PARADIGMS OF CULTURAL LINGUISTICS

ПАРАДИГМИ ЛІНГВОКУЛЬТУРОЛОГІЇ

UDC 81.006.3
DOI: https://doi.org/10.32342/3041-217X-2025-1-29-9

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PARTICULARITIES OF REPRODUCING EMOTION CONCEPTS OF THE UKRAINIAN "CULT OF SUFFERING" IN THE GERMAN LINGUO-CULTURE: A CORPUS-BASED STUDY

Пропонована стаття присвячена опрацюванню методики, яка може слугувати для встановлення випадків некоректної передачі імен емоційних концептів (ЕК) в українсько-німецьких і німецько-українських перекладах художніх творів. *Метою* дослідження є апробація цієї методики на прикладі «сумно-тужливих» ЕК українського «культу страждань» – СУМ, СМУТОК, ТУГА, ЖУРБА, ЖАЛЬ, СКОРБОТА, ПЕЧАЛЬ, ЗАЖУРА, ХАНДРА та БЕНТЕГА. Досягнення мети передбачає застосування *методів* дефініційного, контекстуального, порівняльного, перекладацького та статистичного аналізу.

Вибірка мовного матеріалу становить 1384 паралельні контексти, відібрані на основі даних українсько-німецького паралельного корпусу, який входить до групи паралельних корпусів ParaRook. Аналіз матеріалу вибірки, а також зіставлення словникових дефініцій українських лексем *сум*, *смуток*, *туга*, *журба*, *жаль*, *скорбота*, *печаль*, *зажура* та їхній німецьких відповідників *Trauer*, *Traurigkeit*, *Wehmut*, *Kummer*, *Heimweh*, *Sehnsucht*, *Weltschmerz*, *Melancholie*, *Betrübnis*, *Jammer* виявив, що опрацювання лише словникових даних не забезпечує об'єктивності при визначенні оптимальних перекладацьких відповідників у цільовій мові. У цьому вбачається причина змістових утрат німецьких/українських ЕК при їхньому трансфері до українськомовного/німецькомовного середовища. Встановлено, що найчастіше причиною таких утрат є неврахування перекладачами тих глибинних смислів ЕК, які створюють своєрідну емоційну атмосферу тексту вихідної мови. При цьому перекладачі часто сфокусовують увагу на пошуку міжмовних еквівалентів, забуваючи, що міжмовна еквівалентність не завжди є гарантією міжкультурної еквівалентності. Зважаючи на те, що пошук міжкультурних еквівалентів вимагає значних інтелектуальних зусиль, перекладачі свідомо спрощують собі завдання тим, що вони лише частково передають емоційну палітру тексту вихідної мови, позбавляючи в такий спосіб українськомовного / німецькомовного реципієнта найменшого уявлення про специфіку емоційного світу німців / українців. Особливу проблему для реципієнтів цільової культури становить диференціація тих ЕК вихідної культури, дефініції імен яких є дуже близькими. Розрізнення таких слів здійснено на основі показників частотності окурентів слів-запитів *Trauer*, *Traurigkeit*, *Kummer* і *Jammer*, що уможливило визначення домінантних смислів близьких німецьких ЕК TRAUER, TRAURIGKEIT, KUMMER і JAMMER та сприяло встановленню відмінностей у концептуальних структурах останніх.

Ключові слова: переклад, еквівалент, емоційний концепт, лінгвокультура, мовний корпус.

For citation: Mizin, K., Slavova, L. (2025). Particularities of Reproducing Emotion Concepts of the Ukrainian "Cult of Suffering" in the German Linguo-Culture: A Corpus-Based Study. *Alfred Nobel University Journal of Philology*, vol. 1, issue 29, pp. 149-163, DOI: https://doi.org/10.32342/3041-217X-2025-1-29-9

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Introduction

According to Ukrainian psychology, Ukrainians are characterised by a "cult of suffering" because they are especially vulnerable to emotional experiences of yearning, sorrow, sadness, despair, grief, pity, mourning, melancholy, woe, hopelessness, distress, despondency, excitement, and uneasiness [Kapustynska, 2018]. If we assume that conceptualising emotions leads to complex phenomena – ECs (emotion concepts), which show a certain cultural labelling [Jackson et al., 2019] and are represented not only on the cognitive but also on the linguistic level [Kövecses 1990; Mizin, Ovsiienko, 2020; Russell, 1991; Wierzbicka 1999], we can presume that ECs ТУГА 'yearning; sorrow; mourning', ЖУРБА 'sorrow; melancholy', ВІДЧАЙ 'despair', СКОРБОТА 'mourning; suffering; pain', ЖАЛЬ 'pity; grief; regret; wistfulness', ПЕЧАЛЬ 'sadness; melancholy; sorrow; grief; misery', СУМ 'sadness; sorrow', РОЗПАЧ 'despair', ЗАЖУРА 'sadness; melancholy; sorrow; woe', БЕЗНАДІЯ 'hopelessness', СКРУТА 'distress; woe; uneasiness', СМУТОК 'sadness; sorrow; melancholy', ХАНДРА 'despondency; melancholy', and БЕНТЕГА 'excitement; anxiety, uneasiness' occupy a special place in the Ukrainian linguo-culture.

In this "cult of suffering", there is a clear core formed by ECs, which contain the meanings of heavy (negative), deep (non-intense), wistful and bitter (dull) emotional experiences, the core content element of which is sadness, – СУМ, СМУТОК, ТУГА, ЖУРБА, ЖАЛЬ, СКОРБОТА, ПЕЧАЛЬ, ЗАЖУРА, ХАНДРА, and БЕНТЕГА. One of these ECs represents the basic emotion, and the rest convey different expressions of sadness.

It is quite difficult to identify the basic EC among them, because in the naïve perception of Ukrainians, the boundaries between the ECs СУМ, СМУТОК, ТУГА, ЖУРБА, СКОРБОТА, ПЕЧАЛЬ or ЗАЖУРА are largely blurred, so ordinary representatives of Ukrainian culture may not distinguish between them. This is especially true for very close ECs СУМ, СМУТОК, and ЖУРБА. Even Ukrainian psychologists confuse the terminology for the basic emotion: they mostly use the lexeme *сум* [Haisonok, 2024], often – *смуток* [Psykholohis, 2024], and less often *журба* [Psykholoher, 2024] or *печаль* [Psykholohis, 2024].

