STRATEGIES FOR RENDERING IN UKRAINIAN THE MEANS OF VERBILIZING THE CONCEPT OF *FEAR* BASED ON ALEXANDRA BRACKEN'S ENGLISH-LANGUAGE DYSTOPIAN NOVEL *THE DARKEST MINDS*

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*The article investigates strategies for rendering into Ukrainian the linguistic means used to verbalise the concept of FEAR in Alexandra Bracken's dystopian novel **The Darkest Minds**. Fear functions as a core conceptual domain in the narrative, shaping the emotional experiences of the characters and reflecting the broader societal tension caused by a devastating childhood disease. The study examines the lexical, phraseological, and stylistic devices through which Bracken conveys diverse manifestations of fear, from acute physical reactions and immediate danger to long-term psychological distress and existential anxiety. Particular attention is paid to metaphorical and metonymic models that structure the novel's emotional imagery, including the conceptualisation of fear as an overwhelming force, a paralysing condition, or a catalyst that transforms characters' behaviour and identity. The article outlines a set of translation strategies that ensure semantic accuracy, emotional resonance, and stylistic integrity in the Ukrainian version. These strategies include semantic specification and generalisation, modulation, compensation for expressive or stylistic loss, and the adaptation of culturally marked figurative units. The analysis emphasises the translator's need to balance faithfulness to the source text with the naturalness of Ukrainian expression, especially when handling idiomatic constructions and metaphorical patterns related to fear. Important translation challenges involve sustaining the intensity of fear in action-oriented scenes, preserving psychological depth in introspective passages, and conveying the narrative and rhythmic functions of fear-based imagery. The research demonstrates that a well-considered combination of contextual, cognitive, and stylistic approaches enables a nuanced and culturally informed translation of fear verbalisation in dystopian fiction. The results may be applied to broader studies of emotional vocabulary, as well as to practical training in literary translation.*
__Keywords:__ fear verbalization, translation strategies, dystopian fiction, metaphor of fear, emotional imagery, cognitive approach, stylistic devices, lexical means, phraseology, cultural adaptation.

The statement of the problem. Emotional concepts constitute a central component in the construction of the artistic world of a literary text, particularly within the dystopian genre, where an atmosphere of threat and tension functions as one of its principal compositional and psychological dominants. Among these salient emotional constructs is the concept of FEAR, which is instantiated across multiple linguistic levels and substantially shapes the overall tonality of Alexandra Bracken's 2012 dystopian novel *The Darkest Minds*.

The translation of this novel into Ukrainian (*Темні уми*, 2018) requires a thorough understanding of the ways in which fear is verbalised in English, as well as the selection of the most functionally appropriate equivalents in the target language. Given the multidimensional nature of fear – from physiological reactions to worldview-shaping philosophical experiences – the translator must not only convey the meaning, but also preserve the emotion's dynamics, intensity, and expressive tension.

Analysis of recent research and publications. Research on the verbalisation and translation of fear has expanded considerably in recent years, offering valuable insights for the analysis of Alexandra Bracken's *The Darkest Minds*. A number of studies examine fear as a culturally embedded and linguistically mediated emotion. S. Chernysh and T. Salan investigate the phraseological verbalisation of the concept FEAR in English and Ukrainian, demonstrating that each language employs distinct metaphorical models and culturally conditioned imagery. Their findings suggest that translators must rely on functional equivalence rather than literal substitution when dealing with phraseological expressions of fear (Chernysh, Salan, 2023).

O. Holovnyova-Koppa and T. Liubchyk focus on lexical methods of constructing fear in horror and thriller texts and the challenges associated with preserving these effects in translation. Their research highlights the translator's need to account for emotional gradation and stylistic nuance, especially when the target language favours different inten-

sifiers or descriptive patterns (Holovnyova-Koppa, Liubchyk, 2018). Similarly, O. Bialyk and I. Hryshchuk offer a comparative study of expressing fear in original texts and their Ukrainian translations, emphasising the importance of context-sensitive strategies that reflect both psychological states and narrative perspective (Bialyk, Hryshchuk, 2020).

