Enrique Federico Quero Gervilla, Pavlo Marynenko
University of Granada (Spain)

ANALYSIS AND TRANSLATION INTO SPANISH OF THE ONOMATOPOEIC VERB *ПЛЕСКАТЬ* IN RUSSIAN AND THE ACTIONS LINKED TO IT

Анализ и перевод на испанский язык звукоподражательного глагола «плескать» и называемых им действий

АННОТАЦИЯ: Перевод звукоподражательных глаголов является одним из самых сложных и недостаточно изученных с переводческой точки зрения вопросов. Многие авторы пытались установить разные стратегии перевода звукоподражаний – единицы, тесно связанные с языком и культурой. Именно поэтому, когда мы приступаем к переводу языковых явлений такого характера, мы должны глубоко изучить лингвистические механизмы исходного языка. Речь идет об актантах звукоподражательных глаголов, которые играют важную роль при правильном выборе эквивалента в языке перевода. В данной статье проводится анализ звукоподражательного глагола «плескать» в русском языке, цель которого заключается в следующем: 1) описание значений глагола «плескать» в русском языке и его актантов; 2) перевод действий, обозначаемых глаголом «плескать», на испанский язык. Для выполнения анализа были переведены примеры контекстов использования звукоподражательного глагола «плескать» из произведений русской литературы. Осуществленный анализ позволил систематизировать параметры необходимые при переводе глагола «плескать», а также подтвердил, что значение глагола и его актанты являются важными элементами при правильном выборе эквивалента перевода на испанский язык.

КЛЮЧЕВЫЕ СЛОВА: звукоподражание, вода, актант, перевод, русский, испанский

ABSTRACT: The translation of onomatopoeic verbs is one of the most difficult and insufficiently examined questions in translation studies. Many authors have tried to establish different translation strategies for onomatopoeias (units closely related to language and culture). While translating this kind of linguistic phenomena, we must study the linguistic mechanisms of the source language too. Actants of onomatopoeic verbs play an important role in the correct choice of an equivalent in the target language. This article analyzes the onomatopoeic verb "плескать" in the Russian language. The purpose of the article is: 1) to describe the meanings of the verb "плескать" in the Russian language and its actants; 2) translation of actions denoted by the verb "плескать" into Spanish. In order to realize this analysis, the examples of contexts employing the verb "плескать" from Russian literature were translated. This analysis permitted us to systematize the parameters necessary to translate the verb "плескать". Besides it confirmed that the meaning of the verb and its actants are important elements in choosing correctly the translation equivalent.

KEYWORDS: onomatopoeia, water, actant, translation, Russian, Spanish

1. Introduction

Language is a reflection of the relevant non-linguistic reality, and through words and the linguistic system the carriers of a language and its culture can perceive the world through a common lens. As a consequence, linguistic units and their morphology, motivation, semantics and combinatorial capacity reflect the mindset of the speakers of a particular language and culture. As Anna Wierzbicka asserts, words "reflect the ways of living and thinking of a certain community and are key to understanding a particular culture"[1]. The reason for choosing an onomatopoeic verb such as плескать lies precisely in the fact that, due to their form and functioning, onomatopoeias reflect the specificity of the worldview of speakers of a certain language.

Onomatopoeic words are motivated by much more than a relationship between sound and meaning. This is because, as is known, that relationship can be diluted over time and the way they are used by speakers, to the point of considerably obscuring it. Aleksander Zhuravlev[2] says that the life of a word flows between two poles: the pole of motivation and the pole of arbitrariness, and therefore words move constantly and can migrate from one pole to another. "The degree of motivation of a sign has limits: too rigid, absolute motivation will tie the sign with the object and will not let it develop. And since the sign system must develop, a tendency toward arbitrariness begins to operate"[3]. Thus, we consider onomatopoeic words *"to be all those words whose origin and basis are onomatopoeic"[4]. According to Ditmar Rozental' and Margarita Telenkova, onomatopoeic words are "a reproduction of the reflex human exclamations, as well as sounds produced by animals, birds, natural phenomena, objects, etc."[5]. Stanislav Voronin states that "an onomatopoeia is a naturally and involuntarily phonetically motivated relationship between phonemes of a word and an acoustic feature of the subject, object, or phenomenon of reality that constitutes the basis of naming"[6].

As we can see, onomatopoeias exhibit a natural relationship between the phonemes of the word and the acoustic feature of the sounding object/subject. Nevertheless, the human reproduction of the sound produced by the sounding object/subject is different from the original, as only some sound features are reproduced—among the great variety of features—to imitate the sound produced by the sounding subject. Along with the term onomatopoeia, there is the concept of iconic word, which is

> a word whose phonetic aspect closely approximates the sound that motivated it. Thus, words with greater iconicity are those that maintain a clear semantic-sound correlation. These are words that, on the one hand, contain phonemes whose acoustic characteristics

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[1] А. Вежбицкая, *Понимание культур через посредство ключевых слов*, Москва 2001, с. 18.

[2] А.П. Журавлев, *Звук и смысл*, Москва 1991.

[3] Ibidem, с. 127.