In view of this, the Ukrainian EC that represents the basic emotion among the "sad and wistful" emotions can be identified by finding the closest Ukrainian equivalent to the English lexeme *sadness*. This approach is somewhat biased, but it can be justified in a situation of complete uncertainty. It is based on the fact that the theory of basic emotions [see, e.g., Ekman, 2007], as well as various lists (classifications) of the latter, came out of the realm of English-speaking psychologists. Some lists do not include "sad and wistful" as a basic emotion at all, but in R. Plutchik's well-known model of emotions [Plutchik, 1997], for example, one of the eight basic emotions is described as *sadness*. Since in bilingual English-Ukrainian dictionaries [e.g., Phillips, 2024; Horot et al., 2011] the equivalent to the English term *sadness* is primarily the Ukrainian lexeme *сум* (close synonyms for *смуток* and *журба*), this suggests that it is the EC СУМ that represents the basic emotion in the Ukrainian culture.

Plutchik's model of emotions is so popular among psychologists that the original English version of the model has been translated into many languages. Its translations clearly demonstrate how vague the terminology for both basic and derived emotions is in almost any language, including German. The reason for this is primarily that psychologists are not professional translators, and the latter are not psychologists. Therefore, translators, without delving into the world of emotions, rely mostly on their own intuition, which can lead to incorrect rendering of terms denoting emotional experiences. Instead, psychologists may simply translate the source language (SL) term using the first translation equivalent of the target language (TL) registered in the bilingual dictionary, forgetting that dictionary compilers are not usually experts in the complex interplay of human emotions, especially those of very close ones. These factors lead to a situation where translators, both professional and non-professional, focus on finding interlingual equivalents, without paying attention to the modern interpretation of translation as a transition not so much from language to language as from culture to culture, i.e. the translator must not only convey words, but also reproduce all the semantic shades of the concepts represented by them in the target culture. Therefore, interlingual equivalence is not always a guarantee of intercultural equivalence. This means that the names of emotions may be equivalent in SL and TL, but it is doubtful that the ECs they denote will be equivalent, since the transfer of ECs to the target culture can be considered successful only when the representatives of this culture have the most adequate idea of a certain emotional experience.

A vivid example of this is the German translations of the aforementioned emotion model, in which even the basic emotion of anger is rendered by different terms– *Ärger* або *Groll* [Hildebrand, 2014, p.

7]. The reason for this discrepancy is obviously due to the fact that psychologists, as naïve translators, "trust" bilingual dictionaries too much, and their intuition, which leads to a significant degree of subjectivity in translation decisions. Therefore, in this case, a broader approach is needed, which involves not just comparing the dictionary meanings of these names of the emotion of anger but comparing the conceptual structures of the ECs that objectify these names: ärger and groll, on the one hand, and anger, on the other. This way, it is possible to determine which perceptions (associations) the speakers of the target German culture have in connection with ärger and groll, and which of these perceptions is closer to the perception that activates EC anger in the representatives of the source Anglo-Saxon culture.

The translator's awareness of the fact that a word is not just a designation of a certain emotion, but the name of a complex cultural phenomenon – EC – should make the translator more cautious about using dictionary equivalents in the translation process, since researchers argue that there is no complete equivalence among the names of anger, for example, even in typologically close languages, such as English and German [Durst, 2001; Oster, 2023]. The verification of vocabulary material should be carried out through a detailed study of encyclopaedic information or even special studies in the field of the psychology of emotions. Only this way the translator can get an idea of the associations that the source and target cultures have with a particular EC: if these associations largely coincide, the translation can be considered successful. When translating literary works, the coincidence of associations related to the EC can help the recipient of the translation to have an adequate idea of the emotional atmosphere of the SL text, i.e. this idea will be as close as possible to the one created by the author of the text. To achieve this is a priority task for the translator, regardless of the strategy he or she chooses [Borysenko et. al., 2024; Kapranov, 2018; Povoroznyuk et al., 2016; Rebrii, Tashchenko, 2020; Venuti, 1995]. On the contrary, in the case of an incorrect rendering of emotion-related terminology, the recipient of the translation will get a far-from-the-original, often completely false, idea of the emotional atmosphere of the SL work. The prevalence of such cases has determined the **purpose** of the proposed article, which consists in developing a corpus-based methodology that can be used to identify incorrect translation decisions to identify incorrect translation decisions regarding rendering of the names of "sad and wistful" ECs of the Ukrainian "cult of suffering" in Ukrainian-German and German-Ukrainian translations of literary works – сум, смуток, туга, журба, жаль, скорбота, печаль, зажура, хандра, and бентега. The methodology is based on data from the Ukrainian-German parallel corpus, which is part of ParaRook [Shvedova, Lukashevskyi, 2023–2024].

Methods and material (language corpora)

The tested research methodology is based on the procedures of a number of methods of linguistics and translation studies:

1) the definitional analysis was used to establish the basic meanings of the names of the "sad and wistful" ECs сум, смуток, туга, журба, жаль, скорбота, печаль, and зажура, as well as their German equivalents;

2) by means of the contextual analysis, the semantic connotations of these names that are not recorded in dictionaries were identified;

3) on the basis of the comparative analysis, the semantic elements of the linguistic designations of the ECs under study are compared at the level of language and the conceptual structures of the latter at the level of cognition;

4) the translation analysis was applied to identify the translation procedures that were used to render the names of the Ukrainian "sad and wistful" ECs into the German language;

5) statistical analysis was used to determine the percentage prevalence of German translation equivalents (Table 3).

The corpus-based grounding of our methodology is rooted on the fact that corpus-based studies are now becoming more widespread in the field of translation studies. This is because corpus linguistics has made a significant contribution both to translation practice and to translation theory [Biel, 2010; Mellinger, 2022; Zanettin, 2013]. Parallel corpora are particularly important here. As a matter of fact, they are mainly developed in such a way that their material can be helpful in solving translation problems.

In view of this, on the basis of the Ukrainian-German parallel corpus, which is part of a number of ParaRook parallel corpora created on the basis of the GRAC [Shvedova at al., 2017–2024] the sample of the proposed paper (Table 2) has been formed. It includes material from eight

concordances (1384 parallel contexts in total). The selection was made by entering the following query words *сум*, *смуток*, *туга*, *журба*, *жаль*, *скорбота*, *печаль*, *зажура*, *хандра,* and *бентега* into the ParaRook search engine to automatically create parallel concordances. Processing the sample of the proposed study allowed us to:

1) to determine how accurate are the most common translation variants of the EC names СУМ, СМУТОК, ТУГА, ЖУРБА, ЖАЛЬ, СКОРБОТА, ПЕЧАЛЬ, and ЗАЖУРА in German;

2) to identify cases of semantic loss in the transfer of these Ukrainian ECs into the German culture, and vice versa, of their German counterparts into Ukrainian.