Further contributions come from H. Pavlyuk, whose work on linguistic means of expressing fear in psychological thriller screenplays provides a cross-media perspective. Although focused on audiovisual texts, the study identifies universal linguistic mechanisms – including metaphorized bodily reactions and evaluative lexicon – that are equally relevant to literary translation (Pavlyuk, 2017). Finally, O. Zaychenko's investigation of expressive shifts in the translation of fantasy literature outlines the necessity of stylistic and structural adjustments to preserve the emotional and atmospheric qualities of imaginative prose. These insights are directly applicable to the dystopian genre, where fear frequently serves both as a narrative device and a tool for world-building (Zaychenko, 2014).

Collectively, these studies establish a theoretical and methodological foundation for analysing the translation of fear in *The Darkest Minds*. They underscore the need for a multidimensional approach that integrates cognitive, stylistic, and cultural considerations to recreate the full expressive potential of the source text in Ukrainian.

The purpose of this article is to examine and systematise the strategies employed in translating into Ukrainian the linguistic means used to verbalise the concept of fear in Alexandra Bracken's dystopian novel The Darkest Minds.

The objectives of this study are as follows:

– To describe the concept of FEAR from the perspective of cognitive linguistics and to identify its key linguistic markers.

– To identify the means of representing fear in Alexandra Bracken's novel.

– To examine the corresponding Ukrainian renderings of these means in translation.

– To classify the translation strategies employed to convey the emotional components.

– To determine broader tendencies in the translation of emotional concepts within dystopian literary discourse.

Presentation of the main material. Within cognitive linguistics, emotions are viewed as complex mental structures that comprise verbal, non-verbal, bodily, conceptual, and culturally conditioned components. The concept of FEAR encompasses several constituent elements, including:

– sensory (bodily): increased heart rate, trembling, sensations of cold;

– cognitive: anticipation of potential threat or danger;

– metaphorical: representations of fear as a liquid, as cold, or as a paralysing force;

– emotional-evaluative: experiences of negativity and heightened anxiety;

– pragmatic: typical behavioural responses elicited by the state of fear.

The linguistic manifestation of these components differs across languages, providing a productive basis for cross-linguistic comparison and translational analysis.

The rendering of emotions has been extensively examined in the works of E. Nida, P. Newmark, M. Baker, Z. Kövecses, and others (Nida, 1964; Newmark, 1988; Baker, 2011; Kövecses, 2000). These scholars emphasise several key considerations:

– dynamic equivalence: the translation should reproduce a comparable emotional impact on the target audience (Nida, 1964);

– functional equivalence: priority is given to the communicative function rather than the formal structure (Newmark, 1988);

– cultural adaptation: emotions are encoded through culture-specific models and scenarios (Baker, 2011);

– metaphorical models of emotion: it is essential to convey not only the lexical meaning but also the underlying conceptual structure (Kövecses, 2000).

Consequently, the translation of an emotional concept constitutes not merely a lexico-grammatical task but also a culturally and pragmatically conditioned challenge.

Within the framework of cognitive linguistics, the concept is understood as a complex, multidimensional mental construct that integrates an individual's experiential knowledge with collectively shaped representations of a particular segment of reality. This cognitive-discursive entity encompasses several interrelated components:

– **a cognitive component,** referring to the systematised body of knowledge about a given phenomenon formed through the subject's cognitive activity;

– **a cultural component,** which reflects the influence of national traditions, symbolic patterns, and sociocultural norms;

– **an emotional-evaluative component,** determining the axiological orientation of the concept and imbuing it with subjective value-based meaning;

– **a linguistic component,** which materialises the concept through lexical, phraseological, syntactic, and broader discursive means (Kövecses, 2000, p. 89).

Within the contemporary cognitive paradigm, it is emphasised that concepts – particularly emotional ones – constitute dynamic and context-dependent mental formations whose internal structure shifts in

accordance with the communicative situation, cultural environment, and the speakers' individually accumulated knowledge (Yuhan et al, 2024, p. 25). Emotional concepts exhibit several defining characteristics, including:

– **a high degree of imagery**, stemming from their grounding in bodily and sensory experience and their ability to activate extensive networks of sensory associations;

– **flexibility and variability of expression**, which allow them to be realised across a broad range of linguistic forms, from individual lexical items to complex metaphorical, symbolic, and discursive structures;

– **cultural specificity**, as the verbalisation and interpretation of emotional states are shaped by the distinctive cognitive models and entrenched imagery characteristic of particular linguistic communities;

– **a synthesis of rational and irrational elements**, since such concepts integrate logically mediated knowledge with intuitive, corporeally driven reactions that reflect deep-seated psychophysiological mechanisms of emotional experience (Mykhalchuk, Bihunova, 2019, p. 3).

