the MoSC, as exemplified below:

Const. ST – *indistinctly; in a low/thick/soft/fading voice, mumbling*, TT – *standard speech producing*;

Formal ST and TT – *say*;

Telic ST – *be drunk, be rude*, TT – *be uncertain*;

Agent. ST – *disapproval*, TT – *neutral emotional state*.

The English MoS verb *to slur* with its physical characteristics *indistinctly; in a low / thick / soft / fading voice* (the Constitutive role) and a pragmatic feature *disapproval* (the Agentive role) lost the component of Manner in translation (TS4) and, consequently, the semantic features mentioned above; now a speaker produces *a standard speech* (the Constitutive role) and has a *neutral emotional state* (the Agentive role).

The last and least representative subgroup, that of English MoS verbs translated into Russian LUs with an adjunct construction that lost the MoSC, belongs to the TS5, *nil equivalence*. However, it is interesting to review it briefly to show how great the difference between the ST and the TT can be. For example, the English MoS verb *to mutter* is transformed into the Russian *počtitel'no kivnut' golovoj* (*to nod a head with respect*). The semantic characteristics distributed in the roles of the Qualia Structure looks as follows:

Const. ST – *quietly, indistinctly*, TT – *inclined movements of the head in greeting*;

Formal ST – *say*, TT – *move*

Telic ST – *excitedly*, TT – *with respect*;

Agent. ST – *dissatisfaction*, TT – *satisfaction*.

The roles of the verb in ST and the LUs in the TT are absolutely different. Another sample, (*v velikom užase* (*horror-stricken*)) of how *to stammer* translated (TS5) with an adjunct construction that lost the MoSC, also illustrates the difference between the roles of the Qualia Structure, as shown below:

Const. ST – *repetition of consonants in the words; speech interruption inside syntagmas; filled*

pauses, TT – be in a state of extreme fright, fear;

Formal ST – say, TT – feel

Telic ST – excitedly, with embarrassment, TT – horrified;

Agent. ST – unstable emotional state, TT – unstable emotional state.

Chapter 5. Summary

This study investigates the domain of the English MoS verbs with the CoNS and their Russian translations. More specifically, it analyses the way in which the information conflated in the MoS verbs may be kept, lost or added in the translation process between S-F languages like English and Russian. English and Russian belong to the domain of S-F languages and Manner is encoded in the root in both languages. So, it was natural to assume that Manner (MoS in the present study) is kept in translation. But it required to be checked. Therefore, two questions regarding equivalence occurred: Does belonging to the same topological group (S-F) guarantee one-to-one equivalence in translation? What influences the different scenario development in translation when the MoSC in the SL (English) either changes its physical peculiarities or loses them in the TL (Russian)?

Regarding the CoNS that is in the semantic structures of the verbs under study the situation is as follows: the articulatory features of the VoS with the CoNS are realized differently in English and Russian. It means that the CoNS can be interpreted differently. And we had to analyse and compare the speech physical parameters in both languages. The discrepancies in cultural conventions as well as existing lexical *ambiguity* of the meanings of the verbs under study seemed to complicate the reaching of equivalence. In this sense the Qualia Structure mechanisms helped to eliminate this lexical *ambiguity* and clarify the semantic-pragmatic meaning of the MoS verbs with the CoNS and specify speech physical components.

Taken together, the above ideas provided evidence for the following three hypotheses:

- *firstly*, despite the fact, that English and Russian belong to the same language group (S-F) in accordance with Talmy's typology (Talmy 2000), the MoS and the CoNS are not always kept when translating from SL to TL, thereby producing different verbs' behaviour interpretation;
- *secondly*, reaching of equivalence when translating the VoS with the MoSC and the CoNS from English into Russian requires the examination and analysis of the context containing the pragmatic component;
- *thirdly*, the semantic configuration of the VoS with the CoNS in both languages is different because of discrepancies in cultural conventions,

consequently reaching equivalence in translation depends on the decoding mechanisms.

According to the research carried out in this thesis, the following conclusions may be drawn:

- a) translating from English Russian employs a larger number of MoS verb types than English;
- b) in the majority of cases (+/- 80%) Russian conflates the MoS, that is in the verb root, in a way similar to English but the quality of Manner is equivalent to the original in only +/-20% of cases and strongly depends on the CoNS: another CoNS – another MoS. It is proved with the comparison of semantic features based on the Qualia Structure;
- c) when translators encode the MoSC and / or the CoNS in an adjunct construction, they either keep the original (ST) characteristics or emphasize physical and / or pragmatic features of the speech;
- d) information encoded in the English MoS verbs is sometimes enlarged by the Russian translators, that adds an aspectual nuance regarding the original verb;
- e) loss of information through the translation process from English into Russian occurs on average in 10-25% of cases depending on the verb. As this loss could be compensated somewhere else in the text, we thoroughly examined contexts in cases of uncertainty;
- f) translation solutions chosen by translators showed there is a dependence between the MoSC and / or the CoNS and the type of equivalence used: when original components are kept, *one-to one equivalence* is used; in case the MoSC and / or the CoNS are kept but their quality is changed, *one-to-many / one-to-part of one equivalence* is preferred by translators; if the MoSC and the CoNS are lost, it means that the translation has a *nil equivalence*.

