

**Translating emotions:
Emotive aspect in Ernest Hemingway's
For Whom the Bell Tolls
and its Polish translation by Bronisław Zieliński**

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Abstract

This article constitutes a stylistic analysis of expressing emotions in Ernest Hemingway's *For Whom the Bell Tolls* and its Polish translation by Bronisław Zieliński. It takes into account 8 excerpts which, on the one hand – are the most distinctive to Ernest Hemingway's literary style, and in which, at the same time, the emotive aspect is predominant, and on the other – such, which exhibit a significant analytical potential from the point of view of translation studies. Consequently, the analysis aims to investigate the linguistic means (lexical, grammatical, syntactical, semantic and phonetic) applied by both the writer and the translator. The nature of this article is qualitative; an attempt is made to present the challenges which the translator needed to face and to assess the decisions of the translator in terms of transferring emotions and style.

Keywords

emotions, translation, literary style, Ernest Hemingway, Bronisław Zieliński

**Tłumaczenie emocji:
Aspekt emotywny w powieści *For Whom the Bell Tolls*
Ernesta Hemingwaya i jej polskim przekładzie
autorstwa Bronisława Zielińskiego**

Abstrakt

Niniejszy artykuł stanowi analizę stylistyczną wyrażania emocji w powieści *For Whom the Bell Tolls* Ernesta Hemingwaya i jej polskim przekładzie autorstwa Bronisława Zielińskiego. Uwzględnia 8 fragmentów, które z jednej strony – są najbardziej charakterystyczne dla stylu literackiego Ernesta Hemingwaya, i w których jednocześnie dominuje aspekt emotywny, a z drugiej – takie, które wykazują znaczny potencjał analityczny z punktu widzenia studiów translatorycznych. Celem analizy jest zatem zbadanie środków językowych (leksykalnych, gramatycznych, składniowych, semantycznych i fonetycznych) zastosowanych zarówno przez pisarza, jak i tłumacza. Artykuł ma charakter jakościowy – podjęto w nim próbę opisanie wyzwań, z jakimi musiał zmierzyć się tłumacz, a także oceny podjętych przez niego decyzji w zakresie tłumaczenia stylu oraz warstwy emocjonalnej powieści.

Słowa kluczowe

emocje, przekład, styl literacki, Ernest Hemingway, Bronisław Zieliński

1. Criticism of Ernest Hemingway's prose

Ever since his rise to stardom, Ernest Hemingway's prose came under the close scrutiny of critics, including great writers and specialists in the field of literary criticism. It seems significant to mention that reviews of Hemingway's literature varied depending on his particular work and on the personal inclinations and beliefs of the critics. Some of them believed his novels (as well as short stories) to be simple, dull, too factual and unsentimental. Although the repetitive character of Hemingway's style became a valued trademark of his prose, it may be that it was

the idiosyncratic repetitions that were criticized most often. Commenting on *Across the River and Into the Trees*, Morton Dauwen Zabel pointed out the writer's "unbelievable prodigies of flatness, mawkishness, repetition, and dead wastes of words" (1950, cited in Meyers 2005: 288), and by no means was he alone in his opinion. Also Mario Praz assessed Hemingway's style as "monotonous in the long run" (1929, cited in Meyers 2005: 90), and Donald Davidson claimed it to be an "imitation of science [...], a hybrid beast, ill-begotten and sterile" (1929, cited in Meyers 2005: 98).

Apart from his literary style, Hemingway's views were also often considered controversial. Some insisted that the writer propagates brutality and a misogynist attitude towards women. For instance, Max Eastman (1933, cited in Meyers 2005) and Paul Theroux (1971, cited in Meyers 2005) both agree that Hemingway's prose promotes killing and exudes an exaggerated picture of masculinity. Linda Patterson Miller admits that it is a common belief that "Hemingway's world of machismo both alienates and undermines women" (2002: 4). Hemingway's novels were also thought to be egocentric and insignificant in terms of the message they carry. Alfred Kazin described one of Hemingway's characters as "too full of Hemingway's pettiest, most irrelevant opinions (1950, cited in Meyers 2005: 292), and Bernard De Voto argued that Hemingway in his books practised exhibitionism (1935, cited in Meyers 2005: 160).

It may be that such accusations come from the misconception of Hemingway's "philosophy of writing", which is based on transferring one's experiences and observations to a work of literature. In his introduction to *Men at War*, Hemingway himself wrote that "a writer's job is to tell the truth" (1942), and it seems that he did his job perfectly. Hemingway's literature is a reflection of reality, a description of human struggles, and it should be "read with passion, with commitment and without pretension" (Patterson 2002: 22).

Therefore, it must be pointed out that Hemingway was indeed a great and well-respected writer, and that his innovative

style strongly influenced the world literature. A variety of critics and writers praised Hemingway for his extraordinary and meaningful style. Baker, for instance, believed that Hemingway learned to “get the most from the least, how to prune language, how to multiply intensities and how to tell nothing but the truth in a way that allowed for telling more than the truth” (Baker 1972:117). Meanwhile, Dorothy Parker wrote that Hemingway “has an unerring sense of selection”, and that he “discards details with a magnificent lavishness” (1927, cited in Meyers 2005).

Whether or not one approves Hemingway’s exceptional prose, one should admit that his style is very consistent and thought-through. His works perfectly fit into *the iceberg theory*, for their minimalistic form and straightforward plot hide deeper meanings and truths which wait to be unveiled. One can say that Hemingway’s literature is an art of things unsaid. However, Hemingway’s declarative sentences and repetitions, spare usage of adjectives and ornamental language, and, finally, preference for dialogues and cold facts may turn out to be very misleading for the receiver. According to Henry Louis Gates, Hemingway embraces a style “in which meaning is established through dialogue, through action, and silences—a fiction in which nothing crucial—or at least very little—is stated explicitly” (Gates, qtd. in Putnam 2006). One of these crucial aspects Gates refers to is certainly the emotive layer of the story. Hemingway’s works are, in fact, rich with emotions, but they remain hidden or implied and are expressed through various stylistic devices.