[4] С.В. Воронин, *Основы фоносемантики*, Москва 2006, с. 22.

[5] Д.Э. Розенталь, М.А. Теленкова, *Словарь-справочник лингвистических терминов*, Москва 1985, с. 81.

[6] С.В. Воронин, *Фоносемантические идеи в зарубежном языкознании*, Ленинград 1990, с. 5.

closely resemble the characteristics of the sound process they denote, and on the other hand, have only one meaning. In other words, they are words that describe themselves[7].

In the Spanish linguistic tradition, onomatopoeias are "lexical units whose meaning is related to the acoustic properties of the signifier"[8].

Fernando Lázaro Carreter defines onomatopoeia as "a phenomenon that occurs when the phonemes of a word acoustically describe or suggest the object or action they signify"[9].

Based on the aforementioned definitions, onomatopoeia refers to words that reproduce the reflex exclamations, sounds and screams produced by living beings, sounds of natural phenomena, or objects. These words are rooted in a phonetically motivated, natural, non-arbitrary and involuntary relationship between phonemes of the word that denote the sounding reality and its acoustic features. However, as time goes by, these words can lose the natural relationship with the sonorous reality from which they were created. On the other hand, Enrique Alcaraz Varó and María Antonia Martínez Linares include not only the simple imitation of sound (words created by the total reproduction or imitation of sound), but also the adaptation of sound (words created by imitating the most prominent sound features in accordance with the phonotactic rules of the language) and sound symbolism within the category of onomatopoeia[10].

Based on the foregoing, it can be concluded that the lexicon of sound-descriptive origin may belong to different parts of speech, which must necessarily contain at their base the motivated relationship between their phonemes and the sound reality designated by them. Thus, onomatopoeic words are all those words whose origin and base are onomatopoeic, regardless of which part of speech they belong to.

In view of the above, the translation of onomatopoeia is a matter of great interest, but it has perhaps been insufficiently analysed, and much less so between Russian and Spanish. One of the more prolific schools in this regard may have been the post-Soviet one, where considerable research has been carried out concerning the translation of onomatopoeias. It is important to take into account that sounds are interpreted differently in different languages on the basis of the phonological rules that predominate in each of them. We can observe this clearly when it comes to the sounds produced by animals. While a Spanish speaker hears a rooster's sound as *kikiriki*, a Russian reproduces it as *кукареку*.

But the origins of onomatopoeias are multiple, and that is, perhaps, what makes it difficult to track their conceptualization and, additionally, establish parameters for finding equivalents in other languages.

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[7] М.А. Флаксман, *Звукоизобразительная лексика английского языка в синхронии и диахронии*, Санкт-Петербург 2015, с. 100-101.

[8] E. Alcaraz Varó, M.ªA. Martínez Linares, *Diccionario de lingüística moderna*, Barcelona 1997, p. 492.

[9] F. Lázaro Carreter, *Diccionario de términos filológicos*, Madrid 1980, p. 301.

[10] E. Alcaraz Varó, M.ªA. Martínez Linares, *Diccionario…*

According to Vyacheslav Fatyukhin (cited by Valentina Luk'yanova and Ol'ga Koloskova), the most commonly used techniques for translating onomatopoeias include "searching for a functional equivalent, and if one cannot be found, resorting to different lexical-grammatical transformations such as functional substitution, addition, transcription, or omission"[11]. Elena Nikolayeva and Susanna Agababyan conducted a comparative analysis of English onomatopoeias and their Russian translations in literary texts and concluded that most onomatopoeias are translated using equivalents[12]. The linguist Nina Ermakova describes three basic techniques of onomatopoeia translation: "onomatopoeic equivalent of the same phonotype; onomatopoeic equivalent of a different phonotype; and non-onomatopoeic equivalent"[13]. In addition, she states that, in the case of onomatopoeias with a metaphorical meaning, a non--onomatopoeic equivalent is sought, since the sound imitation is not relevant. However, in the case of the occasional metaphor (where the relationship between sound and meaning is more noticeable), an onomatopoeic equivalent is used[14]. Anna Sokolova offers three solutions for translating onomatopoeias found in manga: "lexical or part-of-speech modification; onomatopoeic loan from the original language; description"[15].

There are other linguists who aim for a certain level of adequacy in the translation of onomatopoeia. Thus, according to linguist Mariya Flaksman,

> to make an adequate translation of an onomatopoeic word, it is necessary to preserve the sound semantics and its form with respect to its typological class. This is because the meaning and form constitute an inseparable unit, and changing the form outside its typological class leads to semantic distortion[16].

V. Luk'yanova and O. Koloskova emphasize that "the most difficult point in translating onomatopoeias is finding the appropriate, dominant phonosemantic part in the

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[11] В.С. Лукьянова, О.А. Колоскова, *Специфика перевода английских звукоподражаний на русский язык в детском анимационном фильме*, «Филологические науки. Вопросы теории и практики» 2018, № 2 (80), ч. 2, с. 335.