IV. CONCLUSIONS

1. Contributions of the study to the analysis of Russian translations of English verbs with the MoSC and the CoNS

The tasks that we have carried out allowed us to make the conclusions presented below. The first question is what our research contributed to. To answer it we shall first summarize the results and conclusions of the chapters of the practical part of our study.

The first focus of attention of our study has been the translation of English verbs of speaking with the MoSC and the CoNS into Russian. The critical literature on this theme is not extensive and it was interesting to add new perspectives to the research of this issue. Our research has touched a great number of samples that contain the English verbs chosen for our study and it allowed a number of observations on these verbs' translations.

The analyses of the translations presented in chapters 1 – 9 of the practical part of our research have confirmed our two fundamental hypotheses: firstly, that the MoSC and the CoNS are kept in approximately 80% of translations (depending on the verb). In the majority of cases (+/- 80%) Russian conflates the MoS, that is in the verb root, in a way similar to English but the component of Manner is equivalent to the original in only +/- 20% of cases and strongly depends on the CoNS: another CoNS – another MoS. For example, 90% of translations of the verb *mumble*, presented below, contains both the MoSC and the CoNS.

	23%		
<u>mumble</u>	<i>bormotat'</i> (<i>mumble</i>), <i>mâmlit'</i> (<i>mumble</i>), <i>bubnit'</i> (<i>chant</i>), <i>burčat'</i> (<i>grumble</i>), <i>burknut'</i> (<i>growl out</i>), <i>vorčat'</i> (<i>grumble</i>), <i>boltat'</i> (<i>babble</i>), <i>šamkat'</i> (<i>mumble</i>), <i>cedit'</i> (<i>speak through clenched teeth / decant</i>), <i>myčat'</i> (<i>moo</i>), <i>zapnut'sâ</i> (<i>stumble</i>), <i>progovorit'</i> <i>zapletaûšimsâ âzykom</i> (<i>speak thick</i>), <i>prostonat'</i> (<i>moan</i>)	90%	MoSC+ CoNS+

But only a small part of these translations, approx. 23%, (synonyms / close synonyms) keep the same MoSC and the same CoNS. The other translations have different CoNS and, consequently, different MoSC.

The second important observation concerns the other approx. 20% of translations (depending on the verb) that lost the MoSC and the CoNS, transformations of the verbs in the TT, to be more precise. There are different transformations that the verbs under study underwent in translation. For example, the translations of the verb *slur* did not keep these components in 15% of the samples, which, moreover, adopted new semantic features and syntax:

<p><i>govorit' bez osobogo ubeždeniâ (to speak without special persuasion), posovetovat' (to advise), rassuždat' (to reason), vynesti na obšij sud zamačivoe predloženie (to submit for consideration a tempting offer), zamât'sâ (to falter out)</i></p>	<p>15%</p>	<p>MoSC -</p>	<p>CoNS -</p>
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The translations keep the attributes of the semantic field ‘verbs of speaking’, lost the components of ‘manner’ and ‘non-standard speech’. The syntax was changed from the *verb* to *verb + adjunct construction* in some of translations: *to slur – govorit' bez osobogo ubeždeniâ (to speak without special persuasion); vynesti na obšij sud zamačivoe predloženie (to submit for consideration a tempting offer).*

We also found out that although the loss of information through the translation process from English into Russian occurs on average in 20% of cases (depending on the verb), it was compensated in the context in some cases. For example, sample (1) with *to slur* shows that there is nothing in common between the verb in the ST and its translation *vynesti na obšij sud zamačivoe predloženie (to submit for consideration a tempting offer)*. However, its pragmatic meaning is close to *slur* in the ST: everything depicts the scene of the party or just celebration of something – one more jug of wine, the protagonist’s speech with the omitted sounds and magniloquent that is defined as *high-flown language* (CED). Sometimes a drunken person’s speech is magniloquent and s/he is very talkative: the wine loosens his/her to the tongue. The protagonist’s magniloquence is showed in the TT and it is what the translation adopted:

(1 a) ST (Eng.): But he made an effort. “Hey, lads,” he *slurred*, “...’ve got ’nother jug coolin’ in the water trough down in the forge, what d’you say?” (*Lords and Ladies*. Pratchett, T.)

(1 b) TT (Rus.): Однако собравшись с силами, он *все же вынес на общий суд заманчивое предложение*: – Эй, ребята, у меня в кузнице охлаждается в корыте еще один кувшин. Ну, что скажете?

