

Daria S. Gromovenko
Southern Federal University
Rostov-on-Don, Russian Federation
dariagromovenko@gmail.com

Language representation of the core of the HORROR concept in H. P. Lovecraft’s short story “The Dunwich horror”: Translation solutions

Abstract

This paper examines the challenges a translator may encounter while dealing with the language means that represent the HORROR concept core. The core of the HORROR concept is an awe-inspiring entity whose essence cannot be categorized by a human, and whose perceptual features cannot be fully described in words. The research is based on H. P. Lovecraft’s short story “The Dunwich Horror”, translated by E. Musikhin, P. Lebedev and O. Kolesnikov. Over 50 language units were selected in the original in order to determine the language means representing the concept. They were further stylistically analyzed together with the three corresponding translation variants to identify the tropes. Additionally, the following methods were applied: dictionary definition analysis, context analysis, frame analysis and comparative method. It was found that the language means clearly depended on the plot stage. Thus, exposition and denouement were characterized by complex sentence structures full of metaphors, similes and epithets. To successfully translate those structures, modulation and syntactic imitation were used. Approaching the climax, H. P. Lovecraft applied metonymic transfer of the emotion name to a terrifying object which was successfully translated by an epithet with negative connotation.

Keywords: literary concept, the concept representation, horror, emotional concept, translation transformations, weird realism

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For citation: Gromovenko, D. S. (2022). Yazykovaya reprezentatsiya yadra khudozhestvennogo kontsepta UZHAS v rasskaze «Uzhas Danvicha» G. F. Lavkrafta: perevodcheskie resheniya [Language representation of the core of the HORROR concept in H. P. Lovecraft’s short story “The Dunwich horror”: Translation solutions]. *Teoreticheskaya i prikladnaya lingvistika* [Theoretical and Applied Linguistics], 8 (4), 17–31. https://doi.org/10.22250/24107190_2022_8_4_17