[12] Е.С. Николаева, С.Р. Агабабян, *Специфика перевода звукоподражаний в жанре литературной сказки (на материале сказок К.С. Льюиса «Хроники Нарнии»)*, «Политематический сетевой электронный научный журнал Кубанского государственного аграрного университета» 2017, № 132 (08).

[13] Н.М. Ермакова, *Ономатопея: англо-русские параллели в переводе*, автореферат диссертации на соискание ученой степени кандидата филологических наук, Санкт-Петербург 1993, с. 13-14.

[14] Ibidem.

[15] А.В. Соколова, *Ономатопоэтика как элемент графической стилистики*, «Вестник Московского государственного лингвистического университета. Гуманитарные науки» 2015, № 11 (722), с. 181-184.

[16] М.А. Флаксман, *Проблемы перевода звукоизобразительной лексики на исландский язык*, «Вестник Московского государственного лингвистического университета. Гуманитарные науки» 2020, № 5 (834), с. 228.

translation, which in most cases is solved by losing the meaning, rhyme, pun, or emotion conveyed"[17]. Other linguists emphasize that "an onomatopoeic word can have several meanings, and therefore, to convey each meaning, it is necessary to search for a different equivalent"[18]. Anna Krasnova pays attention to the function of onomatopoeic words, stating that

> sound-descriptive words in a text can have stylistic and aesthetic functions. Therefore, during the process of translating an onomatopoeia, it is necessary to be guided not only by the semantic and typological similarity of the onomatopoeia, but also by the stylistic function it plays in the text[19].

It seems clear that onomatopoeias are closely linked to the cultural heritage of a particular group of speakers. As a consequence, it is difficult to establish equivalents between languages, since the projection that an onomatopoeic element has in one language does not necessarily coincide with that which the same element has in the target language, in our case, Spanish. This is particularly noticeable when analysing a single onomatopoeic form such as плескать, which reflects an onomatopoeic sound associated with the presence of water. Although it is evident that water is always present in the actions when this onomatopoeia is used (excluding the metaphorical use of this onomatopoeia), it is clear that the image projected by this onomatopoeia almost never finds an onomatopoeic equivalent in Spanish. This necessarily implies a certain loss of content, since

> the linguistic peculiarities of the text in any language are oriented towards a particular group of speakers, and it is not always possible to convey them accurately and completely to the target language[20].

With this approach in mind, this article sets out the following objectives:
1. to analyse the representation of the onomatopoeic verb плескать in Russian and the actants involved in the action.
2. To establish parameters for the translation of the verb плескать from Russian to Spanish.

To address the issues raised, we have implemented the following strategies: for the first objective, we have consulted existing definitions of the verb плескать in Rus-

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[17] В.С. Лукьянова, О.А. Колоскова, *Специфика перевода…*, с. 336.

[18] Е.С. Николаева, С.Р. Агабабян, *Специфика перевода…*, с. 7.

[19] А.В. Краснова, *Перевод звукоизобразительной лексики турецкого языка средствами английского языка» (на материале произведений Ферита Орхана Памука)*, «Вестник Ленинградского государственного университета им. А.С. Пушкина. Серия Филология» 2015, № 1, том 7, с. 196.

[20] Н.Г. Валеева, *Национально-культурный компонент когнитивной деятельности этноса и проблема перевода*, «Вестник МГЛУ» 2009, № 561 с. 56.

sian language dictionaries such as those by Dmitriy Ushakov[21], Sergey Ozhegov and Nataliya Shvedova [22], and Tat'yana Efremova[23]. Using these definitions, we describe the action of the verb плескать with its different actants. For the second objective, we have analyzed over 300 contexts that include actions related to the verb *плескать* in Russian, extracted entirely from Russian literary works. These contexts have been taken from the reference corpus of the Russian language, RUSCORPORA[24].

2. The verb *плескать*, its meanings and translation into Spanish

The verb   плескать has different meanings that reveal three basic semantic units (impact, liquid, and sound)[25]:

1. 'to agitate and be in motion, hit against something solid, producing noise and splashing' (referring to waves, likely from the sea) *И как после прохода речного катера поднимается и **плещет** в берег волна... (Борис Клетинич. Моё частное бессмертие)*;

2. 'hit or collide with a flat body of water and produce noise' *В заводях **плескала** рыба, и после каждого всплеска долго и далеко бежали по речной глади круги (Семён Шуртаков. Первое свидание)*;

3. 'take liquids and splash them or throw them at someone else' *...Филипп, с засученными рукавами рубашки, вытягивает колесом бадью из глубокого колодца, **плеская** светлую воду, выливает её в дубовую колоду... (Лев Толстой. Отрочество)*. The T. Efremova dictionary[26] coincides with the first and second meanings, while it specifies the third one as follows: 'to throw liquid or splash with sudden movements'.

According to the Russian-Spanish dictionary[27], the word *плескать* can be translated by the following verbs: 1. *batir, chapotear; producir rociones* (speaking about waves); 2. *salpicar* (with water), *mojar*; 3. (figurative meaning speaking about flags, sails) *batir, flamear*. As we can see, the offered translations coincide partly with the original meaning. If we take into consideration the different contexts of the verb's use, it is more convenient to use other equivalents not mentioned in the dictionary. The analysis of actants helps us to choose the correct translation equivalent for every example.