The concept of FEAR is generally considered universal; however, its linguistic representation varies significantly across languages and cultures. Each linguistic community develops its own dominant metaphorical patterns of conceptualising fear, which reflect culturally specific bodily experiences, evaluative norms, and socially embedded scripts for interpreting threats (Chernysh, Salan, 2023, p. 25). In English, metaphorical models grounded in physiological reactions – such as *heart pounding, stomach dropping,* and *throat closing* – are particularly prominent, highlighting the somatic nature of fear and its immediate impact on the body. In contrast, the Ukrainian linguistic tradition tends to employ metaphors associated with coldness, rigidity, and sudden immobility (*заціпеніти, мороз пішов, стиснуло серце*), which correspond to a culturally rooted understanding of fear as a state of inhibited vital energy and a momentary loss of control. These divergences demonstrate that the verbalisation of fear performs not only a descriptive function but also a conceptualising one, contributing to the formation of a culturally specific worldview and shaping the ways in which danger and threat are cognitively interpreted (Kravets et al, 2021, p. 167).

According to contemporary stylistic and linguistic research, emotionality in literary discourse is understood as a complex and multifaceted phenomenon that contributes to the multidimensionality of the artistic image and enhances the aesthetic impact of the text on the reader. Within the general theoretical framework, three principal levels of emotional representation are typically distinguished.

The denotative level encompasses linguistic units with a direct emotional meaning (*fear, dread, panic*). Such lexemes function as primary markers of a character's emotional state, as they encode the emotion in its initial, non-figurative form and provide clear and unambiguous semantic interpretation.

The connotative level includes evaluative and expressive means, metaphorical models, epithets, and other stylistically marked units. At this level, emotion is not only named but also aesthetically interpreted, acquiring additional associative and symbolic layers. Connotative emotionality frequently manifests itself through metaphors of corporeality, spatial imagery, colour symbolism, and other forms of figurative representation that enrich and deepen the conceptualisation of fear.

The pragmatic level is expressed through the impact on the reader achieved by syntactic organisation, rhythm, intonation, and the overall dynamic structure of the text. Fragmented syntactic patterns, pauses, repetitions, and abrupt changes in tempo serve as tools for emotional modelling, facilitating the reader's immersion in the psychological state of the character (Bialyk, Hryshchuk, 2020; Holovnyova-Koppa, Liubchyk, 2018; Pavlyuk, 2017).

A defining feature of emotionality in literary discourse is its integrative nature: these levels do not exist independently but operate in close interaction within the author's overarching communicative strategy, forming a multilayered system of emotional signals and reinforcing the artistic coherence of the text.

Within dystopian discourse, the emotion of fear assumes a particularly significant role. Such texts strategically employ fear as a central mechanism for constructing an atmosphere of pervasive threat, existential instability, and social helplessness. Consequently, the multilayered representation of emotionality becomes a crucial instrument for generating narrative tension, intensifying psychological depth, and highlighting the dehumanising effects intrinsic to totalitarian environments (Zaychenko, 2014, p. 24).

The English language exhibits considerable lexical diversity in the domain of naming fear and related emotional states. This semantic field includes:

– **nouns:** *fear, terror, dread, horror, panic, fright, anxiety, alarm*;

– **adjectives:** *terrified, scared, horrified, anxious, panicked*;

– **verbs:** *to fear, to tremble, to shudder, to panic, to flinch, to freeze, to scream*;

– **emotive intensifiers:** *absolute terror, a wave of fear, sheer panic* (Mykhalchuk, Bihunova, 2019, p. 25).

From the perspective of **lexical semantics**, these units constitute a micro-field of fear-related emotions characterised by a well-defined scale of intensity, ranging from mild concern (*anxiety*) to paralysing forms of extreme fear (*terror, horror*). This field encompasses both core lexical items (e.g., fear) and highly expressive intensifiers (e.g., *sheer panic*), as well as verbs denoting somatic reactions and behavioural manifestations of the emotion (Kravets et al, 2021, p. 1388).

Within **cognitive linguistics**, fear is viewed not only as an emotional state but also as a complex **concept** incorporating sensory attributes (such as rapid heartbeat and trembling), evaluative components (perceived danger or threat), and conventional experiential scenarios ("encounter with danger," "retreat," "shock"). Consequently, lexical units denoting fear frequently contain elements of embodied experience, since emotional states tend to be conceptualised through physically perceivable sensations (Tatsenko, 2008, p. 108).