The Ukrainian-German parallel corpus consists of almost 8 million tokens. It has been manually compiled and verified. It has a detailed meta-annotation and morpho-syntactic annotation and is searchable on the Internet. Therefore, it is an important linguistic resource that provides parallel texts for linguistic and translation research. A certain disadvantage of this corpus is that the parallel contexts represented by the concordances are “mixed”, i.e. this corpus contains not only German translations of Ukrainian literary texts, as is the case with such a corpus, but also translations of German works into Ukrainian. Obviously, this can be explained by the fact that the analysed corpus is still under development, so in the future we should expect a full-fledged Ukrainian-German parallel corpus. However, it should be acknowledged that the data of this corpus may affect the objectivity of our research results in some way (it is impossible, for example, to determine the relevance (prevalence) of the EC it names by the frequency of the query word).

Results and discussion

By automatically generating parallel concordances based on the entering of the query words *сум*, *смуток*, *туга*, *журба*, *жаль*, *скорбота*, *печаль*, *зажура*, *хандра*, and *бентега*, it was found that the concordance for the query word *бентега* is represented by only one context in which the translator rendered this word descriptively, so this example is not illustrative of our work, and the concordance for the query word *хандра* does not contain any entries so far. This is apparently due to the fact that the frequency of the words *хандра* and *бентега* in Ukrainian is significantly lower than that of *сум*, *смуток*, *туга*, *журба*, *жаль*, *скорбота*, *печаль,* and *зажура* (Table 1). These words are not widely used, which is probably the reason why translators do not use them in their translations.

Table 1

Frequency of query words based on GRAC (per 1 million words)

сум : 138.56*	*смуток* : 9.22	*туга* : 11.14	*журба* : 4.06	*скорбота* : 4.71
печаль : 4.52	*жаль* : 27.74*	*зажура* : 0.4	*хандра* : 0.34	*бентега* : 0.3

When the research sample was formed, it was taken into account that the indicator of the total number of concordances could be distorted by (a) repetition of parallel contexts, (b) technical errors (e.g., absence of translation) or (c) homonymy (Table 2).

Table 2

Research sample (number of concordances)

	Query word							
	жаль	туга	смуток	сум	скорбота	печаль	журба	зажура
Total number	1435	477	138	272	74	53	51	13
Repetitions	64	34	5	4	0	1	4	0
Technical errors	5	0	0	0	0	2	0	0
Homonymy	1003	0	0	7	0	0	0	0
N	**363**	**443**	**267**	**127**	**74**	**50**	**47**	**13**

* The indicator is distorted due to homonymy: *сум* – the noun in nominative case, singular, male and *сум* – the noun in genitive case, plural, female *сума*; *жаль* and the adverbial structure *на жаль*.

The largest concordance has the query word *жаль*, but it is distorted by homonymy (Table 2), so the sample of parallel contexts in this concordance is even smaller than the sample for the query word *туга*.

In general, the most common terms denoting "sad and bitter" emotions in Ukrainian-German and German-Ukrainian translations of literary works are the lexemes *туга*, *жаль*, *смуток*, and *сум*, which correlate with their frequency in the GRAC corpus (Table 1). The frequency indicator in this corpus of the Ukrainian language can serve as a criterion for determining the relevance of "sad and bitter" ECs in the Ukrainian culture, as it is quite objective. Thus, the most important for Ukrainians are ECs ТУГА, ЖАЛЬ, СМУТОК, and СУМ. Less important are ЖУРБА, СКОРБОТА, ПЕЧАЛЬ, and ЗАЖУРА, and the least important are ХАНДРА and БЕНТЕГА. In its turn, this allows us to assume that the prevalence of those German words that serve in our sample as translation variants of the Ukrainian *сум*, *смуток*, *туга*, *жаль*, *журба*, *скорбота*, *печаль*, and *зажура*, may, to some extent, correlate with the relevance of the corresponding ECs in the German culture (Table 3).

Table 3

The Percentage Frequency Indicators of German Translation Equivalents

Ukrainian lexemes	**German equivalents**				
	Trauer	*Traurigkeit*	*Heimweh*	Sehnsucht	Kummer
туга	5.87 %	4.74 %	8.8 %	37.02 %	**
жаль	**	**	**	**	**
смуток	27.72 %	30.71 %	**	**	4.12 %
сум	30.71 %	26.77 %	**	**	4.72 %
скорбота	45.95 %	**	**	**	8.11 %
печаль	24 %	16 %	**	**	12 %
журба	23.4 %	14.89 %	**	**	8.51 %
зажура	15.38 %	**	**	**	23.07 %
Ukrainian lexemes	**German equivalents**				
	Wehmut	Weltschmerz	Melancholie	Betrübnis	Jammer
туга	4.97 %	**	**	**	**
жаль	**	**	**	**	3.03 %
смуток	**	**	4.49 %	3.75 %	**
сум	7.09 %	**	**	5.51 %	**
скорбота	**	5.41 %	**	**	6.76 %
печаль	10 %	**	**	4 %	**
журба	8.51 %	**	**	**	**
зажура	23.07 %	**	**	**	**

The analysis of our sample revealed ten German equivalents that translators most often use when rendering Ukrainian "sad and bitter" lexemes (Table 3). The most widespread among them is *Trauer* (see the meaning of German words in the Table 5), as it is used to translate all eight Ukrainian lexemes to varying degrees. The German words *Traurigkeit*, *Wehmut*, and *Kummer* are also frequently used. However, the percentage of involvement in the Ukrainian-German and German-Ukrainian translations of the last two words is insignificant. The rest of the correspondences, which denote either specific emotions related to sadness (*Heimweh*, *Sehnsucht*, *Weltschmerz*) or different manifestations of sadness (*Melancholie*, *Betrübnis*, *Jammer*), are not widespread.