So, we are going to proceed with the analysis of the types of valences (according to Yuriy Apresyan)[28] that each of the meanings contains. To do this, we will analyze the

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[21] Д.Н. Ушаков, *Толковый словарь русского языка (в 4 томах)*, Москва 1935-1940.

[22] С.И. Ожегов, Н.Ю. Шведова, *Толковый словарь русского языка: 80 000 слов и фразеологических выражений*, Москва 1997.

[23] Т.Ф. Ефремова, *Современный толковый словарь русского языка (в 3 томах)*, Москва 2006.

[24] Национальный корпус русского языка, [в:] https://ruscorpora.ru/ [from 24/10/2022 to 30/01/2023]

[25] Д.Н. Ушаков, *Толковый словарь...*; С.И. Ожегов, Н.Ю. Шведова, *Толковый словарь...*

[26] Т.Ф. Ефремова, *Современный толковый...*

[27] G. Turover, J. Nogueira, *Gran diccionario ruso-español*, Madrid 2002.

[28] Ю.Д. Апресян, *Избранные труды*, т. 1. *Лексическая семантика*, Москва 1995.

actants and circumstants, the methodology for whose determination is based on the works of Igor' Mel'chuk[29]. This author considers that the actants of a situation are determined by the semantic analysis of the situation itself or the lexicographic interpretation of the word. In order to understand the terms "actant" and "circumstant" in this study, we will use the following definitions. According to Lucien Tesnière, actants are living beings or objects that participate in any process; and circumstants express circumstances in which a process takes place[30]. Without actants, it is impossible to determine the state of things[31]. Actants are participants in the situation, and their meaning lies in the semantics of the predicate. The core of the proposition is composed of predicate and actants, while circumstants are located on the periphery of the proposition, and their meaning is not provided by the predicate, but it is possible to deduce it from the situation[32].

Thus, the realization of the semantics of a word occurs only when it has the necessary and sufficient semantic components to convey its complete meaning.

We will now analyze the different meanings of the verb плескать and then establish the functional equivalents in Spanish for each of the meanings.

2.1 First meaning: 'to agitate and be in motion, hit against something solid, producing noise and splashing'

Several actants (agent, counter-agent, medium) and circumstants (mode, endpoint, starting point, itinerary, time, place) operate within the first meaning of the verb плескать determining its syntactic capacity.

The **agent** is the subject that performs the action and is represented by a monothematic type of agent:

– water spaces, water currents or water movements: *фонтан//fuente, дождь//lluvia, река//río, озеро//lago, водопад//catarata, прибой//rompimiento de ola, прилив//marea, волна//ola, вода//agua, пена//espuma, море//mar, океан//océano, вал//marea alta, лужа//charco, ручей//arroyo, струя//chorro, бухта//embarcadero, гавань//embarcadero, потоки//corrientes*.

– containers that hold water (metonymic meaning constructed in the semantic transfer of the content by its container): *сосуд//recipiente, рюмка//chupito, желоб//canalización*.

The **counter-agent** is an actant indicating the object against which the agent's action is projected: *о голыши//contra los peñascos, о берег//contra la orilla, в стекла окон//contra las ventanas, в борт//contra el casco del barco, в гранит набережной//contra el granito del muelle, в берега//contra las orillas, в взатопленные баш-*

[29] И.А. Мельчук, *Опыт теории лингвистических моделей "СМЫСЛ-ТЕКСТ"*, Москва 1999.

[30] Л. Теньер, *Основы структурного синтаксиса*, Москва 1988.

[31] А. Мустайоки, *Теория функционального синтаксиса: от семантических структур к языковым средствам*, Москва 2010.

[32] Е.А. Стародумова, *Синтаксис современного русского языка*, Владивосток 2005.

ни//*contra las torres inundadas, о борт парахода*//*contra el casco del barco, на скалы*//*contra el lateral del barco, о водослив*//*contra el desagüe*. In most cases the action is, on the one hand, against the shore and objects found on the shore and, on the other hand, against the hull of different types of water going vessels.

The **middle** actant represents the process, procedure, or manner of the action, to achieve something through the presence of a physical entity (movement, hit, noise). In most cases, the agent actant presupposes the presence of phenomena of aquatic movement: waves, splashes, jets: *волной, прибоем, струей, блеском, брызгами*. Other middle actants can be found, such as *ленивой волной*//*con suavidad, мелкими волнами*//*tranquilamente*. They reflect the state of the action indicated by the verb. In these cases, to determine the equivalent in Spanish beyond the literal meaning indicated in Russian, we will make use of adverbs and adverbial phrases.

The circumstants that we encounter with these verbs are the following:

Place: this may be an adverb of place (*вблизи*//*cerca, сзади*//*detrás, вокруг*//*alrededor, впереди*//*delante*), a combination of preposition and noun designating the following: housing or its elements (*посреди двора*//*en medio del patio, в саду*//*en el jardín, в городе*//*en la ciudad, за окном*//*tras la ventana, вокруг развалин*//*alrededor de las ruinas, перед дворцом*//*frente al palacio*); water container (*в ведре*//*en el cubo*); shore areas (*в прибрежной осоке*//*en los juncos del litoral, у берегов*//*en la orilla, у пристаней*//*en el muelle*), the space around a person (*у ног*//*en las piernas, вокруг меня*//*alrededor de mí*); the space outside or inside a vessel (*за бортом*//*en el mar, в трюме*//*en la bodega*).