Thus, Hemingway’s prose, being highly developed in terms of style and emotions, constitutes a real challenge for a translator. Not only does he need to transfer all key aspects regarding the plot and the literary style, but also the whole emotive layer, which is not given directly. First, as a reader, the translator needs to decode emotions hidden in the text, and only then may he begin to look for appropriate stylistic devices and translation techniques that will help him transfer the content of the novel fully.

2. Criticism of Hemingway's translations

Most of Hemingway's works were translated into Polish by Bronisław Zieliński. The translator was often praised for the accuracy of his translations and his ability to imitate the style of the American writer. Anna Rogulska, in her essay, dubbed Bronisław Zieliński the "Polish Hemingway" (2016: 97), which seems very appropriate, considering that thanks to Zieliński, Hemingway's literature gained popularity among Polish readers.

According to Arezou Nezam and Hossein Pirnajmuddin, also Persian translations of Hemingway's prose turned out to be quite successful. The scholars analysed Persian translations of *The Old Man and the Sea*, paying special attention to translating ellipsis. The study proves that most of the Persian translators successfully transferred the content of the novel without affecting the original style. In order to achieve such balance, they mostly resorted to literal translation.

Irina Orujova investigated Russian translations of short stories regarding imitating Hemingway's idiosyncratic style. According to her study, Russian translators managed to translate short stories quite accurately. However, due to the natural differences between English and Russian, they often resorted to the compensation technique, which resulted in adding and diminishing the emotional load in some specific fragments. The author also mentions that Russian translations are eagerly read by the target readers.

José Rodríguez Pazos, in turn, analysed contextual mismatches in the Spanish translation of *The Sun Also Rises*. According to the scholar, Joaquín Adsuar's translation is marked by a complete miscomprehension of the original novel. The Spanish translation lacks accuracy in terms of style and content; the translator introduces new, often misleading, information, and, surprisingly, enriches the linguistic layer of the text. Rodríguez also highlights the fact that the Spanish translation is not as widely read as the original, which seems even

more striking, considering that so many of Hemingway's works were closely connected to the Spanish culture.

The following article aims to contribute to the discourse of Hemingway translation studies by presenting a slightly new insight into transferring his literary style. Although much has been said about translating the uniqueness of Hemingway's style of writing, it seems that not enough attention has been paid to the aspect of emotionality, which appears to be one of the core elements of the author's style. The analysis, therefore, seeks to indicate the presence of emotions in Hemingway's prose and emphasize the importance of transferring them into the target language.

3. Implemented methodology

The following analysis deals with Hemingway's *For Whom the Bell Tolls*, which was first published by Charles Scribner's Sons in 1940. The novel tells a story of a young American man named Robert Jordan, who comes to Spain as a volunteer during the Spanish Civil War. Following the orders, he cooperates with a Spanish guerrilla, a group of anti-fascists hiding in the mountains. As a dynamiter, he is trying to complete the task assigned to him – blowing up a bridge. The book describes four days from the lives of people affected by the war. It is a story of great courage, brotherhood, love, and dedication. The novel is often said to be Hemingway's most prominent piece of writing. The book was translated into Polish by Bronisław Zieliński and published in 1957 as *Komu bije dzwon*.

Eight different excerpts are taken into consideration and juxtaposed with their Polish translations done by Zieliński. The criterion for choosing fragments was their emotional and stylistic richness. Thus, the analysis is based on excerpts, whose common factor is dominant emotive function; it includes both fragments in which emotions are explicitly stated, and such in which emotions remain hidden or implied.

The chosen *For Whom the Bell Tolls* fragments constitute a representation of multiple linguistic means Hemingway uses in the book to express emotions. They come from different parts of the novel and include narration, free direct discourse/free indirect discourse, as well as direct discourse (dialogues). Further, to broaden the analysis, the excerpts presenting a variety of feelings and emotions were chosen.

Since the article aims to investigate the differences and similarities between the writer and the translator in operating style and transferring emotions, first it is necessary to ask a fundamental question: What linguistic and stylistic means does Hemingway use to express emotions? Further, it is crucial to consider, whether Zieliński follows Hemingway's techniques or uses some different devices to transfer the emotional load of the novel.

An attempt is made to compare Hemingway's novel with its Polish translation at two levels, emotional and linguistic, and determine whether the emotive layer has been successfully translated. Did Zieliński manage to imitate Hemingway's style and properly transfer the emotions? Did he capture the covertly expressed emotions and attempt to translate them?

Since the nature of this study is descriptive, and qualitative research methods are applied, first, some key notions should be discussed in order to systemise the findings presented in the article and avoid possible confusion.

3.1. Feelings or emotions?

To analyse a literary work in terms of emotions and feelings it expresses, first, these two concepts should be defined. Since both are commonly used in everyday language and often used interchangeably, it may be surprising to some that these two terms do not exactly remain synonyms. In fact, the words "emotions" and "feelings" are distinct notions.

Anna Wierzbicka (1999) states that a line should be drawn between these two concepts. When it comes to defining emo-

tions, she agrees with Michelle Rosaldo, an anthropologist, who defined emotions as “thoughts somehow felt in our bodies” or “embodied thoughts” (Rosaldo 1980: 143, qtd. in Wierzbicka 1999: 2). In accordance with this assumption, one can speak about emotions only when a thought is followed by a certain human bodily response. For instance, sadness is to be classified as an emotion because a sad thought is normally followed by tears, the same as in the case of fear, a thought of performing on stage is followed by a trembling voice.

Thus, the relations between emotions and thoughts on one hand, and emotions and bodily responses on the other, make emotions a very complex notion, far more complex than feelings. It is of high importance to note that if one wants to speak about the difference between the words, “emotions” and “feelings”, one must not be confined only to the lexis, as the discrepancy goes far beyond the borders of language. Consequently, whereas emotions remain strongly connected to simultaneous appearance of thought and physiological reaction, feelings can be only associated with one of these factors at a time. According to Wierzbicka (1999: 2), there is a feeling of hunger, not an emotion of hunger, because hunger does not constitute a response to a thought, only to a bodily sensation as in the case of a feeling of loneliness (not an emotion of loneliness) there is no particular reaction of the body that would come after the thought. However, it seems vital to highlight the fact that Wierzbicka clearly opposes treating the word ‘feeling’ as a substitute for ‘bodily feeling’.