(1 c) Our back-translation of (1 b): But he made an effort and *submitted for consideration a tempting offer* “Hey, lads, I have got another jug cooling in the trough”.

We arrived at the conclusion that in the case of the verbs of interest the pragmatic meaning of samples could restore the semantic meaning of translations.

Some more important conclusions that are a contribution of our study have been made. Russian translators employ a larger number of MoS verb types than English. To be more precise, Russian translators used 73 LUs and collocations to represent the meaning conveyed by 11 English MoS verbs: they were translated with a minimum of 4 (*to burr*) up to a maximum of 24 (*to stammer*) LUs and collocations. 22 translations of the verb *stammer* are presented below as an illustration of this idea:

stammer *zaikat'sâ (to stammer), govorit' zaikaâs' (to say stammering), zapinat'sâ (to stumble), govorit' zapinaâs' (to say stumbling), v velikom užase (horror-stricken), toroplivo poâsnât' (to explain hurriedly), smuâat'sâ (to be confused), bormotat' (to mutter), proiznosit' neuverenno (to pronounce hesitating), čëtko vygovarivaâ každyj slog (clearly enunciating each syllable), mâmlit' (to mumble), lopotat' (to mumble), lepetat' (to prattle), izvinit'sâ (to apologize), kosnoâzyčnyj (speaking thickly), kričat' (to shout), vskričat' (to exclaim), uhmyl'nut'sâ (to grin), putat'sâ (to get confused), prošeptat' (whisper), skazat' vpolgolosa (say in an undertone, quietly), plesti (to babble on)*

Information encoded in the English MoS verbs is often enlarged by the Russian translators, that add an aspectual nuance in comparison with the original verb. For example, when translators encode the MoSC and / or the CoNS in an adjunct construction, they either keep the original (ST) characteristics (e.g., *to stammer – progovorit' zaikaâs' (to say stammering)*, *to mumble – progovorit' zapletaûšimsâ âzykom (speak thick)*) or emphasize physical (e.g., *to mutter – bormotat' sebe pod nos (to mutter under one's*

breath), *to mumble – cedit’* (*speak through clenched teeth / decant*), *to gabble – zašeptat’ skorogovorkoj* (*to whisper quickly*)) and / or pragmatic features (*to mumble – nasmešlivo bormotat’* (*to mumble with derision*)).

Pragmatic features are often emphasized by Russian translators, as is illustrated in sample 2. In the ST the speaker’s attitude to people who *jabber* incessantly is *disapproval*. The translator placed emphasis on it. In the TT the pragmatic characteristics are intensified: in (2 a) the protagonist says that he *can’t stand jab-jab-jabbering*; in (2 b/c) s/he says that *can’t stand* it and adds that s/he is *completely whacked out* of such way of communication.

(2) ST (Eng.): I don't pretend to be any baa-lamb, and maybe I'm a little cross-grained at breakfast sometimes, but the way they go on *jab-jab-jabbering*, I simply can't stand it. (*Babbit*. Sinclair, L.)

(2 b) TT (Rus.): Не говорю, что я сам – кроткий ягненок, может быть, я тоже за завтраком ершусь, но я не могу выносить, как они *трещат, трещат без умолку* – сил нет!

(2 c) Our back-translation of (2 b): I don't pretend to be any baa-lamb, and maybe I'm peppery at breakfast, but I can't stand it when they *crack, crack incessantly* – I'm completely whacked out!

Disapproval is also intensified with the exclamation mark.

In addition to textual-pragmatic, lexico-semantic levels our study has also contributed to a detailed description of the MoSC and the CoNS in the ST and their transformations in the TT at the phonologic level with the use of the Qualia Structure (Pustejovsky 1998),¹⁶² levels of equivalence (Kade 1968)¹⁶³ and 5 groups of translation solutions.¹⁶⁴

It was also very important to compare the verbs and their translations at the phonologic level as the articulatory features of the VoS with the CoNS are realized differently in English and Russian. It means that the CoNS can be interpreted differently. For example,

¹⁶² More information on page 20.

¹⁶³ More information on page 23.

¹⁶⁴ The explanations are presented on the following page.

relying on the dictionary definitions, the English verb *burr* does not represent a non-standard speech, it describes a regional accent. *If someone has a burr, they speak English with a regional accent in which 'r' sounds are pronounced more strongly than in the standard British way of speaking* (CED). In Russian, on the contrary, pronouncing of the sound [r] in French manner (*grasseyer*) is identified as non-standard and described by the verb *kartavit'*. *Kartavit'* – to pronounce [r] or [l] wrong (CDCRL). It was a reasonable possibility to clarify the kind of transformations of a standard English verb *burr* into non-standard Russian verb *kartavit'*. The clarification showed that some translations kept the feature of a regional accent (*the hard burring of a mountain voice – curt, a bit rough highland speech; burring the r's – rolling out 'r'*), the others, on the other hand, presented the component on non-standard speech: wrong pronunciation of [r] or [l] (*burring of rs – kartavoe (burring) 'r'*).