Manner: when indicating the manner of the course of the action, several patterns of action can be distinguished: loudly and intensively (*шумно*//*ruidoso, буйно*//*violento, гулко*//*fuerte, сурово*//*con fuerza*); quietly and calmly (*тихо*//*silenciosamente, монотонно*//*monótonamente, редко*//*raras veces, слабо*//*débilmente, лениво*//*perezosamente, дремотно*//*somnolientamente, мягко*//*suevemente, деликатно*//*delicadamente, грустно*//*tristemente, мирно*//*pacíficamente, слегка*//*levemente*).

The **starting point** shows the place from which the action begins: *с крыши*//*desde el tejado*. The **endpoint** indicates where the action is heading: *на ноги*//*hacia las piernas, на палубу*//*hacia la cubierta*. The **itinerary** indicates the path of the development of the action: *через парапет*//*a través del parapeto, через окна*//*a través de las ventanas, сквозь дырочку*//*por el agujero*. The **time** indicates the moment that the action occurs: *в часы прилива*//*con la marea alta*.

Thus, it can be noted that the structure of the first meaning incorporates three actants and many circumstants. Moreover, it has an agent actant that is a liquid element, which is usually *море*//*mar*, *океан*//*océano*, *озеро*//*lago* or *вода*//*agua* in its generic sense. This agent actant must be joined to two actants: medium and counter-agent. The semantic structure would be as it follows:

Liquid agent ("large dimensions with or without limits" / "running water" / "expelling water") + verb плескать + middle actant + counter-agent (presence/absence).

The elements to be considered for the translation are:

a. The type of liquid agent.

b. The impact or its lack as a consequence of the presence of the counter-agent.

In the case of a liquid agent of large dimensions with or without limits, where the presence of a counter-agent that specifies the place against which the action is produced, is missing, we will translate плескать as "moverse":

> *И птицы кричат по-другому, и* **океан плещет** *по-своему // Los pájaros pían de forma diferente a la habitual, y el océano* **se mueve** *a su manera* (Михаил Гиголашвили. Красный озноб Тингитаны: Записки о Марокко); **Черное море** *ласково* **плескало ленивой волной** *и штормить в этом месяце не собиралось //* **Las olas del Mar Negro se movían con suavidad** *y no tenían intención de alterarse en todo el mes* (Ирина Ратушинская. Одесситы).

In the case of a liquid agent with perceptible physical limits such as *озеро//lago*, we specify the agent by adding the generic word "agua", which is characterized by the aquatic space:

> *Слева сонно* **плескало озеро***, от которого приятно тянуло влагой // A la izquierda* **el agua de lago se movía** *suavemente que desprendía un agradable olor a humedad* (Иван Наживин. Евангилие от Фомы).

If the sentence has a middle actant, it will be transformed into an agent actant defined by the aquatic space:

> *Он вздыхает, садится под вязом, внимает, как* **озеро** *Ильмень* **плещет***, играя* **волнами** *и тенью листвы на лице его… // Suspira, se sienta bajo un olmo y escucha como* **las olas del lago se mueven***, jugando con las olas y con la sombra de las hojas en su cara…* (Василий Голованов. Медитация в Лосином острове).

However, should the counter-agent not be presumed to have a sudden impact, we will translate плескать as "bañar" or "desplazarse": *… чуть слышно* **плескала вода** *в прибрежной осоке //* **el agua se desplazaba/bañaba** *suavemente (apenas) por los juncos de la rivera* (Иван Ефремов. Тень минувшего).

If the agent actant is *фонтан*//*una fuente*, the translation would be "bombeaban agua", "vertían agua", according to the type of movement and its direction (upwards):

> *Язон прошёл в парк, где в золотой тишине вечера дремотно* **плескали фонтаны //** *Iazon se dirigió al parque, donde* **las fuentes vertían / bombeaban agua** *con suavidad en el silencio dorado del atardecer* (Иван Наживин. Иудей); *В Багдаде* **фонтаны плещут** *перед розовыми и полосатыми дворцами калифов… // En Bagdad,* **las fuentes vierten / bombean agua** *frente a los palacios rosas y rayados de los califas…* (Антонин Ладинский. Голубь над Понтом).

In the case where the agent actant is *река//río*, *ручей//arroyo*, or some other type of water formation in which *пена//espuma* is generated as a result of the impact, we will translate плескать as "corer", since it is an uninterrupted, unidirectional movement:

> *Огромная луна висела над ними в черном небе, **река плескала** внизу // Una enorme luna se cernía sobre ellos en el cielo negro, **el río corría** debajo* (Елена.Хаецкая. Мракобес /Свора пропащих); *Струйка журчала и тихо плескала, как журчат и **плещут ручьи** на свободе…// La corriente susurraba y en silencio fluía al igual que susurran y **fluyen los arroyos** en libertad* (Вера Фигнер. Запечатленный труд).