3.2. *Emotion words, emotion-related words and emotion-laden words*

Language, without a doubt, remains a great means of expressing ideas, emotions, and feelings. Writers can use it in a variety of ways: apply different types and modes of narratives, enrich sentences with stylistic devices, or even play with graphic notation. Considering the emotionality that language can articulate,

Pavlenko (2008) argues that, aside from abstract and concrete words, in the mental lexicon, there should be distinguished three more types of words: *emotion words*, *emotion-related words* and *emotion-laden words*.

The researcher states that emotion words are “seen as words that directly refer to particular affective states (“happy”, “angry”) or processes (“to worry”, “to rage”), and function to either describe (“she is sad”) or express them (“I feel sad”)” (Pavlenko 2008:148). Emotion-related words, in her division, are words (“tears”, “tantrum”, “to scream”) that describe behaviours related to particular emotions without naming the actual emotions” (Pavlenko 2008:148). Finally, emotion-laden words “are seen here as words that do not refer to emotions directly but instead express (“jerk”, “loser”) or elicit emotions from the interlocutors (“cancer”, “malignancy”)” (Pavlenko 2008:148).

The division Pavlenko proposes can be of great help when it comes to analysing literature, especially Hemingway’s prose of spare style and hidden meanings. Her view goes together with Hemingway’s *iceberg theory*, which, in its essence, is based on textual implications. In light of Hemingway’s fiction, one might even argue to coin a term *emotion-laden phrases* that would describe characteristic phrases Hemingway creates in order to express emotions.

3.3. Foregrounding and defamiliarization

Also, the concept of foregrounding, introduced by the Prague School of the 1930s, may be relevant while analysing the emotional layer of a text, for it is closely connected to both style and content of a literary work. According to Mukarovský, foregrounding stands for “the range of stylistic variations that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g. metaphor, irony)” (Miall and Kuiken 1994: 390).

Further, Leech and Short defined this notion as “artistically motivated deviation” (Leech and Short 2007: 39). Verdonk, on the other hand, states that foregrounding is equivalent to “conspicuous elements [that] hold a promise of stylistic relevance and thereby rouse the reader’s interest or emotions” (Verdonk 2002: 6). Therefore, foregrounding, whose role is to single out the most significant fragments of the work by contrasting them with the background, may be treated as a means of expressing emotions, both in a covert and overt way. Applying this strategy lets the author make the text more unpredictable and, more importantly, express his individual style and the message that hides behind it.

Since an analysis of the emotive aspect is to be made, it also seems worthwhile to mention defamiliarization. According to Viktor Shklovski, the notion refers to the way of depicting reality in literature. The scholar describes it as a technique of “estranging objects and complicating form” (Shklovski 1990: 6). One can also say that defamiliarization is about expressing familiar things in a non-obvious manner, so that the reader could be attracted by the strangeness of a literary text. Similarly to foregrounding, Shklovski’s concept constitutes a great device for a writer to transfer emotions, as well as for a reader to decode them.

3.4. Levels of analysis

It seems without a doubt that even small units of language can have great significance for expressing style, content, and, consequently, emotions. A writer who attempts to convey a message has plenty of options, from grammatical structures and idiomatic word sequences, through individual words, to repetitions of sounds, and, even, the usage of punctuation. However, to provide a thorough and detailed analysis of such a complex concept as language, it seems of high importance to make use of a systematised set. David Crystal and Derek Davy provide a perfect tool for such language analysis by organising means of expression into five main levels, which are as follows: phonetic/

graphitic, phonological/graphological, grammatical, lexical, and semantic (Crystal and Davy 1969: 15).

4. Comparative analysis of the emotive aspect in *For Whom the Bell Tolls* and its Polish translation

Excerpt 1

THEY were walking through the heather of the mountain meadow and Robert Jordan felt **the brushing of the heather** against his legs, felt **the weight of his pistol** in its holster against his thigh, felt **the sun** on his head, felt **the breeze** from the snow of the mountain peaks **cool** on his back and, in his hand, he felt the girl's hand firm and **strong**, the fingers locked in his. From it, from the palm of her hand against the palm of his, from their fingers locked together, and from her wrist across his wrist something came from her hand, her fingers and her wrist to his that was as **fresh** as the first **light air** that moving toward you over the sea barely wrinkles the glassy surface of a calm, as **light** as a feather moved across one's lip, or a leaf falling when there is no **breeze**; so **light** that it could be felt with **the touch** of their fingers alone, but that was so strengthened, so intensified, and made so urgent, so **aching** and so **strong** by the **hard pressure** of their fingers and the close **pressed palm and wrist**, that it was as though a current moved up his arm and filled his whole body with an **aching** hollowness of wanting.

(*For Whom the Bell Tolls* 1995: 158)

Szli między wrzosami przez górską polanę i Robert Jordan czuł, jak **ocierają** mu się o nogi, czuł na udzie ciężar pistoletu w kaburze, na głowie ciepło słońca, na plecach chłodny podmuch dolatujący od śniegów na szczytach gór, a w dłoni dłoń dziewczyny, **mocną i jędrną**, z palcami wplecionymi między jego palce. Od tej dłoni, **przyciśniętej** do jego dłoni, od splecionych razem palców, od kiści dotykającej jego kiści przenikało w jego dłoń, palce i kiść coś tak **świeżego**, jak pierwszy **delikatny powiew**, który nadlatując znad morza zaledwie marszczy jego szklistą, gładką powierzchnię — coś tak **lekkiego** jak puch osiadający na wargach czy liść, który opada, kiedy nie ma **wiatru**; coś, co było tak **lekkie**, że mogły to wyczuć tylko ich palce, ale zarazem dzięki **uściskowi palców**, dzięki **przywartym** do siebie kiściom i dłoniom stawało się tak silne, wezbrane, tak nieodparte, **bolesne** i **mocne**, że po ręce przebiegał mu jakby prąd, który wypełniał całe ciało bolesnym drżącym pragnieniem.