The study of the research material only partially confirmed the above assumption about the existence of a certain correlation between the frequency with which translators use words denoting emotions and the relevance of the ECs after which these words are named in the German culture (Table 4). Thus, it could be expected that the second after the EC TRAUER should be TRAURIGKEIT, but this position is occupied by the EC SEHNSUCHT, which contains specific "sweet

** Irrelavent value (>3%).

and bitter" meanings of (a) passionate, deep, usually hopeless attraction to another person, (b) an irresistible urge, a strong desire for life change and alternatives (usually utopian), and (c) deep sadness, nostalgic longing for sb./something unattainable/lost, in particular grief for a lost person [Mizin, Ovsiienko, 2020]. It is also unexpected that the EC TRAURIGKEIT has little relevance in the German-speaking area, while the EC BETRÜBNIS, according to the DWDS frequency graph, has quickly lost relevance since the second half of the 20th century.

Table 4

Frequency of German equivalents according to DWDS data (pro 1 million tokens)

Trauer : 17.69	*Sehnsucht* : 10.93	*Kummer* : 8.42	*Wehmut* : 2.71	*Melancholie* : 2.71
Traurigkeit : 1.73	*Heimweh* : 1.64	*Jammer* : 0.41	*Weltschmerz* : 0.29	*Betrübnis* : 0.03

It should be noted that it is too difficult to establish the correctness of translation decisions regarding these ten German equivalents used to convey Ukrainian words denoting "sad and bitter" emotions in all 1384 parallel contexts of the sample within the framework of a single study. However, it is quite possible to identify general trends if the definitional analysis of Ukrainian and German lexemes, which is presented below (Table 5), is supplemented with corpus data on the dominant meanings of the correlating ECs (Table 6). This approach allows us to consider the German correspondences of Ukrainian lexemes from a broader perspective – as cross-cultural equivalents.

Table 5

Definitions of Ukrainian "sad and bitter" lexemes and their German equivalents

туга	'a feeling of deep regret; a heavy mood; experiences that are caused by some kind of grief, failure, etc.' [Bilodid, 1979, Vol. 10, p. 310]	*Trauer*	'1. Deep, emotional pain, especially over a person who has died; sadness, mourning. 2. mourning clothes. 3. A period of mourning' [Geyken, 2024]
смуток	'a gloomy, heavy mood caused by grief, failure, etc.; a sad, mournful expression (of the eyes, face)' [Bilodid, 1978, Vol. 9, p. 420]	*Sehnsucht*	'deep, painful desire; longing' [Geyken, 2024]
сум	'a sad, heavy mood due to sorrow, failure, etc.' [Bilodid, 1978, Vol. 9, p. 834]	*Kummer*	'sad, depressed state of mind; mental pain; grief' [Geyken, 2024]
жаль[1]	'1. A heavy mood caused by grief, failure, etc.; sadness, sorrow, grief. 2. Sympathetic attitude to someone's grief, worries; pity, compassion. 3. Dissatisfaction with something: complaints, grievances' [Bilodid, 1971, Vol. 2, p. 507]	*Wehmut*	'light sadness; quiet pain (for something past, lost)' [Geyken, 2024]
жаль[2]	'1. About pity, sympathy for sb., smth; pity, regret. 2. About feelings of sadness, sorrow; pity, regret' [Bilodid, 1971, Vol. 2, p. 507]	*Melancholie*	'sorrow; despondency; sadness' [Geyken, 2024]
скорбота	'1. A feeling caused by deep worries, suffering; sadness, sorrow. 2. Something that causes deep worries, suffering, misery, and disaster is their cause. 3. Pain' [Bilodid, 1978, Vol. 9, p. 297]	*Weltschmerz*	'a feeling of pain, melancholy that a person experiences because of their own inferiority, which they simultaneously perceive as part of the inadequacy of the world and existing conditions' [Geyken, 2024]
печаль	'something that upsets sb., causes grief, sorrow; trouble' [Bilodid, 1975, Vol. 6, p. 346]	*Jammer*	'an expression of emotional suffering, (physical) pain; great grief; misery' [Geyken, 2024]
журба	'1. A gloomy mood, heavy feelings; sadness, melancholy. 2. Circumstances that cause heavy feelings, strong feelings, sadness, melancholy' [Bilodid, 1971, Vol. 2, p. 548]	*Traurigkeit*	'mourning; melancholy; sadness' [Geyken, 2024]
*Зажура****	'feelings of sorrow, melancholy' [Bilodid, 1972, Vol. 3, p. 124]	*Heimweh*	'homesick' [Geyken, 2024]
		Betrübnis	'melancholy; pain' [Geyken, 2024]

*** This lexeme functions only in high style (poetry).

A comparative analysis of the definitions (Table 5) revealed that both Ukrainian and German lexemes have rarely used (*зажура*, *Betrübnis*) and specific (*Sehnsucht*, *Weltschmerz*, *Heimweh*). In addition, the Ukrainian homonymous lexeme *жаль* is rarely used in the parallel contexts of our sample in the sense of sadness or mourning: it demonstrates the minimum relevant value (3.03 %) only when the German lexeme *Jammer* is rendered into Ukrainian, e.g.:

*(1) Просто **жаль** бере, як бачиш того бідолаху // Es ist ein **Jammer** um den armen Menschen* [Shvedova, Lukashevskyi, 2023–2024].
*****'You just feel **pity** when you see that poor man'.*

The translator should pay particular attention to such rarely used and specific equivalents. The former should only be applied in translation in specific cases, and the latter should always be studied carefully, as their incorrect use can significantly distort the emotional atmosphere of the source text. An illustrative example is the aforementioned lexeme *Sehnsucht*, which denotes a specific German emotion and is mostly expressed by the Ukrainian word *туга* (37.02%). However, this tendency is not entirely correct, as Ukrainian *туга* is much more negative than "sweet and bitter" *Sehnsucht*, so such translations do not fully reproduce the emotional background of the SL text for the Ukrainian recipient, e.g.:

*(2) Його серце сповнилося **туги**, болісної і водночас солодкої // Sein Herz fühlte sich mehr und mehr von einer **Sehnsucht** bedrängt, die schmerzlich war und wohlig zugleich* [Shvedova, Lukashevskyi, 2023–2024].
*'His heart felt increasingly overwhelmed by a **longing** that was both painful and comforting at the same time'*;