The degree and type of information which is conveyed or not conveyed at translating from a source language (SL) to a target language (TL) was one more aspect that we examined in our research. There were two questions on equivalence that emerged at the initial stage of our study. The first one concerned the belonging to the same topological group (S-F): whether it guarantees exact equivalence in translation or not. The second question referred to the different scenario development in translation when the MoSC in the SL (English) either changes its physical characteristics and its translation or even loses them in the TL (Russian): what influences such a development.

The factors that influenced the different scenario development in translation are the following ones: discrepancies in the linguistic structures of the English and Russian languages, in cultural traditions and customs, different devices used to transfer the same meaning, translation solutions chosen by translators that reflect their feelings to the events. In order to compare the devices that made it possible to transfer the same meaning we used two main components: the MoSC and the CoNS. Their transformations in the TT were revealed with the division into groups according to whether the MoSC and the CoNS are kept, lost or a new one(s) is / are adopted. As a result, five groups were designated for the distribution of the translations:

- MoS verbs / derivatives / phrases, keeping the same CoNS;
- MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one;

- MoS verbs / derivatives / phrases, not keeping the CoNS;
- VoS / derivatives / phrases, not keeping MoSC or CoNS;
- Other verbs (not VoS) / LUs / phrases, not keeping MoSC or CoNS.

During the examining of the translations it was found that such a division complies with the types of equivalence proposed by Kade (1968): 1) *one-to-one* equivalence – MoS verbs / derivatives / phrases, keeping the same CoNS; 2) *one-to-many* equivalence – MoS verbs / derivatives / phrases, not keeping the same CoNS but adopting another one; 3) *one-to-part of one equivalence* (with MoSC) – MoS verbs / derivatives / phrases, not keeping CoNS; 4) *one-to-part of one equivalence* (without MoSC) – VoS / derivatives / phrases, not keeping MoSC and CoNS; 5) *nil equivalence* – Other verbs (not VoS) / LUs / phrases, not keeping MoSC and CoNS.

Translation solutions chosen by translators show there is a correspondence between the MoSC and / or the CoNS and the type of equivalence used: when original components are kept, *one-to one equivalence* is used; in case the MoSC and / or the CoNS are kept but their quality is changed, *one-to-many / one-to-part of one equivalence* is preferred by translators; if the MoSC and the CoNS are lost, it means that the translation has a nil equivalence.

Below there are four samples that illustrate such dependence between MoSC and the CoNS and the type of equivalence.

Sample (3) is a classic example of *one-to-one equivalence* as the translator keeps all components of *mutter*'s semantics. Besides keeping the MoSC and the CoNS of the ST, the translation keeps the pragmatic component, *excitement* (fear) that is of *negative connotation*.

(3 a) ST (Eng.): I had uttered prayers, fetish prayers, had prayed as heathens *mutter* charms when I was in extremity. (*The War of the Worlds*. Wells, H.)

(3 b) ST (Rus.): Правда, находясь на волосок от смерти, я *бормотал* молитвы, но механически, так же как язычник *бормочет* свои заклинания.

(3 c) Our translation of (3 b): Being within a hair's breadth of death I *muttered* prayers, but I did it automatically, just like a heathen *mutters* abraxases.

One-to-many equivalence is presented with the translation of the verb *babble* – *bormotat*’ (*to mutter*) that keeps the MoSC, not keeping the same CoNS but adopting another one. Of course, the verbs have the common feature – *indistinctly*. But the other physical features differ. For example, *babble* has the characteristics *continuously* but does not have the physical feature *quietly* that *mutter* has. The translator used this feature to emphasize that the man cannot speak normally as he felt bad and has no strength to produce the speech act of a standard volume:

(4 a) ST (Eng.): Dick, who had dropped behind us and now brought up the rear, *was babbling* to himself both prayers and curses as his fever kept rising. (*Treasure Island*. Stevenson, R. L.)

(4 b) TT (Rus.): Дик плелся позади, *бормоча* молитвы и ругательства, лихорадка его усиливалась.

(4 c) Our back-translation of (4 b): Dick dragged behind *muttering* the prayers and curses, his fever kept rising.

The translation of the verb *rumble*, *basit*’ (*to speak in a bass*), relates to the type *one-to-part-of-one equivalence* where the MoSC is kept, the CoNS is lost. In sample (5 a) the author uses *rumble* with the attribute *expansively* that means *relaxed and genially frank and communicative* (ODE). The translator keeps the attribute’s meaning, *favourably*, keeping a *positive connotation*. The positiveness of the protagonist is consolidated with *to speak in a bass* that differs from *to rumble* (5 b / c).