(*Komu bije dzwon* 2000: 220)

For Whom the Bell Tolls is rich in passages where emotionality is not explicitly stated. Such a way of presenting emotions almost entirely prevents them from being overdrawn; they are unlikely to be perceived as artificial or exaggerated. Instead of constructing long-winded sentences full of abstract and ornamental language, Hemingway bases the narration on familiar concepts and only pushes the boundary a little towards the unfamiliar. Thus, Wyatt's words, although said in a different context, seem to be true also in the aspect of evoking emotions: "Here, we are introduced to a central Hemingway's effect, a sense of the world as at once mysterious and homelike" (2016: 14). One could also say that Hemingway tends to slightly defamiliarize well-known concepts of "real-life" situations.

In the above excerpt, Robert and Maria (the main lovers of the story) are left alone by Pilar and are about to make love. The narration is based on a very familiar concept, that is, physicality – one that is expressed through various stylistic means and is so elaborately foregrounded that it simply cannot remain unnoticed.

First, it should be noted that, in this case, emotions are transferred at the semantic level, for the above paragraph is full of references to the body and senses. In such a short piece of writing, body parts are mentioned 22 times (above, underlined), including multiple repetitions. When it comes to senses, various types of tactile experience are listed, for instance: feeling the weight of something, touch, pressure, or even ache (above, in bold). Interestingly, even the sensation of the sun's heat and the coolness of the breeze are presented as tactile experiences, since they refer to concrete body parts. Additionally, the only metaphor which occurs in the excerpt is connected to the flesh. Hemingway writes: "as though a current moved up his arm", which shows how thematically consistent the above fragment is.

Hemingway often makes use of grammar and resorts to a repetition of particular words and phrases. Generally, Hemingway's repetitions constitute a significant element of the emotive aspect of *For Whom the Bell Tolls*. Zieliński, therefore, faced

a great challenge to transfer them into Polish. The juxtaposition of the above excerpt with its original clearly shows that Zieliński consistently follows Hemingway's style in expressing emotional states through physicality. First of all, he does not avoid the numerous references to senses (above, in bold) and body (above, underlined). There can be found 23 words connected to the human body, which is one more than in the original version. When it comes to physicality, it is crucial to highlight the fact that Zieliński succeeded in finding a Polish equivalent of the noun "palm", which would not be the same as the established equivalent of the noun "hand". Consequently, he decided to reserve the word "dłoń" only for "hand", and came up with the word "kiść" (its closest English equivalent would be "bunch"), which could replace "palm". Due to this separation of nouns, the translator did not need to reduce the number of repetitions.

Thanks to the intensity of the references to the body and senses in the above fragment, the writer builds up the emotional load. The temptation and arousal of the main characters intensify and seem more genuine as Hemingway bombards the receiver with repetitions. Zieliński consistently recreates this technique; he foregrounds the lexis and imitates the repetitions, thereby transferring the same (or at least nearly the same) emotionality (desire, intimacy, and arousal).

It is also crucial to point out that the dominating means of expression used in the paragraph is parallel syntax. Within 216 words, the verb "felt" itself is repeated six times. It is evident that the author deliberately keeps using the same verb, as five of these repetitions are located within one sentence, and they could be easily omitted. Further, the parallelism is also expressed through prepositional phrases, in which the preposition "from" is combined with different body parts, for instance: "from the palm of her hand", "from their fingers", etc. Finally, Hemingway also builds parallelism by using adjective phrases: "as + adjective + as" and "so + adjective".

Zieliński tries to recreate the parallel syntax. However, since he is aware of the differences between English and Polish, he

does not copy it entirely. He builds the parallel with repetitions, but he simply limits their number. Accordingly, there are not so many repetitions of the equivalent of the verb “to feel”. Zieliński uses the verb “czuć” and its derivative “wyczuć” three times. Five repetitions of the phrases “from + body part” are reflected in three prepositional phrases. What is more, in order to highlight them, the translator places them in succession at the beginning of the clauses separated with commas.

Further, when it comes to repeating the adjective phrases, Zieliński reconstructs them; however, he adjusts them to the target language. He decides not to repeat the adverb “tak” (in English “so”) as many times as it is used in the original. Instead, he groups the adjectives and puts the adverb in front of the whole group. As a result, the repetitions do remain visible, but do not introduce any excessive unnaturalness into the Polish language.

The next important aspect is the usage of antithesis, which is to introduce contrast by mentioning two contrary sensations, namely, a feeling of warmth (“felt the sun on his head”) and a feeling of cold (“felt the breeze from the snow of the mountain peaks cool on his back”). Such juxtaposition of contrasting epithets also increases the emotional value of the scene.

It seems that the translation technique chosen by Zieliński in this excerpt may be compensation (Molina and Albir 2002), as he skips some repetitions, but, at the same time, he emphasizes other parts of the paragraph. The emphasis might be seen in the following fragment: “a w dłoni dłoń dziewczyny, mocną i jędrną”. The translator plays with the word order, deliberately opposing two identical nouns (they could be easily and naturally split by placing the two following adjectives between them). Such a juxtaposition stands out from the text (both graphically and phonetically) and enhances the feeling of intimacy between the characters. Moreover, the very end of the paragraph gains more emotionality in Zieliński’s text, for he translated “with an aching hollowness of wanting” as “bolesnym drążącym pragnieniem”. The translator changes the lexical category of the word

“hollowness” from a noun to an adjective “drażącym”, which can be treated as another reference to the senses. Also, the choice of the very last word seems to have a deeper meaning in Polish. “Pragnienie”, apart from its sexual tenor, may bring to mind another meaning, namely, the physiological one (in English “thirst”).

All the means discussed regarding the above excerpt used by both Hemingway and Zieliński play a key role in transferring the characters’ feelings and emotions. References to physicality and senses imply that Robert and Maria experience the feeling of desire, intimacy, and arousal. Further, repetitions, parallel syntax, and antitheses are intended to amplify these feelings to show excitement, rapture, and pleasure.