*(3) […] австрійські вчителі, що в масі своїй останні штурпаки, і досі беруть на глум **тугу** школярів за мистецтвом, узагалі за будь-чим мистецьким, що насампочатку так захоплює і полонить молодь* **longing** for art and anything artistic, which naturally fascinates and inspires the youth from the very beginning' *// […] die in der Überzahl stumpfsinnigen Köpfe der österreichischen Lehrer gehen auch heute immer rücksichtslos vor gegen die **Sehnsucht** ihrer Schüler nach Kunst und überhaupt nach dem Künstlerischen, von welchem alle jungen Menschen von Anfang an auf die natürlichste Weise fasziniert und begeistert sind* [Shvedova, Lukashevskyi, 2023–2024].
'[…] the predominantly dull minds of the Austrian teachers still today relentlessly suppress their students';

*(4) Білі жінки доторкнулися до них обох і породили в їхніх серцях тугу за тим місцем, постійну мовчазну **тугу**, водночас і солодку, і гірку // Die Weißen Frauen hatten sie beide berührt und in ihren Herzen die Sehnsucht nach diesem Ort gesät, eine stetige, wortlose **Sehnsucht**, süß und bitter zugleich* [Shvedova, Lukashevskyi, 2023–2024].
*'The white women had touched both of them and planted in their hearts a sense of **yearning** for that place, a constant, wordless yearning, sweet and bitter at the same time'.*

The same goes for the words *Heimweh* і *Weltschmerz*. The first of them names an emotional feeling familiar to Ukrainians, but it is denoted not by a single word, but by a phrase *туга за батьківщиною*. The only question is, whose homesickness is heavier or more optimistic – Ukrainian or German? However, in most contexts this is not so important, so rendering *Heimweh* with this phrase is a good translation solution, e.g.:

*(5) **Тугу за батьківщиною** в мені будила тільки Ейфелева вежа // Einzig und alleine der Eiffelturm ließ in mir **Heimweh** aufkommen* [Shvedova, Lukashevskyi, 2023–2024].
*'Only the Eiffel Tower made me feel **homesick**'*;

*(6) Солдатам, що палали в душі **тугою за батьківщиною** під час зимового відступу з Росії, це почуття не допомогло // Den Soldaten, die in sich selber vor **Heimweh** verbrannt sind während des russischen Winterrückzuges, hat ihr **Heimweh** nichts genützt* [Shvedova, Lukashevskyi, 2023–2024].
*'For the soldiers who were burning with **homesickness** during the winter retreat from Russia, this feeling brought no comfort'.*

**** Hereinafter, the translation is ours (K.M., L.S.).

Instead, the translation of the lexeme *Weltschmerz*, which names a specific EC familiar to Germans since the Romantic period, is more problematic. This EC, in which the meanings of pain and melancholy are intertwined, is not currently widespread in the German culture (Table 4). As Ukrainians do not have any close EC in terms of meaning, it is reasonable to use literal or even better descriptive translations when rendering its name, so the tendency to render *Weltschmerz* as (world) sorrow (Table 3) distorts to some extent the emotional background of the SL text, e.g.:

*(7) Він весь віддається **світовій скорботі** // Er gibt sich ganz seinem **Weltschmerz** hin* [Shvedova, Lukashevskyi, 2023–2024].
*'He surrenders himself completely to a sense of **world-weariness**'*.

The study of the definitions of Ukrainian and German lexemes (Table 5), as well as the data from our sample (Table 3), suggests that even professional translators can rely too much on their own intuition, neglecting the painstaking work with dictionary material. In addition, a detailed analysis of definitions based on explanatory dictionaries of a whole group of words united by a common basic meaning, i.e. synonyms, is necessary when conveying the names of a complex system of human emotions. Each of these synonyms should be compared with the context of the SL to determine the one that most accurately conveys the emotional atmosphere of the passage. If this elementary rule is followed, certain tendencies that lead to translation errors can be avoided, in particular, the priority use of frequent (common) words in the TL as equivalents: translators often choose the translation equivalent that is commonly used in the target language, in order to save intellectual and time resources. The reasoning here is that in some contexts, the use of this equivalent may be correct. However, in other cases, its use is not entirely appropriate.

A striking example here is the lexeme *Trauer*, which has high frequency indicies both in German (Table 4) and in Ukrainian-German and German-Ukrainian translations (Table 3), where it can serve as a translation equivalent for almost all Ukrainian "sad and bitter" lexemes. This is, in fact, a concern, since the semantics of this lexeme is mostly associated with deep sadness, grief, and mourning (Table 5). In Ukrainian, there is even a derivative of *Trauer*, the lexeme *траур*, with similar semantics [Melnychuk, 2006, p. 624], e.g.:

*(8) Після семиденного **трауру** по синові він став іншою людиною // Er war von dieser siebentägigen **Trauer** um seinen Sohn als ein veränderter Mann aufgestanden* [Shvedova, Lukashevskyi, 2023–2024].
*'After this seven-day **mourning** for his son, he rose as a different person'*.

This is probably the reason why in almost half of the cases (45.95%) *Trauer* is conveyed as *скорбота*, and vice versa (Table 3). Ukrainians associate *скорбота* with the loss of a loved one, although the semantics of grievance is not explicitly expressed in this word. In addition, this word conveys the meaning of deep melancholy, heavy suffering and sorrow, which makes it semantically close to *Trauer*, e.g.:

*(9) […] але він був ображений, вдався в меланхолію і хотів свою гнівну **скорботу** випити, як воно й годилося, на самоті // […] aber er war voll Groll und Melancholie und wollte seine zornige **Trauer** in Einsamkeit ausschmecken, wie es sich gehörte* [Shvedova, Lukashevskyi, 2023–2024].
*'[…] but he was filled with bitterness and melancholy, wanting to taste his angry **sorrow,** as expected, in solitude'*.

Due to the implicit semantics of mourning, the word *Trauer* is more correctly translated as *скорбота* than *смуток*, *сум* or *туга* in cases where the loss of a loved one is present in a broader context, e.g.:

*(10) Ліліан **сиділа отупіла, без жодної думки в голові, геть виснажена, не знаючи чим це викликано: смутком**, порожнечею **чи замиренням з долею // Lillian saß ohne Gedanken da, in einer Erschöpfung, von der sie nicht mehr wußte, ob sie Trauer** oder Leere oder Ergebung sei* [Shvedova, Lukashevskyi, 2023–2024].
*'Lillian sat thoughtlessly, in an exhaustion so deep that she no longer knew whether it was **grief**, emptiness, or resignation'*;

(11) Від імені Товариства він висловив глибокий ***сум*** *з приводу втрати такого незамінного співробітника // Er brachte die* ***Trauer*** *der Gesellschaft um den unersetzlichen Geschäftsfreund zum Ausdruck* [Shvedova, Lukashevskyi, 2023–2024].