The main distinction is in the scope of linguistic picture of the world: Russian protagonist *speaking in a bass* a priori provokes a positive reaction of the communication participants. The positiveness is also revealed by the form of the question that the English and Russian protagonists ask. We mean here that in English the question is *how long* they have stayed; in Russian the accent is shifted: the protagonist is interested in whether people like staying as according to his observation they have stayed long enough to form an opinion. So, the speaker of the translation is more polite and positive.

Another distinction of two verbs is different physical features belonging to the verbs (*rumble* – loudly, *speak in a bass* – deeply, a very low pitch of voice).

(5 a) ST (Eng.): "Well," *rumbled* Dr. Breed expansively, "how do you like us, now that you've been with us - how long?" (*Cat's Cradle*. Vonnegut, K.)

(5 b) TT (Rus.): — Ну-с, — благожелательно *пробасил* доктор Брид, — как вам у нас нравится, ведь вы тут уже давно?

(5 c) Our back-translation of (4 b): "Well," *spoke* Dr. Breed *in a deep bass* favourably, "how do you like it here, you are here for a long time, aren't you?"

The complexity regarding the reaching of equivalence is connected with the type estimated as *nil equivalence*. There is nothing in common between *to stutter* and *otvernut'sâ* (*to turn aside*): neither the MoSC and the CoNS, nor semantic features and pragmatic meanings. The main property of *stutter*, *to say*, is changed into *to move*.

(6 a) ST (Eng.): Peabody flushed deep red, *stuttered*. (*Immortal in Death*. Robb, J. D.)

(6 b) TT (Rus.): Пибоди вспыхнула и *отвернулась*.

(6 c) Our back-translation of (6 b): Peabody flushed and *turned aside*.

The feeling of uncertainty or confusion that made Peabody *stutter* (ST) is changed to the feeling of determination when she *turned aside* (TT) and said nothing.

We have shown that each of the English verbs under study has various translations in Russian. During the analysis of translations (ST – TT) we have had difficulties in determining the levels of equivalence between them. On the one hand, it seems clear that if the MoSC and the CoNS are kept, the type of equivalence is *one-to-one*, and the meaning of the translation is closer to the TT. On the other hand, there are translations that do not keep these two components, and, moreover, semantics and even syntactic structure are changed (verb to verb + adjunct construction), but pragmatic meaning is kept. Also, there are samples that in the TT obtain additional meanings or even completely differ from the semantics of the ST. The semantic configuration of the VoS with the CoNS in both languages is different because of discrepancies in cultural conventions; consequently, reaching equivalence at translating depends on the decoding mechanism.

Our findings on the degree of equivalence attained in an appropriate group of translations of English VoS with the MoSC and the CoNS seem to disclose the possibility of analysing these components in translations to many other languages.

We have described the phenomenon of non-standard speech having presented its definition, its physical parameters containing speech disorders (non-standard speech parameters) that were presented in correlation to the physical parameters of standard speech, its pragmatic sphere.

We have also enlarged the domain of *manner of speaking*, on which there are at present only a handful of studies, and we have it with the analysis and results on the VoS with the CoNS.

The multiple data presented in the chapters of the practical part of our research show that the belonging to the same topological group (S-F) does not guarantee exact equivalence in translation.

2. Application of the results of the work in practice

Practical use of research results is one of the most important outcomes of any study, since, ideally, it is executed for this purpose. There are several fields where the results of this study can be applied: practical lexicography, computational linguistics, pragmatics, translating and interpreting, teaching and learning.

For practical lexicography devoted to compiling, writing and editing dictionaries the results can help to fulfil the descriptions since the meanings of the observable verbs are specified and enlarged as we added the missing semantic traits disclosed with the context. It will help to improve the quality of dictionary entries of bilingual and monolingual dictionaries so that potential users (of linguistic and non-linguistic competence) can find the exact description of the examined English verbs, see the difference between the synonyms and also select the equivalent meaning. Perhaps, another way of enriching bilingual dictionaries is by making use of some of the SL-TL samples presented in the Corpus.

For example, we present the information on the verb *slur* found in the monolingual dictionaries¹⁶⁵ and in the corpus. In the dictionary entries a *slurring* speaker *says*

¹⁶⁵ We mean here and later in this chapter different dictionaries that are specified in Case Study 8.

something in an indistinct manner with the sounds combining, reducing or omitting, and it can be explained by the physical states of the protagonist who is either drunk or intoxicated, either tired or sleepy, or just ill (Case Study 8, 8.2.2). In the monolingual corpus a *slurring* protagonist is characterized as *speaking indistinctly, combining, reducing or omitting the sounds, in a low, thick, soft, fading voice, with the accent that is upper-middle class, cockney or ethnic, being aggressive, disgusting, nervous or sometimes sentimental and happy, so demonstrating controversial models of his/her behaviour*. There were found several additional features concerning the following: the quality of voice (*thick, soft, fading*), the presence of an accent (*accent that is upper-middle class, cockney or ethnic*), the emotional state (*aggressive, disgusting, nervous sentimental happy*) (8.3.4). After the meaning of *slur* has been clarified in the monolingual corpus, its description in the dictionary entry can be more complete.