Excerpt 2

Then they were together so that as the hand on the watch moved, unseen now, they knew that nothing could ever happen to the one that did not happen to the other, that no other thing could happen more than this; that this was all and always; this was what had been and now and whatever was to come. This, that they were not to have, they were having. They were having now and before and always and now and now and now. Oh, now, now, now, the only now, and above all now, and there is no other now but thou now and now is thy prophet. Now and forever now. Come now, now, for there is no now but now. Yes, now. Now, please now, only now, not anything else only this now, and where are you and where am I and where is the other one, and not why, not ever why, only this now; and on and always please then always now,

A potem byli razem, tak że kiedy wskazówka zegarka, na którą już teraz nie patrzył, posuwała się naprzód, wiedzieli, że jednemu z nich nie może zdarzyć się nic, co by się nie zdarzyło drugiemu, że nie może się zdarzyć nic więcej niż to; że to jest i wszystko, i zawsze — to, co było, jest i kiedykolwiek będzie. Mieli to, czego mieli nie mieć. Mieli to teraz i przedtem, i zawsze, i teraz, i teraz, i teraz. Och, teraz, teraz, teraz, jedynie teraz, nade wszystko teraz, i nie ma innego teraz niż ty, i ono jest twoim prorokiem. Teraz i na zawsze teraz. Chodź teraz, teraz, bo nie ma innego teraz. Tak, teraz. Błagam cię, teraz, tylko teraz, nie ma nic, tylko to jedno — gdzie jesteś, gdzie jestem i gdzie to drugie, nie pytaj, nigdy nie pytaj, jest tylko teraz; i jeszcze, i na zawsze, błagam na zawsze teraz, zawsze teraz, już na zawsze jedno jedyne, jedno jedyne, nie ma nic, tylko

always now, for now always one now; one only one, there is no other one but one now, one, going now, rising now, sailing now, leaving now, wheeling now, soaring now, away now, all the way now, all of all the way now; one and one is one, is one, is one, is one, is still one, is still one, is one descendingly, is one softly, is one longingly, is one kindly, is one happily, is one in goodness, is one to cherish, is one now on earth with elbows against the cut and slept-on branches of the pine tree with the smell of the pine boughs and the night; to earth conclusively now, and with the morning of the day to come.

(For Whom the Bell Tolls 1995: 379)

to jedno, a teraz już idzie, wznosi się, ulatuje, pędzi, toczy się, wzbija, coraz wyżej i dalej, i dalej; nie ma teraz tego drugiego, jest tylko jedno; jedno i jedno jest jednym, tym jednym, tym jednym, tym jednym i ciągle jednym, wciąż jednym, odpływające, miękko, tęsknie, łagodnie, szczęśliwie, w rozkoszy, w uwielbieniu, i znów na ziemi, z łokciami na uciętych, wygniecionych od snu gałęziach, w zapachu sośniny i nocy, i już się spełniło, na ziemi, w świetle nadchodzącego dnia.

(Komu bije dzwon 2000: 508-509)

The above passage shows how well free indirect discourse works when it comes to conveying emotions and feelings connected to sexuality. First, it should be emphasized that this type of speech presentation is not as frequently used in literature as direct speech, and yet this makes the emotions evoked here unique. Hemingway very smoothly intertwines here the third-person narration with the perspective of the main character and enriches all this with a distinctive number of repetitions. The figurative and abstract description defamiliarizes the sexual act, which results in conveying an emotional load weight.

The excerpt presents a considerable number of repetitions, which highlight Maria's great feeling of euphoria, ease, and desire. The conjunction "and" is repeated 22 times, and the adverb "now" is repeated 41 times. One may also notice that Hemingway operates the language at the phonetic and graphic levels. Since he eagerly reaches for one-syllable words: "one", "now", "no", "and" the paragraph gains a rhythmical pattern and visual repeatability.

One of the main characteristics of excerpt 2 is the focus on the notion of time (semantic level). Much emphasis is put on the adverbs of time and frequency: “now” repeated 41 times, “always” repeated 6 times, “forever”, “before”, and “still”. It seems that the point of all these references is to convey love and trust, that is, feelings which “whatever was to come” remained timeless and imperishable. It is also worthwhile to mention the repetitions of the pronouns/adjectives: “one” and “other”, appearing in different configurations. They constitute a direct reference to the feeling of unity.

What may be noticed at first glance is that the translator does not try to deprive Hemingway of his trademark. He follows the repetitive character of the text; however, the way in which he does it merits a commentary. Accordingly, analysing the excerpts word by word shows that Zieliński does not translate the text by dividing it into sequences, but rather treats it as a coherent whole and composes it anew in Polish, focusing on the emotive aspect of the paragraph (desire, love, euphoria, and ease).

It becomes evident that Zieliński limits the number of the individual lexical units, thereby preventing the passage from being excessively and unnaturally verbose. The time adverb “now” (used 41 times in the original) was translated as “teraz” (used only 23 times), the pronoun and the adjective “one” (used 24 times) was translated into different forms of “jeden” (17 times), and the frequency adverb “always” (6 times) into “zawsze” (repeated 7 times) also in the form “na zawsze” as an equivalent of the English “forever”. The negations, which in English are expressed both through the determiner “no” and the adverb “not” (mentioned 9 times) were translated into “nie” (10 times).

It must be stated that the phonetic and graphic patterns in the Polish translation could not be expressed so explicitly as in the original. However, it seems quite obvious that, in this case, the fault lies not with the translator, but it rather comes from the specificity of the Polish language, which is rather poor in one-syllable words. Being unable to recreate all the patterns

used by Hemingway, Zieliński partly maintains the rhythm by frequently repeating the conjunction “i”.

Another feature worth mentioning is the usage of the verb “mieć”, as it helps the translator to partly compensate for the previous reduction of repetitions. Taking advantage of the Polish language, Zieliński repeats “mieć” in differently conjugated nine instances, which replaces the English “to have” and “there is” (each repeated 3 times). The above excerpt seems the most expanded in terms of intertwining repetitions in the whole novel, and this is possibly why Zieliński does not limit the constant linking of the phrases with the conjunction “and” (used 22 times in the original); in the target text the conjunction “i” is mentioned 21 times.