In those cases where the middle actant is *волна//ola*, we are going to omit the said actant in the Spanish translation. The reason is that, in the worldview of a Spanish person, a river does not usually have waves due to the size of rivers in Spain:

> *… и только **река**, одинокая и свободная**, плескала и плескала своими холодными волнами**... // ... y solo **el río**, solitario y libre**, corría y corría**...* (Иван Бунин. Святые горы).

If the agent actant is *водопад//catarata*, or a phenomenon similar to a top-bottom movement (a water jet), we specify the type and direction of the movement of the waterfall, which is as described, and translate плескать as "caer";

> *Сам Карла утренней порою Однажды видел из палат, Как под невидимой рукою **Плескал** и брызгал **водопад** // El mismo Carla por la mañana vio una vez desde sus aposentos, una **cascada** que **caía** bajo una mano invisible* (Яков Перельман. Занимательная наука).

As we can see, in all Spanish translations, the semantic element "ruido" (noise) is lost, but is compensated for with the same agent and the way of producing the action (gently or strongly), in those cases where it is explicit.

When the action involves the presence of a physical counter-agent, against which an impact is produced, such as a shore, land, the hull of a ship, objects on the shore, or a city (in this case metonymically), the following circumstances can occur:

If the agent is *вода//agua* in its most generic sense or formations of different kinds that describe limitless water such as *волна//ola*, *прибой//rompimiento de olas*, *прилив//marea* or limitless aquatic spaces such as *океан//océano* or *море//mar*, among others, we will translate плескать differently, depending on the agent actant that participates in the action and the counter-agent actant on which the action of the agent falls.

If the liquid agent is *море//el mar*, *океан//el océano* or *вода//agua* in a generic sense, and the counter-agent leads to a sudden impact of the water, such as in the case of *берег//la orilla*, we will translate плескать as "romper":

> *Ласковое изумрудное **море** тихо **плескало о берега** и лобызало их с любовью, явной, видимой, почти сознательной // El suave **mar** esmeralda **rompía** suavemente **en la orilla** y la besaba con un amor que era claro, visible, casi deliberado* (Федор Достоевский. Дневник писателя).

If the agent actant is *дождь//lluvia*, we will translate плескать as "golpear", because it is a type of liquid actant whose action is carried out from top to bottom, which differentiates it from horizontal actants such as *море//mar, океан//océano,* or *озеро//lago* among others:

> *Летний **дождь** шумно **плескал в стекла окон**... // La **lluvia** de verano **golpeaba** ruidosamente **contra las ventanas**...* (Максим Горький. Жизнь Клима Самгина).

However, there are cases in which metonymy is involved, i.e., when reference is made to the actant agent (container) instead of the liquid agent inside the container. In order to translate the onomatopoeia, we will break the metonymy, resort to the name of the liquid and translate it into Spanish as "derramarse" or "corer" depending on the type of movement indicated by the container. It should be noted that in this meaning we do not have an explicit counter-agent:

> *...Дрожат пальцы, и **плещет рюмка**... //...Le tiemblan los dedos y **el agua de la copa se derrama**...* (Сергей Сергеев-Ценский. Бабаев); ***Плещет желоб** // **El agua corre por el canalón*** (Иван Бунин. Дневники).

2.2. Second meaning: 'hit or collide with a flat body of water and produce noise'

The second meaning differs from the first meaning both in the semantic representation of the agent and in the syntagmatic combination, and has the following structure:

The **agent** actant that carries out the action includes the following categories: living beings (*кит//ballena, рыба//pez, человек//persona*), or a natural phenomenon (*ветер//viento*).

The **instrument** actant of the action is closely linked to the agent actant that determines how it is chosen in the text (thus, the actant *рыба//pez* carries out the action *хвостом//con la cola; ветер – дождем, прибоем//el viento con la lluvia, rompiendo las olas; человек – веслом, рученками//el hombre con los remos, o con las manos*).

The **counter-agent** actant coincides with the previous meaning, indicating the object against which the blows are produced: *о воду//contra el agua, в корабль//contra el barco, в стекло окна//contra el cristal, в берег//contra la orilla.*

The **middle** actant is some element that favors or enables the movement of the agent actant, such as *движением ноги//movimiento de piernas, под ударами весел//con el golpeo de los remos.*

Nonetheless, circumstants are not usually used with the following meanings: manner (*глухо//en silencio, мирно//tranquilamente, громко//fuerte*), and time (*время от времени//de vez en cuando*).