Another example concerns the difference between two synonyms: *stammer* and *stutter*. Dictionaries suggest the descriptions of the verbs, explaining their meaning one by way of another. For example, OALDCE defines the meaning of the verb *stammer*: *to speak with difficulty, repeating sounds or words and often stopping, before saying things correctly*; syn. – *stutter*. The same dictionary gives a similar definition of *stutter* and offers the verb *stammer* as its single synonym– *to have difficulty of speaking because you cannot stop yourself from repeating the first sound of some words several times*. The difference between *stammer* and *stutter* (according to the dictionaries) is that in *stammer* it is not specified which sound is repeated, and the speech can also consist of pauses; whereas in *stutter* only the first sound is repeated. Concerning the reasons of *stammering* / *stuttering* presence in speech, the dictionaries represent the idea of a speaker's unstable emotional state – *s/he is frightened, nervous or excited*.

It was relevant to ask if there were more differences between two synonymic verbs. In answer to this question, we assumed that either dictionaries definitions were complete and sufficient, or definitions were deficient. In the former case, translators could easily use both verbs with the same meaning; in the latter case it became necessary to distinguish between them. Having examined the Corpus, we clarified some differences concerning the physical (the Constitutive role) and pragmatic (the Telic role) features. We found new physical features that were absent in the dictionaries: *repetition of vowels and consonants*

and *speech interruption*¹⁶⁶ (*unfilled*) that occurred *inside syntagmas*¹⁶⁷ in case of *stammer* and *repetition of consonants* and *speech interruption (filled) between syntagmas* in the event of *stutter*. The semantic feature *excitement* also had distinctions: the emotions that a protagonist felt. A *stammering* person felt *irritation* and was *under stress* and a *stuttering* person felt *fear, panic, shock, anger*.

As well as the possibility of applying our research results to lexicography, there is a possibility of applying them to computational linguistics: machine translation, natural language interfaces, computer-assisted language learning as computing of language properties to recognize semantic relations is essential to learn and understand the languages and digital dictionaries.

Pragmatics is one more sphere where the results of our work can be used. The transmission of meaning depends not only on structural and linguistic knowledge (e.g., grammar, lexicon, etc.) of the speaker and listener, but also on the context of the utterance (Shaozhong 2009).¹⁶⁸ In our study the samples with the verbs we chose and examined mainly belong to fiction. There are a lot of samples that contain a pragmatic component that explains how language users are able to overcome apparent ambiguity, since meaning relies on the manner, place, time, etc. of an utterance (Mey 1993). For example, the samples with the verb *lisp* showed that *lisp*ing speech can evoke both positive and negative emotions depending on any pre-existing knowledge about those involved, the inferred intent of the speaker, and other factors.

At first sight children's *lisp*ing can evoke only positive emotions and we discovered the samples verifying this thought (7):

(7) A little shamefaced girl *lisp*ed, "Mary had a little lamb," etc., performed a compassion-inspiring curtsy, got her need of applause, and sat down flushed and happy. (*The Adventures of Tom Sawyer*. Twain, M.)

¹⁶⁶ *Speech interruption* of this kind looks like a *pausation* that can be unfilled and filled.

¹⁶⁷ *Syntagm* - a linguistic unit consisting of a set of linguistic forms (phonemes, words, or phrases) that are in a sequential relationship to one another (ODE). In case of the verbs *stammer* / *stutter* speech interruption occurs inside / between words in the sentence.

¹⁶⁸ <https://www.gxnu.edu.cn/Personal/szliu/definition.html>

However, the positive connotation is not always kept: Lilian calls Dominic *a monstrous kind of pre-yuppy* not because of his *lisp* but by reason of his scoffing at her. In response, her wish is to accentuate the defect of his speech – *lisp* (8):

(8) His faintly dazed demeanour was perhaps attributable to having fathered Dominic, a monstrous kind of pre-yuppy who, when Lilian demonstrates her unfamiliarity with domestic appliances, *lisps*: "Daddy, are we insured for any damage she does?" (BNC)

It becomes evident that both positive and negative connotations strongly depend on the protagonist's attitude towards the producer of the *lisp* speech: Lilian does not like Dominic, therefore she estimates his *lisp* negatively (8); Elmer can even give a clout to the *lisp* person (9); the *lisp* of Mrs. Erlynne, on the contrary, is called delightful by the protagonist (10):

(9) If she *lisped* "Oh, Elmer, you are so strong!" just once more, he'd have to clout her! (*Elmer Gantry*. Sinclair L.)