Excerpt 3

Then there was the smell of heather crushed and the roughness of the bent stalks under her head and the sun bright on her closed eyes and all his life he would remember the curve of her throat with her head pushed back into the heather roots and her lips that moved smally and by themselves and the fluttering of the lashes on the eyes tight closed against the sun and against everything, and for her everything was red, orange, gold-red from the sun on the closed eyes, and it all was that color, all of it, the filling, the possessing, the having, all of that color, all in a blindness of that color. For him it was a dark passage which led to nowhere, then to nowhere, then again to nowhere, once again to nowhere, always and forever to nowhere, heavy on the elbows in the earth to nowhere, dark,

Potem był zapach rozgniatanych wrzosów, szorstkość przygiętych łodyg pod jej głową i słońce świecące w zamknięte oczy, a on zapamiętał na zawsze wygięcie jej szyi, gdy odchyliła głowę w tył, między korzenie wrzosu, lekkie, mimowolne drganie warg, trzepotanie powiek zaciśniętych mocno przed światłem słońca, przed wszystkim — a dla niej wszystko było czerwone, pomarańczowe, złotoczerwone od słońca padającego na zamknięte powieki, i wszystko miało tę barwę — całe spełnienie, posiadanie, osiągnięcie — wszystko było tej barwy, oślepiające tą barwą. Dla niego było to mrocznym przejściem prowadzącym do nikąd, znowu do nikąd i znowu do nikąd, i jeszcze raz do nikąd, wciąż i na zawsze do nikąd, gdy leżał ciężko na łokciach wpartych w ziemię — do nikąd, w mrok, w nieskończoną nicość

never any end to nowhere, hung on all time always to unknowing nowhere, this time and again for always to nowhere, now not to be borne once again always and to nowhere, now beyond all bearing up, up, up and into nowhere, suddenly, scaldingly, holdingly all nowhere gone and time absolutely still and they were both there, time having stopped and he felt the earth move out and away from under them.

(*For Whom the Bell Tolls* 1995: 159)

i ciągle w tę niewiadomą nicość, teraz i na zawsze do nikąd, i znowu nieznośnie, raz jeszcze do nikąd — aż wreszcie ponad wszelką wytrzymałość, coraz mocniej, mocniej, mocniej, nagle, piekąco, wciąż w nicość, i wtem nicość znikła, czas się zatrzymał, oboje znaleźli się poza czasem i wtedy uczul, że ziemia poruszyła się i usunęła spod nich.

(*Komu bije dzwon* 2000: 221-222)

In the above excerpt, emotions are transferred mainly on the semantic level. The narrator constantly refers to the sense of sight, conveying the emotional states through images. The fragment is focused on the visual; Maria's body (seen by Robert) is described through brightness, colours, etc. (above, in bold). The idyllic picture, calm and flooded with sunlight, demonstrates deep affection, fondness, and incipient love. One can also say that the passage is packed with emotion-laden phrases (above, underlined). Also, a certain semantic pattern is visible in the text. Numerous repetitions of an abstract concept "nowhere" are contrasted with various sensory experiences, mainly connected to nature.

Furthermore, there is one more distinct aspect of Hemingway's style, which lets him intensify the emotional load of the story, namely, the usage of the conjunction "and". In the above excerpt, for example, the word "and" is repeated nine times within one long sentence. Such construction of the passage does not let the emotionality subside; there are no full stops, which could put it on hold. Instead, the emotive aspect is amplified by building up further sentence parts and linking them with "ands". This stylistic device is very frequently used by Hemingway (in narrative parts as well as in free direct discourse or free indirect discourse). According to Wyatt: "it is a prose of 'quick

choppy strokes' except where it is a prose of sentences extending themselves through 'ands'" (Wyatt 2016: 14).

While comparing the original excerpt with its translation, one can notice that Zieliński attempts to transfer the emotional load of the paragraph by following the sentence structure. The source fragment consists only of two sentences, whose length is of vital importance for intensifying Maria and Robert's feelings. The translator imitates the writer's style and decides not to hold the emotionality back by dividing the sentences. To keep the proper flow of the first sentence, he reaches for em dashes and commas, avoiding the constant repetitions of "ands". However, in the second sentence, since it is almost entirely based on repetitions, Zieliński follows Hemingway's strategy and inserts nine conjunctions "i", which is even two more than in the original.

The next crucial aspect visible in the above paragraph is the defamiliarization of the sexual act (also mentioned in excerpt 2). Hemingway's narrator describes it in a very subtle, abstract way, yet still maximally enriches the emotional layer of the text. Zieliński, being aware of the fact that the emotional weight of the excerpt lies in its abstractness, tries to stick to the original as close as it is possible. One may notice that he uses quite a lyrical language, thoroughly chooses the vocabulary, and cares for the consistency of the images that are being described.

Excerpt 4

"Then we will do the bridge without **thy** aid," Robert Jordan said to Pablo. "No," Pablo said, and Robert Jordan watched his face sweat. "**Thou wilt** blow no bridge here." "No?" "**Thou wilt** blow no bridge," Pablo said heavily. "**And thou?**" Robert Jordan spoke to the wife of Pablo who was standing, still and huge, by the fire. She turned toward them and said, "I am for the bridge." Her face was lit by the fire and it was flushed

— Wobec tego zrobimy most bez **twojej** pomocy — powiedział do Pabla. — Nie — odparł Pablo, a Robert Jordan zauważył, że na twarz wystąpiły mu krople potu. — **Ty** tu nie będziesz wysadzał żadnego mostu. — Nie? — **Nie wysadzisz** żadnego mostu — powtórzył z naciskiem Pablo. — A co wy na to? — zapytał Robert Jordan kobiety Pabla, która stała przy ogniu, zwalista i nieruchoma. Obróciła się do nich i powiedziała: —

and it shone warm and dark and handsome now in the firelight as it was meant to be. “*What do you say?*” Pablo said to her and Robert Jordan saw the betrayed look on his face and the sweat on his forehead as he turned his head.

(*For Whom the Bell Tolls* 1995: 53)

Ja jestem za tym, żeby most zrobić. Ogień oświetlał jej twarz ciepło zarumienioną, smagłą i przystojną teraz w jego blasku. — *Co ty gadasz?* — zapytał Pablo, a kiedy obracał głowę, Robert Jordan dostrzegł na jego twarzy wyraz człowieka zdradzonego, na czole zaś krople potu.