Compared to the first meaning, the second meaning has in its structure four actants and does not usually include the presence of circumstants. The most important difference between the two meanings is the semantic representation of the agent and the syntagmatic combination: **Agent + плескать + instrument actant + counter-agent actant + middle actant.** Regarding this meaning, the agent actant will be key in determining the Spanish equivalent. We will now move on to analyse the types of agent actants:

1. "**Living beings**:" We will distinguish between two subtypes:

a) Aquatic creatures: *рыба//pez*, *кит//ballena*. In this case, we will translate плескать as "moverse" or "desplazarse":

> *Большая ленивая* **рыба** *медленно, раз за разом* **плескала** *по застывшей воде хвостом // El enorme y perezoso* **pez se desplazaba / se movía** *lentamente con su cola, una y otra vez, por el agua helada* (Сергей Бабаян. Ротмистр Неженцев); *...где «киты плещут хвостами»... // ...donde "las ballenas* **mueven** *sus colas/se desplazan con sus colas"...* (Сергей Есин. Дневник).

b) Человек//persona:

If the agent actant is a person, the choice of the Spanish equivalent depends on the presence of the end recipient actant. If there is an end recipient of the verb's action, we will translate плескать as "salpicar a alguien". Otherwise, we will translate it as "chapotear". Perhaps it is one of the few cases where the translation coincides with another onomatopoeic word in Spanish. In addition, the verb can be accompanied by the instrument actant *рука//mano* о *ладонь//palma de la mano*:

> *... и он лишь презрительным жестом,* **ладонью плещет Чуне** *в лицо... // ... y sólo hace un gesto despectivo,* **con la palma de la mano salpica a Chun** *en la cara...* (Юрий Трифонов. Время и место); *... когда я тянулась к луже, блестевшей на солнце, снимала с меня рубашечку, сажала в лужу и любовалась, как я* **плещу** *по воде* **рученками** *// ...cuando yo alcanzaba un charco, reluciente al sol, ella me quitaba la camiseta, me metía en el charco y me veía* **chapotear con las manos** *en el agua* (Татьяна Пассек. Из дальних лет).

If the instrument actant is "remo", we will translate the verb as "remar":

> *Прислушался и я, слышу: будто* **кто** *тихонько по реке* **веслом плещет** *// Escuché el sonido de* **alguien remando** *tranquilamente río abajo* (Владимир Короленко. Соколинец); *Грустно смотревшая вслед ему русалка слышала, как стучал*

*и **плескал веслом** торопливо гребший по направлению к деревне громко сам с собой разговаривавший и ругавшийся парень // La sirena, que miraba tristemente tras él, pudo oír el ruido del **chico** que **remaba** rápidamente en dirección al pueblo, hablando y maldiciendo en voz alta para sí mismo* (Александр Кондратьев. На берегах Ярыни).

When the instrument actant plays the role of an agent, we will translate плескать as "escuchar" or "oír", thus expressing the sound of the oars in contact with the water. This compensates for the absence of the semantic feature "ruido y golpe" (noise and blow):

*Руль глухо журчал; звякали и **плескали весла**, все остальное было морем и тишиной // Se podía **escuchar** el ruido del timón y de los **remos**, el resto era todo mar y silencio* (Александр Грин. Алые паруса).

2. "Ветер// viento":

We consider that the agent actant in this case is not the wind, but the water accompanied by the wind. However, we will translate it as "soplar", taking into account the dominant action of the agent actant. To include the water component, we shall use the noun *ráfagas:* "ráfagas de agua y viento":

Ветер *сердито* **плескал** *в стёкла окон обильным вешним дождём // **Ráfagas de agua y viento soplaban** furioso a través de los cristales de la ventana bajo una fuerte lluvia primaveral* (М. Горький. Мои университеты).

2.3. Third meaning: 'take liquids and splash them or throw them at someone else'

Within the third meaning, two actants must be highlighted: **agent** and **object**, the latter represented by a liquid substance or a drink*: чай//té, кофе//café, вода, краска// pintura, вино//vino, пиво//cerveza, шампанское//champán, керосин//queroseno, бензин//gasolina, кипяток//agua caliente, ковш воды//cazo de agua, квас//kvas, грязь// lodo.* The third actant, the **end recipient**, refers to the object to which the action is directed. We consider the following types: person (*на человека*) or part of the body of a person (*на лицо//a la cara, на глаза//a los ojos, на спину//a la espalda, на грудь//al pecho, на голову//a la cabeza),* a container (*в чайник//a la tetera, в стакан//al vaso),* the floor *(на пол//al suelo, на двор//al patiio, на мостовую//a la calzada, наземь//al suelo, на снег//a la nieve),* as well as others such as: *на/в огонь//al fuego, во все стороны//a todas las partes, на грядки//a los bancales, на скатерть//al mantel.* The instrument actant is also part of this meaning: *рукой//con la mano, пригоршнями//con las manos.*

Additionally, the **origin** actant should also be considered. It indicates the origin of the object actant (liquid substance), with which the action is carried out. The origin actant can be a container (*из ведра//del cubo, из стакана//del vaso, из миски//del lebrillo, из банки//del tarro, из канистры//del bidón, из котла//del caldero, из*

бочки//del barril) or an aquatic space (*из ручья//del arroyo*). We can also find the following circumstants: place (*под краном//debajo del grifo, над мраморным умывальником//debajo del lavabo de mármol*), manner (*едва слышно//casi no se oye, тихо//silenciosamente, с фырканьем//resoplando, с наслаждением//con placer, быстро//rápidamente*), endpoint (*вперед//hacia adelante, в лицо//a la cara*) and itinerary (*по желоб//por el canalón*).