'He expressed the ***mourning*** *of the company over the loss of such an irreplaceable business partner'*;

(12) […] яка, так би мовити, вдруге повдовіла, не виказуючи з цього приводу ніякої ***туги*** *// […] die sozusagen zum zweiten Mal Witwe geworden ist, ohne* ***Trauer*** *zu zeigen* [Shvedova, Lukashevskyi, 2023–2024].

'[...] who, so to speak, became a widow for the second time, without showing any ***mourning****'*.

It should be noted that those translations in which translators render a particular emotion not with the most accurate name, but with a close equivalent, are incorrect, but acceptable. However, it is not acceptable to translate a word that describes an emotion in one emotional category with a word that describes an emotion in a completely different emotional category. For example, there is no reason, including contextual ones, to translate the German lexeme *Groll*, which conveys the semantics of anger, wrath, and hatred [Geyken, 2024] rather than melancholy, into Ukrainian *зажура*, or pain (*Schmerz*) as *журба* or *скорбота*, e.g.:

(13) Він блукав понад рікою – мосту годі відшукати, довелось йому в ***зажурі*** *до в'язниці повертати // Irrte an des Stromes Ufer, doch gebrochen war die Brücke, krank am Herzen, voller* ***Groll*** *triebs ihn in die Nacht zurücke* [Shvedova, Lukashevskyi, 2023–2024].

'He wandered by the river's shore, but the bridge was broken, sick at heart, full of ***resentment****, it drove him back into the night'*;

(14) Погляд бляклих очей згас, коли його роздертий рот промовляв слова самотньої та ***смертельної журби*** *// Sein blasser Blick hatte sich gebrochen bei dem, was an einsamem* ***Todesschmerz*** *von seinen zerrissenen Lippen gekommen* [Shvedova, Lukashevskyi, 2023–2024].

'His pale gaze had broken at the lonely ***death agony*** *that came from his torn lips'*;

(15) Воно потребувало жертв; воно привчало мужньо зносити ***скорботу*** *// Es forderte Opfer; es übte im männlichen Ertragen des* ***Schmerzes*** [Shvedova, Lukashevskyi, 2023–2024].

'It demanded sacrifice; it taught the masculine endurance of ***pain****'*.

It is unjustified, even from a contextual point of view, when a word that does not name an emotion in the SL is rendered in the TL by a word that does name a certain emotion, as this completely distorts the emotional background of the SL text. An illustrative example is the translation of the lexeme *Übelkeit*, which conveys the semantics of physical discomfort associated with nausea, dizziness or weakness, into Ukrainian as *муга*:

(16) Він опинився в такій самоті, що часто вмощувався на кам'яну сходинку якогось чужого ґанку і думав, що помре з ***туги*** *// Er war so allein, daß er oft in fremden Höfen auf einem Treppenstein saß und vor* ***Übelkeit*** *glaubte sterben zu müssen* [Shvedova, Lukashevskyi, 2023–2024].

'He was so alone that he often sat on a stone step in strangers' courtyards, feeling as though he might die from the ***nausea****'*.

It is also inappropriate to translate the lexeme *Ernst*, which contains the meaning of the importance of a certain moment in a person's life, into Ukrainian *скорбота*:

(17) Вони дивляться один одному в очі; в поглядах найбільша ***скорбота*** *прощання, останньої хвилини // Sie sehen einander in die Augen, letzter* ***Ernst*** *des Abschieds und Endpunktes* [Shvedova, Lukashevskyi, 2023–2024].

'They look into each other's eyes, the final ***gravity*** *of farewell and the end point'*.

When determining the most appropriate Ukrainian equivalent among the German lexemes denoting sadness, translators should always remember that these lexemes differ in terms of the

valence and arousal of sadness. Therefore, if in the Ukrainian language we speak of a heavy and painful *печаль*, it is not correct to convey it with the lighter and less painful *Wehmut*, e.g.:

(18) Лагідненько сказала, одначе з такою недівочою ***печаллю*** *в очах // Sie sagte das ruhig, aber mit einer ganz und gar nicht mehr mädchenhaften* ***Wehmut*** *in den Augen* [Shvedova, Lukashevskyi, 2023–2024].

'She said it calmly, but with a distinctly non-girlish ***wistfulness*** *in her eyes'*.

In general, the explanatory dictionaries do not provide full information about (a) the linguo-cultural specificity of the studied lexemes (e.g., *Sehnsucht, Weltschmerz, Heimweh*), (b) arousal and valence of the emotion they denote (e.g., *Wehmut*, *Melancholie*), (c) their relevant meaning, (d) stylistic labelling, as well as (e) frequency at the current stage of language development (only corpus data helped to determine the rare usage of the German lexeme *Betrübnis*). This means that the use of dictionary material cannot fully ensure the identification of the best translation correspondences in the TL. The comparison of definitions did not provide, in particular, a proper picture of the semantic shades that distinguish very close words – *Trauer*, *Traurigkeit*, *Kummer*, and *Jammer* (Table 5). The fact that in German-Ukrainian and Ukrainian-German translations, the lexeme *Trauer* is used mainly to convey the semantics of sadness, melancholy or sorrow remains unexplained, but according to the dictionary entry, this lexeme contains mainly semantic shades of mourning. Obviously, this may be due to the fact that for modern speakers of the German culture, the EC TRAUER is no longer associated primarily with mourning. Therefore, in such cases, it is necessary to go beyond the material of dictionaries and get as close as possible to the relevant consciousness of Germans. Quite objective data from language corpora can be helpful in this regard [Mizin, Slavova, 2023], on the basis of which the dominant (basic) meanings of German ECs can be identified TRAUER, TRAURIGKEIT, KUMMER і JAMMER. These meanings represent the basic conceptual structure of the latter. They are determined by identifying the five most frequent occurrences of query words, which are the names of these ECs, but only those denoting emotions (Table 6). The identification of the five dominant meanings is quite sufficient to understand the conceptual structures of the compared ECs.