(*Komu bije dzwon* 2000: 79-80)

Translating some aspects of the novel seems to be very problematic due to the limitations of the Polish language. One such aspect is the usage of archaic forms of pronouns and verbs (above, in bold), which aim to imitate the Spanish formal “usted”. In excerpt 4, for instance, the archaic forms are supposed to express both respect and irreverence towards the interlocutor.

Since directly reflecting this means turns out to be unworkable in Polish, Zieliński, to convey emotions, follows the compensation technique (Molina and Albir 2002). In order to transfer Robert’s contempt towards Pablo, he changes the archaic forms into regular 2nd person singular (above, in bold). When Robert addresses Pilar, in turn, the translator decides to apply *pluralis maiestatis* – 2nd person plural (above, underlined), a form which was used in the past as an honorific (in addressing parents, kings, persons of high status, etc.), and later as a language of the Communist party. It is also worth mentioning that, in the above fragment, Zieliński tries to highlight the change of the register in the original. When the narrator of the novel reaches for the pronoun “you”, the translator emphasizes it by lowering the register of the sentence (above, in italics). However, as the novel quite frequently builds up the emotional load (respect, affection, love, etc.) thanks to the usage of archaisms, there are some fragments in which Zieliński completely omits this means of expression.

Excerpt 5

“She said that nothing is done to oneself that one does not accept and that if I loved someone it would take it all away. I wished to die, you see.” “What she said is true.” **“And now I am happy that I did not die. I am so happy that I did not die.** And you can love me?” “Yes. I love you now.”

(*For Whom The Bell Tolls* 1995: 73)

— Że człowiekowi nie dzieje się nic, póki się z tym nie godzi, i że jeżeli kogoś pokocham, to tamto wszystko ode mnie odejdzie. Bo, widzisz, ja chciałam umrzeć. — To prawda, co powiedziała. — **A teraz jestem szczęśliwa, że nie umarłam. Taka jestem szczęśliwa, że nie umarłam!** I będziesz mógł mnie kochać?

— Tak. Już teraz cię kocham.

(*Komu bije dzwon* 2000: 106)

Translating emotionality is naturally connected to finding the most relevant equivalents of emotion words, emotion-related and emotion-laden words. In the below excerpt, the narrator overtly speaks about Maria’s feelings, using the adjective “happy” (above, in bold). Thus, it is quite obvious that the feeling that is being described is contentment; Maria says she is happy with her present situation. It should be noted that no other stronger positive feelings or emotions (happiness, for instance) are mentioned. However, the usage of anaphora (above, in bold), based on going from one extreme to another, implies hopefulness, relief, and peace of mind, which results in reinforcing the overtly stated contentment.

Zieliński translates the expression: “I am happy” as “jestem szczęśliwa” (above, in bold), which may seem a bit too strong under the context, since Maria recalls her feelings connected with the violent rape she experienced. As Wierzbicka states: “it must be emphasized [...] that the adjective *happy* differs in meaning from the noun *happiness* and is, so to speak, weaker” (1999: 52). In Polish, by contrast, the adjective “szczęśliwa” and the noun “szczęście” remain identical in terms of meaning. Having said that, it turns out that the translation of this fragment goes a bit too far from its original and slightly changes the emotive aspect. Consequently, the verb “cieszę się” seems to suit the

excerpt better, for it might be treated as a natural equivalent for English “to be happy”.

Excerpt 6

The **anger** and the **emptiness** and the **hate** that had come with the **let-down** after the bridge, when he had looked up from where he had lain and crouching, seen Anselmo dead, were still all through him. In him, too, was **despair** from the **sorrow** that soldiers turn to **hatred** in order that they may continue to be soldiers. Now it was over he was **lonely**, **detached** and **unrelated** and he **hated** every one he saw.

(*For Whom the Bell Tolls* 1995: 447)

Wciąż jeszcze przenikało go uczucie **gniewu, pustki i nienawiści**, które przyszło wraz z **odprężeniem** po wysadzeniu mostu, gdy leżąc skulony przy szosie podniósł głowę i zobaczył martwego Anselma. Była w nim także **rozpacz** i **ból**, które żołnierze przemieniają w **nienawiść**, aby móc dalej być żołnierzami. Teraz, kiedy już było po wszystkim, czuł się **samotny, daleki i nieszczęśliwy** i **nienawidził** każdego, kogo zobaczył.

(*Komu bije dzwon* 2000: 596)

The next excerpt, in turn, shows Zieliński’s great sense of emotionality. Fragment 6 provides a wide range of emotion words (above, in bold), and it should be noted that all of them were successfully translated into Polish. Regarding the most common feelings, such as “anger”, “emptiness”, “hatred”, “despair”, “sorrow”, and “lonely”, he chooses the established Polish equivalents: “gniew”, “pustka”, “nienawiść”, “rozpacz”, “ból”, and “samotny”, respectively. But Zieliński also succeeds in translating less common emotion words, probably by following the context more than the lexicographic equivalents. He changes “let-down” into “odprężenie” (the closest English equivalent would be “relaxation”), “detached” into “daleki” (English “distant”), and “unrelated” into “nieszczęśliwy” (English “unhappy”).

Excerpt 7

Robert Jordan looked him in the eyes and clinked his cup. You **bleary-eyed murderous sod**, he thought. I’d like to **clink this cup**

Robert Jordan popatrzył mu w oczy i zrobił to samo. Ty **przekłęty pijanico z mętными oczami!** — pomyślał. — Chętnie bym **tracił cię tym**

against your teeth. Take it easy, he told himself, take it easy. [...] “Thanks,” Robert Jordan said. “I’ll be sleeping outside.” “In the snow?” “Yes” (**damn your bloody, red pig-eyes and your swine-bristly swines-end of a face**). “In the snow.” (**In the utterly-damned, ruinous, unexpected, slutting, defeat-con-ning, bastardcessery of the snow.**)

(*For Whom the Bell Tolls* 1995: 179)

kubkiem w zęby. Tylko spokojnie — powiedział do siebie. — Tylko spokojnie. [...] — Tak. — (**Niech szlag trafi te twoje przekrwione, zaczerwienione, świńskie ślepia i świńską szczecinę na świńskim ryju.**) — Na śniegu, — (**Na tym przeklętym, fatalnym, niespodziewanym, ohydny, pechowym draństwie — na śniegu.**)

(*Komu bije dzwon* 2000: 248-249)

Excerpt 7 is a very distinct one in terms of expressing negative emotions. As one may notice, the whole emotional load of this scene is expressed through free indirect discourse – at the beginning, in the form of sentences located next to the narrative part, and later, in the form of interjections placed in parentheses. Additionally, Robert’s thoughts remain contrary to the spare and fully unemotional dialogue, which appears in the scene, and they are also packed with insults towards Pablo (these can also be treated as emotion-laden phrases). All these elements convey Robert’s annoyance, as well as his revulsion, aversion, and contempt he feels for Pablo.