Conceptual metaphors play a crucial role in shaping the linguistic representation of fear, allowing speakers to interpret an abstract emotional experience through concrete imagery. The most common metaphorical models in English include:

FEAR IS A FORCE/FLUID (*a wave of fear, flooded with anxiety*),

FEAR IS AN ENEMY/AGGRESSOR (*gripped by terror, attacked by panic*),

FEAR IS A PHYSICAL OBJECT/WEIGHT (*a heavy dread settled on him*).

These metaphorical patterns construct vivid depictions of characters' internal states, facilitating a more embodied and intuitive understanding of the emotions. Thus, the interplay of extensive lexical resources and cognitive mechanisms of metaphorisation results in a multilayered and highly expressive verbal representation of fear in English (Romanchuk et al, 2024, p. 48).

Within the framework of **Conceptual Metaphor Theory**, emotional states are interpreted through particular sensory and embodied domains. Fear, as a complex abstract emotion, is commonly conceptualised via somatic sensations, behavioural reactions, and physiological responses. In accordance with the principles of **embodied cognition**, linguistic expressions reflect how the human body reacts to real or imagined threats. Consequently, English exhibits a system of metaphorical models that represent various aspects of experiencing fear (Kövecses, 2000, p. 89).

Alexandra Bracken's novel *The Darkest Minds* constitutes a representative source for linguostylistic analysis, as fear within its narrative framework functions not only as an emotional response of the characters but also as a conceptually significant factor that shapes the progression of the plot and structures interpersonal dynamics. A comprehensive examination of the verbal means used to represent this concept makes it possible to identify the linguistic mechanisms through which the text constructs an atmosphere of threat, control, and uncertainty, as well as to determine how its lexical, syntactic, and stylistic resources contribute to framing fear as a dominant emotional category within the novel's dystopian world.

e.g. *A cold wave of fear washed over me* (Bracken, 2012, p. 77). *– Холодна хвиля страху накрила мене* (Бракен, 2018).

In the example *"A cold wave of fear washed over me"* and its Ukrainian rendering *"Холодна хвиля страху накрила мене,"* the translation maintains semantic accuracy, logical coherence, and stylistic naturalness. The metaphor *"cold wave of fear"* is universal for both linguistic cultures, as it appeals to a shared human experience of a sudden, physically perceptible surge of fear. Consequently, the translation not only adequately conveys the emotional intensity of the original but also preserves its figurative structure, ensuring an equivalent emotional and imagistic effect in the Ukrainian text.

e.g. *I froze with terror* (Bracken, 2012, p. 236). *– Я застигла від жаху* (Бракен, 2018).

In the example *"I froze with terror"* and its Ukrainian translation *"Я застигла від жаху,"* the verb *froze* is not rendered literally, which helps avoid an unnatural calque and ensures stylistic naturalness in the target language. The use of the verb *"застигла"* accurately conveys the semantics of sudden immobility caused by intense emotional shock while remaining idiomatic in Ukrainian. This translation choice preserves the imagery of the original and effectively communicates the character's psychological state without compromising the natural flow of the expression.

e.g. *Panic exploded inside me* (Bracken, 2012, p. 124). *– Мене охопила паніка* (Бракен, 2018).

In the example *"Panic exploded inside me"* and its Ukrainian rendering *"Мене охопила паніка,"* a literal reproduction of the metaphor *"exploded"* as *"вибухнула"* would sound excessively harsh and stylistically unnatural in Ukrainian. Therefore, the translator opts for a less abrupt expression that still conveys the sudden onset of the emotional reaction. Despite the softening of the metaphor's intensity, the emotional dynamics are preserved through the use of adverbs and contextual intensifiers in the subsequent sentences, which compensate for the reduced sharpness of imagery and ensure an equivalent emotional effect.

e.g. *Dread filled me* (Bracken, 2012, p. 33). *– Мене охопив глибокий, нищівний жах* (Бракен, 2018).