Table 6

The most frequent occurrent forms of the query words *Trauer*, *Traurigkeit*, *Kummer*, and *Jammer*

Trauer	Traurigkeit	Kummer	Jammer
Wut	Wut	Sorge	Klage
Schmerz	Verzweiflung	Schmerz	Wehklagen
Verzweiflung	Melancholie	Leid	Schauder
Entsetzen	Angst	Freude	Schrecken
Bestürzung	Sehnsucht	Verzweiflung	Leid

A comparative study of the dominant meanings of the ECs TRAUER, TRAURIGKEIT, KUMMER, and JAMMER clearly illustrated the main semantic differences between them:

1. The ECs TRAUER and TRAURIGKEIT have quite similar basic conceptual structures, as they fully or partially coincide with three out of the five dominant meanings. However, the EC TRAUER, in addition to deep melancholy represented by anger (*Wut*) and despair (*Verzweiflung*), contains the meanings of intense emotional feelings – mourning expressed by pain (*Schmerz*), horror (*Entsetzen*) and shock (embarrassment) (*Bestürzung*). The element of mourning in the structure of the EC TRAUER fully correlates with the definition of its name (Table 5). The EC TRAURIGKEIT, on the contrary, represents a less heavy emotion. This is because among the basic meanings, those representing somewhat "lighter" emotional experiences dominate – melancholy (*Melancholie*), existential (anxious) fear (*Angst*) and "bitter and sweet" yearning (*Sehnsucht*). In view of this, it can be assumed that the Ukrainian ECs СМУТОК, ЖУРБА, ТУГА, СКОРБОТА, and ПЕЧАЛЬ are the closest in meaning to TRAUER, and the Ukrainian ECs СУМ, СМУТОК, and ЖУРБА are the closest to TRAURIGKEIT, which is almost consistent with the data in the Table 3. Of course, this is the reason why TRAUER is more relevant in the German culture, as it contains the meanings of a number of heavy expressions of sadness. At the same time, the EC TRAURIGKEIT demonstrates a certain neutrality, which allows us to assert that it represents the basic emotion, so in Plutchik's classification, TRAURIGKEIT should be defined as equivalent to the EC SADNESS, not TRAUER [see, e.g., Plutchik, 2024].

2. The dominant meanings of the EC KUMMER indicate that it generally conveys heavy feelings associated primarily with the expression of "painful-suffering" (*Schmerz* + *Leid*) sadness. The negativity of this EC is also emphasised by despair (*Verzweiflung*). The Ukrainian ECs ПЕЧАЛЬ, ТУГА, СМУТОК, and ЖУРБА are close to KUMMER in terms of their meaning (cf. Table 3). Probably, it is also ЖАЛЬ. However, it should be noted that the first position in the semantic structure of KUMMER is occupied by a rather neutral concern (*Sorge*), and suffering is levelled by joy (*Freude*). Therefore, compared to the aforementioned Ukrainian ECs, which are heavy and exclusively negative, the German KUMMER may contain a somewhat optimistic – "suffering and joyful" – element. In view of this, in the Ukrainian-German translation below, it would be better to render deathly sorrow as *Trauer* or *Jammer* (depending on the context), e.g.:

*(19) Вона померла від **журби** // Sie ist am **Kummer** gestorben* [Shvedova, Lukashevskyi, 2023–2024].
*'She died of **grief**'*.

3. The EC JAMMER is distinguished by the fact that its basic conceptual structure is represented by meanings that convey exclusively very strong and heavy emotional experiences associated with longing (mourning) (*Klage, Wehklagen*), trembling (*Schauder*), horror (*Schrecken*) and suffering (*Leid*), e.g.:

*(20) Знала, що вже ніколи не вийде з-за цього суворого гірського кряжу, знала – і хотіла приховати від нас, як ми приховували це від неї; але на якусь мить вона втратила самовладання, і в її очах відобразилася вся **скорбота** вічного світу // Sie wußte, daß sie nie mehr über diese gnadenlose Bergkette am Horizont hinwegkommen würde, sie wußte es und wollte es verbergen, sowie wir es vor ihr verbergen wollten, aber einen Augenblick lang verlor sie die Fassung, und aller **Jammer** der Welt brach aus ihren Augen* [Shvedova, Lukashevskyi, 2023–2024].
*'She knew she would never get past that relentless mountain range on the horizon, she knew it and wanted to hide it, just as we wanted to hide it from her. But for a moment, she lost her composure, and all the **misery** of the world broke out from her eyes'*.

Therefore, the closest to JAMMER in terms of meaning are the Ukrainian ECs СКОРБОТА and ЖАЛЬ (cf. Table 3). Obviously, the strong negativity of this EC is the reason for its non-prevalence in the German culture, which is directly reflected in the infrequency of its usage in Ukrainian-German and German-Ukrainian translations. In general, the developed research methodology made it possible to determine the level of equivalence of those German ECs that are most often used to reproduce Ukrainian "sad and wistful" ECs, and vice versa (Table 7). The criteria for the proposed equivalence – close, sufficiently close and admissible equivalences – are based on the premise that there is no complete equivalence among ECs, even in closely related cultures.

Table 7

German equivalents of Ukrainian "sad and wistful" ECs

German equivalents	Ukrainian "sad and bitter" ECs			
	ЖАЛЬ	ТУГА	СМУТОК	СУМ
close	JAMMER		TRAUER TRAURIGKEIT	TRAURIGKEIT
sufficiently close	TRAUER	TRAUER KUMMER	KUMMER	TRAUER KUMMER WEHMUT
admissible	KUMMER	JAMMER TRAURIGKEIT HEIMWEH SEHNSUCHT WELTSCHMERZ	MELANCHOLIE WEHMUT SEHNSUCHT	MELANCHOLIE WEHMUT SEHNSUCHT
German equivalents	Ukrainian "sad and bitter" ECs			
	СКОРБОТА	ПЕЧАЛЬ	ЖУРБА	ЗАЖУРА
close	TRAUER	TRAUER KUMMER	TRAURIGKEIT KUMMER	WEHMUT
sufficiently close	JAMMER	TRAURIGKEIT MELANCHOLIE	TRAUER	TRAURIGKEIT MELANCHOLIE
admissible	KUMMER WELTSCHMERZ	WEHMUT JAMMER	MELANCHOLIE WEHMUT SEHNSUCHT	TRAUER KUMMER SEHNSUCHT