(10) Mrs Erlynne, a pushing nobody, with a delightful *lisp* and Venetian-red hair. (*The Picture of Dorian Gray*. Wilde, O.)

One more sample is with the verb *burr*. The context of the utterance depends on the listener and communicative situation. In case of confrontation the *burring* speech sounds rude from the listener's point of view. And even if there is no attributive to *burr* in the sentence the estimation of the listener has the negative connotation:

(11) She hated his indifference, the lack of passion, the buttoned-up calmness, that was somehow emphasised by the Scottish *burr* as he spoke. (*A Midsummer Killing*. Barnes, T.).

The key word in creating of negative connotation is *hate* and, consequently, the Scottish *burr* is described as something hateful. If *hate* is changed into *adore*, for example, negative connotation will turn into positive one.

Since our research is devoted to the study of the act of converting English into Russian and includes the descriptions of translation methods and translation strategies, its

outcomes presented above can be useful for translating and interpreting and also for teaching English-Russian / Russian-English (L2).

3. Issues susceptible to further investigation

In our research we have raised a number of interesting issues to be addressed in future research, some of which we shall briefly mention here.

(1) Throughout the work with different corpora containing samples with the verbs *to babble, to burr, to gabble, to jabber, to lisp, to mumble, to mutter, to stammer, to stutter, to rumble, to slur*, a crucial difficulty was the finding of the samples especially with some of these verbs. That means that the corpora on the verbs like these, particularly bilingual ones, are still considerably small. For this reason, the Corpus of the less frequent VoS with the MoSC and the CoNS should be enlarged to present the objects, to be representative.

Nowadays one of the main features of any corpus is its electronic version. Analysis and processing of different types of corpora used in computer linguistics, speech recognition and machine translation make it possible to extract key words¹⁶⁹ and, thus, to replenish already existing corpus of texts containing the verbs under study or other LUs.¹⁷⁰ Such a corpus can exist whether as a constituent part of a corpus of fiction texts or mass-media texts or as an independent separate corpus.

(2) We encountered with a considerable lack of research on the VoS with the MoSC and the CoNS. The component of manner was examined thoroughly by several linguists (Slobin 1996 a, b, Matsumoto 1996, Papafragou, Massey & Gleitman 2006, Pavlenko 2010, Rojo & Valenzuela 2003) with the focus on the *manner of motion*. A study of the *manner of speaking* was carried out only by few researchers (Urban & Ruppenhofer 2001, Rojo & Valenzuela 2001, Mastrofini 2013). We counted on their

¹⁶⁹ In our case, they are the VoS with the MoSC and the CoNS.

¹⁷⁰ There are a number of programs with which you can quickly process very large by volume arrays of texts and receive specified information (Lager 1995: 8-11, Oakes 1998): software packages *Lexa* (getting concordances and text statistics) and *WordSmith* (getting frequency vocabulary for individual texts), utilities Concord (getting concordances for given words and detecting repetitive turns) and Keyword (searching for “key” words in the text).

researchers taking into consideration the component *manner of speaking*. And we specified the new component: the component of *non-standard speech – the CoNS*. These two components served for comparison, analysis and drawing conclusions on the translations of selected English VoS into Russian. The components of *manner of speaking* and the component of *non-standard speech* can be used in researchers of translations from and to other languages. The component of *manner* and the component of *non-standard* realization of any human's activity (not only speaking) as well as methodology of our study can be used in investigations of other types of verbs as we have done it with the verbs of speaking.

(3) One issue that we touched on only incidentally could be rather challenging for the potential future studies. This issue consists in more detailed description of cognitive points of view when one and the same object, phenomenon or event can be described with the help of alternative linguistic forms. The verbs under study underwent some transformations when translating that led to the loss of the MoS component and the CoNS in some cases. For example, *to gabble* has become *bystro prodolžit'* (*to continue quickly*), *tut že dobavit'* (*to add immediately*), *to slur* is transformed in *nevnâtno vygovarivat'* (*to utter indistinctly*), *promyčat'* (*to moo*). However, the translations made with the help of alternative linguistic forms restored the semantics of the LU of the ST.

The verbs *to mutter / mumble* also lost the MoSC and the CoNS in some of translations: *to mutter – razmyšlât'* (*to think over*), *to mumble – voročat'sâ* (*to toss and turn*), *pereživat'* (*to relive*). In this case the translations seem to change the semantic and pragmatic values. But upon a closer view it is evident that the pragmatic mechanism of the context re-established the missing fragment of meaning and set up the equivalence of the higher degree with more similarity between two LUs that seemed to have different senses.