In the example *"Dread filled me"* and its Ukrainian rendering *"Мене охопив глибокий, нищівний жах,"* the translator employs a strategy of intensifying the emotional force of the expression. Since the original sentence is highly concise and merely denotes the sudden onset of a negative emotional state, the translator expands it through the use of the adjectives *"глибокий"* ("deep") and *"нищівний"* ("devastating"). This approach not only specifies the intensity of the experience but also compensates for the potential loss of expressiveness that may arise due to grammatical and stylistic differences between English and Ukrainian. As a result, the Ukrainian version preserves the emotional impact of the original while maintaining stylistic naturalness in the target language.

e.g. *Fear choking his voice* (Bracken, 2012, p. 253). – *«...і в його голосі вчувався страх. (Бракен, 2018)»*.

In the example *"Fear choking his voice"* and its Ukrainian rendering *"...і в його голосі вчувався страх,"* the physical aspect of the metaphor *"choking"* is lost, as a literal translation such as *"страх душив його голос"* would sound unnatural in Ukrainian. Nevertheless, the translator preserves the emotional and figurative function of the original by conveying the atmosphere of fear through the depiction of its effect on the character's voice. This translation choice enables an accurate representation of the psychological state without compromising the stylistic integrity of the Ukrainian text, while preserving the intended emotional impact of the author.

Conclusions. In *The Darkest Minds*, the concept of FEAR functions as a central narrative element and is expressed on multiple levels – lexical, metaphorical, syntactic, and pragmatic – shaping the emotional landscape of the novel. The Ukrainian translation employs a diverse set of strategies, including equivalence, modulation, compensation, concretisation, and generalisation, to convey these fear-related expressions. Preserving the original metaphorical models proves essential for maintaining Bracken's stylistic authenticity, although the Ukrainian version tends to soften some of the hyperbolic intensity characteristic of the source text, aligning it more closely with norms of Ukrainian literary convention. The study highlights that achieving an adequate translation of emotional concepts requires a nuanced understanding of culturally embedded models of emotional experience and expression. Finally, the findings open avenues for further research, particularly in comparing the translation of other emotion-related concepts – such as anger, hope, or despair – within dystopian fiction.

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СТРАТЕГІЇ ПЕРЕДАЧІ УКРАЇНСЬКОЮ МОВОЮ ЗАСОБІВ ВЕРБІЛІЗАЦІЇ КОНЦЕПТУ СТРАХ В АНГЛОМОВНОМУ ДИСТОПІЧНОМУ РОМАНІ АЛЕКСАНДРИ БРЕКЕН «ТЕМНІ УМИ»

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Стаття досліджує стратегії передачі українською мовою лінгвістичних засобів, ужитих для вербалізації концепту СТРАХ у дистопічному романі Александри Бракен The Darkest Minds. Страх функціонує як ключовий концептуальний домен у наративі, формуючи емоційний досвід персонажів і відображаючи ширший суспільний напружений стан, спричинений руйнівною дитячою хворобою. У дослідженні розглядаються лексичні, фразеологічні та стилістичні засоби, за допомогою яких Бракен передає різні прояви страху – від гострих фізичних реакцій і безпосередньої загрози до тривалих психологічних страждань та екзистенційної тривоги. Особливу увагу приділено метафоричним і метонімічним моделям, що структурують емоційну образність

роману, зокрема концептуалізації страху як всепоглинальної сили, паралізувального стану або каталізатора, який трансформує поведінку та ідентичність персонажів. У статті окреслено низку перекладацьких стратегій, що забезпечують семантичну точність, емоційну виразність і стилістичну цілісність української версії. До цих стратегій належать семантична специфікація та генералізація, модуляція, компенсація експресивних або стилістичних втрат та адаптація культурно маркованих фігуративних одиниць. Аналіз підкреслює необхідність для перекладача збалансувати вірність вихідному тексту з природністю українського вислову, особливо під час передачі ідіоматичних конструкцій і метафоричних моделей, пов'язаних зі страхом. Значущими перекладацькими викликами є збереження інтенсивності страху в динамічних сценах, відтворення психологічної глибини в інтрорефлексивних фрагментах та передання наративної й ритмічної функцій образів, пов'язаних зі страхом. Дослідження демонструє, що виважене поєднання контекстуального, когнітивного та стилістичного підходів забезпечує нюансований і культурно вмотивований переклад вербалізації страху в дистопічній художній літературі. Отримані результати можуть бути застосовані у ширших студіях емоційної лексики, а також у практичній підготовці літературних перекладачів.

Ключові слова: *вербалізація страху, перекладацькі стратегії, дистопійна література, метафора страху, емоційна образність, когнітивний підхід, стилістичні засоби, лексичні засоби. фразеологія, культурна адаптація.*