Conclusions

The article describes a corpus-based methodology that can be used to identify cases of incorrect rendering of EC names in Ukrainian-German and German-Ukrainian translations of literary works. This methodology was tested on the example of the "sad and wistful" ECs of the Ukrainian "cult of suffering" – сум, смуток, туга, журба, жаль, скорбота, печаль, зажура, хандра, and бентега. The study sample of 1384 parallel contexts is based on data from the Ukrainian-German parallel corpus, which is a part of the ParaRook group of parallel corpora. Analysis of the sample material and comparison of dictionary definitions of Ukrainian lexical items *сум*, *смуток*, *туга*, *журба*, *жаль*, *скорбота*, *печаль*, *зажура* and their German equivalents *Trauer*, *Traurigkeit*, *Wehmut*, *Kummer*, *Heimweh*, *Sehnsucht*, *Weltschmerz*, *Melancholie*, *Betrübnis*, *Jammer* showed that using only dictionary data does not ensure objectivity in determining the best translation equivalents in the TL. This is the reason for the semantic loss of German/Ukrainian ECs during their transfer to the Ukrainian/German-speaking society. It is established that the most frequent cause of such losses is the failure of translators to take into account the deeper meanings of the EC that create a peculiar emotional atmosphere of the SL text. At the same time, translators often focus on finding interlingual equivalents, forgetting that interlingual equivalence does not always ensure intercultural equivalence. The fact that the attempt to find intercultural equivalents requires considerable intellectual effort means that translators deliberately simplify their task by only partially conveying the emotional palette of the source text, thus depriving the Ukrainian/German recipient of the slightest idea of the specifics of the emotional world of Germans/Ukrainians. It has also been found that a particular problem for the recipients of the target culture is the differentiation of those ECs of the source culture whose name definitions are very close to each other. In order to differentiate between such words, we used quite objective corpus data. Thus, the analysis of the frequency indices of the occurrent forms of the query words *Trauer, Traurigkeit, Kummer,* and *Jammer* made it possible to determine the dominant meanings of the close German ECs TRAUER, TRAURIGKEIT, KUMMER and JAMMER, which helped to establish differences in the conceptual structures of the latter.

The developed research methodology made it possible to determine the level of equivalence of those German ECs that are most often used to reproduce Ukrainian "sad and wistful" ECs, and vice versa. The criteria for the proposed equivalence – close, sufficiently close and admissible equivalences – are based on the premise that there is no complete equivalence among ECs, even in closely related cultures.

List of abbreviations

DWDS – Digitales Wörterbuch der deutschen Sprache
EC(s) – emotion concept(s)
ECP(s) – emotional conceptual proximate(s)
GRAC – general regionally annotated corpus of Ukrainian
ParaRook – parallel corpora based on GRAC
SL – source language
TL – target language

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PARTICULARITIES OF REPRODUCING EMOTION CONCEPTS OF THE UKRAINIAN "CULT OF SUFFERING" IN THE GERMAN LINGUO-CULTURE: A CORPUS-BASED STUDY

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Key words: *translation, equivalent, emotion concept, linguo-culture, language corpus.*

The proposed article is devoted to the development of the methodology that can serve to identify cases of incorrect rendering of EC names in Ukrainian-German and German-Ukrainian translations of literary works. *The aim* of the study is to test this methodology on the example of "sad and wistful" ECs of the Ukrainian "cult of suffering" – сум, смуток, туга, журба, жаль, скорбота, печаль, зажура, хандра, and бентега. The sample of linguistic material consists of 1384 parallel contexts selected on the basis of the data from the Ukrainian-German parallel corpus, which is a part of the ParaRook parallel corpus group.

The tested research methodology is based on the procedures of a number of methods of linguistics and translation studies: definitional analysis, contextual analysis, comparative analysis, translation analysis, statistical analysis

The analysis of the sample material and the comparison of dictionary definitions of Ukrainian lexemes *сум*, *смуток*, *туга*, *журба*, *жаль*, *скорбота*, *печаль*, *зажура* and their German equivalents *Trauer*, *Traurigkeit*, *Wehmut*, *Kummer*, *Heimweh*, *Sehnsucht*, *Weltschmerz*, *Melancholie*, *Betrübnis*, *Jammer* revealed that the explanatory dictionaries do not provide full information about (a) the linguo-cultural specificity of the studied lexemes (e.g., *Sehnsucht, Weltschmerz, Heimweh*), (b) arousal and valence of the emotion they denote (e.g., *Wehmut*, *Melancholie*), (c) their relevant meaning, (d) stylistic labelling, as well as (e) frequency at the current stage of language development (only corpus data helped to determine the rare usage of the German lexeme *Betrübnis*). This means that the use of dictionary material cannot fully ensure the identification of the best translation equivalents in the target language. The comparison of definitions did not provide, in particular, a proper idea of the semantic shades that distinguish very similar words – *Trauer*, *Traurigkeit*, *Kummer*, and *Jammer*. The fact that in German-Ukrainian and Ukrainian-German translations, the lexeme *Trauer* is used mainly to convey the semantics of sadness, melancholy or sorrow remains unexplained, but according to the dictionary entry, this lexeme contains mainly semantic shades of mourning. This means that using only dictionary data does not ensure objectivity in determining the best translation equivalents in the TL. This is the reason for the semantic loss of German/Ukrainian ECs during their transfer to the Ukrainian/German-speaking society.

It is established that the most frequent cause of semantic losses is the failure of translators to take into account the deeper meanings of the EC that create a peculiar emotional atmosphere of the SL text. At the same time, translators often focus on finding interlingual equivalents, forgetting that interlingual equivalence does not always ensure intercultural equivalence. The fact that the attempt to find intercultural equivalents requires considerable intellectual effort means that translators deliberately simplify their task by only partially conveying the emotional palette of the source text, thus depriving the Ukrainian/

German recipient of the slightest idea of the specifics of the emotional world of Germans/Ukrainians. The differentiation of those ECs of the source culture whose name definitions are very close to each other is a particular problem for the recipients of the target culture. The distinction between such words is based on the frequency indices of the occurrent forms of the query words *Trauer, Traurigkeit, Kummer* and *Jammer* that made it possible to determine the dominant meanings of the close German ECs TRAUER, TRAURIGKEIT, KUMMER, and JAMMER, and helped to establish differences in the conceptual structures of the latter.

The developed research methodology made it possible to determine the level of equivalence of those German ECs that are most often used to reproduce Ukrainian "sad and wistful" ECs, and vice versa. The criteria for the proposed equivalence – close, sufficiently close and admissible equivalences – are based on the premise that there is no complete equivalence among ECs, even in closely related cultures.