One of translations of *to rumble – vozmutit'sâ* (*to resent*). At first sight there is nothing in common between the verbs in the ST and TT. But it is pragmatics that restored the missing fragment of meaning: when a person *resents*, s/he speaks loudly (a physical feature of *rumble*) and excitedly (a pragmatic feature of *rumble*). The protagonist *rumbles* expressing resentment or disgust; no matter, aloud or mentally, he expresses disapproval. Nevertheless, as far as we know, such observations have not been

addressed in a systematic way. Our study thus clearly points to the need of future research on the cognitive sphere of translations.

(4) One more issue that could be the matter of further investigations is the focus on the reader: how one and the same object, phenomenon or event are seen and understood by the reader so that “it is the “construction” of the world, and not its (mirror) reflection” (Kubryakova 2004). Each person has his/her own vision of the world, a representation of the world. Perception of the world is filtered by our culture, our language, our unique experience, traditions, values, beliefs. For example, it is different perception of the world that made the translator change *a confounded ass* of the ST to a *fool* in the TT (sample 36, p. 95): teenagers were supposed to be the main readers of this adventure novel.

One more sample concerns the culture or, maybe, the unique experience of the translator that changed the verb *mumble* to *moan* (sample 32, p.88). The translator’s wish was to highlight the component *excitedly* in relation to the emotional sphere of the main character: a screaming chief and a suffering employee. Translations of practically all verbs under study excluding the cases of exact translations (group 1, type *one-to-one equivalence*) contain the samples of transformations similar to mentioned above. So the personality of translator is the topic worth examining. After all, it is not only an author but also a translator who makes us cry or laugh, love or hate, it is “The Translator Who Went Up a Hill but Came Down a Mountain”.¹⁷¹

¹⁷¹ We rephrased the name of the famous film “The Englishman Who Went Up a Hill but Came Down a Mountain”:

https://en.wikipedia.org/wiki/The_Englishman_who_Went_up_a_Hill_but_Came_down_a_Mountain

APPENDIX 1

Transliteration system ISO 9: 1995

Cyrillic alphabet		Roman alphabet	
А	а	A	a
Б	б	B	b
В	в	V	v
Г	г	G	g
Д	д	D	d
Е	е	E	e
Ё	ё	Ë	ë
Ж	ж	Ž	ž
З	з	Z	z
И	и	I	i
Й	й	J	j
К	к	K	k
Л	л	L	l
М	м	M	m
Н	н	N	n
О	о	O	o
П	п	P	p
Р	р	R	r
С	с	S	s
Т	т	T	t
У	у	U	u
Ф	ф	F	f
Х	х	H	h
Ц	ц	C	c
Ч	ч	Č	č
Ш	ш	Š	š
Щ	щ	Ŝ	ŝ
Ъ	ъ	"	
Ы	ы	Y	y
Ь	ь		
Э	э	È	è
Ю	ю	Û	û
Я	я	Â	â

APPENDIX 2

List of English MoS verbs (Vergaro et al. 2013)

Admonish, Babble, Badger, Bark, Bawl, Bay, Bellow, Bellyache, Bemoan, Berate, Bicker, Bitch, Blab, Blare, Blather, Bleat, Bloviate, Blubber, Blurt, Boast, Boom, Brag, Bray, Bumble, Burble, Buzz, Cackle, Call, Carol, Carp, Chant, Chat, Chatter, Chide, Chipper, Chirp, Chirrup, Chitchat, Clack, Clamor, Confabulate, Coo, Croak, Croon, Crow, Cry, Declaim, Decry, Din, Discourse, Drawl, Drivel, Drone, Drool, Ejaculate, Exclaim, Falter, Gab, Gabble, Gibber, Gripe, Groan, Grouch, Growl, Grumble, Grunt, Gush, Hail, Harangue, Hiss, Holler, Hoot, Howl, Intone, Jabber, Jaw, Jeer, Kvetch, Lament, Lilt, Lisp, Maunder, Moan, Mock, Mouth, Mumble, Murmur, Mutter, Nag, Natter, Objurgate, Orate, Palaver, Pant, Patter, Peal, Perorate, Pipe, Plead, Pontificate, Prate, Prattle, Prod, Purr, Quack, Rabbit, Rage, Rail, Ramble, Rant, Rap, Rattle, Rave, Retort, Roar, Rouse, Rumble, Schmooze, Scold, Scream, Screech, Sermonize, Shout, Shriek, Shrill, Sibilate, Sigh, Singsong, Slur, Snap, Snarl, Snivel, Snort, Snuffle, Sob, Spiel, Spit, Splutter, Spout, Sputter, Squabble, Squall, Squawk, Squeak, Squeal, Stammer, Storm, Stumble, Stutter, Susurrate, Tattle, Thrum, Thunder, Trill, Trumpet, Twaddle, Twang, Twitter, Ululate, Vociferate, Waffle, Wail, Wheedle, Wheeze, Whimper, Whine, Whisper, Whoop, Wrangle, Yak, Yammer, Yap, Yell, Yelp, Yodel, Yowl.

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