Thus, we can see that the third meaning involves a greater number of actants than the previous two meanings:

Agent actant + verb + object actant + instrument actant + final recipient actant + origin actant.

In order to determine the equivalent of плескать, we will take into account how willingly the action is carried out. When it comes to a voluntary action, we translate плескать as "tirar". Moreover, the final recipient actant of the verb's action tends to be represented:

> *Отойдя от сладострастного взрыва, он **плеснул** стакан **воды** на **лицо девушки** // Cuando se apartó por la tremenda explosión, le **tiró** el vaso de **agua** a **la chica en la cara*** (Андрей Бельтюков. Виза на смерть).

It can also be an involuntary action. In this case, we will translate плескать as "derramar":

> *... Филипп, с засученными рукавами рубашки, вытягивает колесом бадью из глубокого колодца, **плеская** светлую **воду**, выливает её в дубовую колоду... // Philip, con las mangas de la camisa arremangadas, saca un cubo del profundo pozo, **derramando el agua** clara, que caía sobre la cubierta de roble...* (Лев Толстой. Отрочество).

Conclusions

In this article, we have carried out an analysis of the onomatopoeic verb *плескать* in Russian and its Spanish-translation equivalents. For this purpose, we have addressed the following aspects: 1. The representation of the onomatopoeic verb *плескать* in Russian and the actants involved in the action. 2. The parameters that need to be considered in order to translate that verb into Spanish.

As far as the first point is concerned, the semantic structures of the different meanings have been determined in order to subsequently establish the equivalents in Spanish. The verb плескать has three meanings: 1. 'to agitate and be in motion, hit against something solid, producing noise and splashing' (refers to waves, preferably from the sea). This meaning is represented with the following structure: *liquid agent ("large dimensions with or without limits" / "running water" / "expelling water") + verb плескать + middle actant + counter-agent (presence/absence).* 2. 'hit or collide with a flat body of water and produce noise', represented with the structure

agent actant + verb плескать + instrument actant + counter-actant + middle actant 3. 'take liquids and splash them or throw them at someone else' with the following structure: *agent actant + verb + object actant + instrument actant + final recipient actant + origin actant*.

Likewise, the actants that perform the functions of agent belong to different semantic fields depending on the meaning: liquid substance, aquatic space, living being, vessel, natural phenomenon, etc. This study has allowed us to verify that the actants that participate in the action are, in most cases, the determining element when establishing the non-onomatopoeic functional equivalents in Spanish. In addition, water is present in the form of different actants in each of the three meanings: the first meaning represents water as an agent actant; the second, water as a counter-agent actant; the third, water as an object actant.

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NOTES ON THE AUTHORS

Enrique Federico Quero Gervilla – PhD, Full Professor of the Department of Greek and Slavic Philology of the University of Granada (Spain). **Published articles:** *Объекты винопития в повести С. Довлатова «Зона» как национальные реалии и их перевод на испанский язык*, «Вестник Томского государственного университета. Филология» 2021, № 73, с. 114-137*; Communicative and textual competence as a formative element in the subject of Translation in Science and Technology (Russian – Spanish)*", «Журнал Сибирского федерального университета. Гуманитарные науки» 2020, № 13 (3), с. 352-362; *The precedent context of Russian mass media discourse, "*Russian Language Studies" 2021, vol. 19, № 4, p. 453-465; *Slavic studies in Spain: history to the present day*, "Slavic and East European Journal" 2019, vol. 63, Issue 4, p. 482-500; *Analysis of the Concept of strah and Associated actions in Russian and their Translation into Spanish*, "Studies about languages. Kalbu Studijos" 2019, № 1, p. 74-90.

ORCID: 0000-0002-1240-8121

Email: efquero@ugr.es

Pavlo Marynenko – PhD, Assistant Professor Doctor of the Department of Didactics of Language and Literature of University of Granada (Spain). **Published articles:** *Linguo-cognitive Peculiarities of Phraseologisms Formed by Onomatopoeia that Produce Water Sounds in Russian*, "The International Journal of Communication and Linguistic Studies" 2021, № 19 (2), 2021, p. 91-105; *El fenómeno de sincretismo en las palabras onomatopéyicas en las lenguas eslavas orientales*, [in:] *New Trends in Slavic Studies*, Москва 2021; *Functioning of Syncretic Onomatopoeias that Transmit the Sound of Water in the Russian Language*, "Mundo eslavo" 2019, № 18, p. 49-58; *Історія та сучасне функціонування концепту DUENDE в іспанській лінгвокультурі іберійського мовного ареалу*, «Науковий вісник Херсонського державного університету. Серія "Перекладознавство та міжкультурна комунікація"» 2017, № 3, с. 149-154; *Estructura y semántica de nuevas formaciones léxicas en el español actual*, «Язык и литература в научном диалоге. Филология в научном и образовательном пространстве» 2016, № 3, p. 40-46.

ORCID: 0000-0001-6659-935X

Email: marynenkop@ugr.es