Zieliński proves himself a very creative translator of offensive language (above, in bold), which may be observed, for instance, on the example of the above excerpt. It becomes evident that in composing the phrases, the translator focuses on their naturalness and does not slavishly copy Hemingway’s ideas. For example, he translates the following expression: “You bleary-eyed murderous sod” into “Ty przeklęty pijanico z mętnymi oczami”. Not only is this phrase uncontrived, but also very interesting in terms of vocabulary. The same applies to finding equivalents for Hemingway’s quite peculiar compound adjectives.

Excerpt 8

How little we know **of what** there is to know. I wish that I were going to live a long time instead of going to die today because I have learned much about life in these four days; more, I think, than in all the other time. I'd like to be an old man and to really know. I wonder if you keep on learning or if there is only a certain amount each man can understand. I thought I knew about so many things that I know nothing of. I wish there was more time.

(*For Whom the Bell Tolls* 1995: 380)

Jak mało wiemy **z tego**, co można wiedzieć! Chciałbym móc pożyć jeszcze długo, zamiast umierać dzisiaj, bo przez te cztery dni dowiedziałem się wiele o życiu; myślę, że więcej niż przez cały czas dotąd. Chciałbym doczekać starości i wiedzieć naprawdę. Ciekaw jestem, czy człowiek ciągle się uczy, czy też istnieje tylko pewna suma wiedzy, którą każdy może wchłonąć. Zdawało mi się, że rozumiem tyle rzeczy, o których nie wiem nic. Chciałbym mieć przed sobą więcej czasu.

(*Komu bije dzwon* 2000: 510-511)

It should be stated that from the semantic point of view, *time* constitutes a core aspect of the novel. One might even say that *For Whom the Bell Tolls* is a story about time, the lack of time, and about taking advantage of the time that is left. For instance, Wyatt, who believes that Hemingway's "I wish there was more time" (*For Whom the Bell Tolls* 1995: 380) is the most crucial sentence in the novel, describes this aspect as follows: "None of Hemingway's books spends so much time talking about 'time'" (Wyatt 2016: 148). Having said that, the above excerpt may be seen as one of the most emotional fragments in the whole story; it expresses regret, helplessness, disappointment, and sadness connected to the passing of time.

In excerpt 8 much attention is put on the verbs. Basic verbs which may be associated with comprehension (know, learned, etc.) are juxtaposed with verbs which gently express Jordan's desires, beliefs, and pondering (wish, wonder, etc.). Consequently, the passage seems to carry a huge emotional load; it is full of helplessness and disappointment.

The Polish translation of the above fragment seems to be slightly weaker than its original. Since the passage is very

concise itself, and it provides a huge load of emotionality, each word used here is of great significance. The first two phrases (above, marked in bold) could have been expressed through stronger words, for example: **tak mało wiemy, wobec tego, co można wiedzieć**. Further, the verb: “pożyć” does not imply such seriousness as “to live”; instead, there could be used an adjective phrase “długie życie” (in English “a long life”). It also does not seem necessary to resort to linguistic amplification (Molina and Albir 2002) (above, underlined), for the sentence without it remains simpler and more focused on the passing of time, thereby expressing great regret and sadness – “chciałbym mieć więcej czasu”.

However, Zieliński does not completely change the last sentence of the paragraph, for he decides to keep the final emotion-laden phrase “more time” in the place where it appears in the original. It seems that Hemingway deliberately put it at the very end of the sentence. Since the expression is very powerful from the perspective of the whole novel’s context, it functions as a crowning of the paragraph.

5. Conclusions

Ernest Hemingway’s prose, widely praised and heavily criticized, changed the canon of world literature permanently. The writer gained popularity due to his extraordinary and innovative literary style. His works, rich in implications and hidden emotionality, exhibit great consistency in terms of language and themes. Regarding the nature of Hemingway’s literature, it becomes clear that his novels constitute a great challenge for a translator and that the whole process of translating must be very careful and scrutinous.

The above qualitative analysis has shown that Bronisław Zieliński does succeed as a translator of the emotive aspect of *For Whom the Bell Tolls*. As revealed in the analytical part, the translator understands the distinctive literary style of Hemingway and, more importantly, manages to transfer it into the

Polish language along with the whole emotive aspect of the novel. Zieliński proves himself to be an attentive reader and translator. He is aware of the exceptionality of Hemingway's style and recreates it in Polish; he tries not to add or remove anything, and he changes as little as possible. Zieliński does not treat the translation superficially; he makes every effort to translate the emotive layer of the novel, which makes his translation very accurate.

Zieliński displays great sensitivity in translating Hemingway's repetitions, as in most cases, he follows the author's lead but also remains careful not to push the Polish text towards the direction of caricature. He appears to pay much attention to the original sentence structure and tries to recreate it. The translator also proves himself in choosing accurate equivalents of emotion words as well as in translating emotion-laden words and phrases. Understatements and misinterpretations in terms of emotionality remain rare, and it is worth mentioning that, in some of the fragments, the translator slightly changes the text to its advantage without affecting the style of the author.

As the Polish language itself sometimes constitutes an obstacle in the process of transferring the original emotional load, Zieliński's translation shows his skill in applying the compensation technique. He uses various ways to convey the additional emotive meaning inherent in archaic forms of pronouns and verbs, which Hemingway inserts in the text. Furthermore, the translation of offensive language benefits from its naturalness.

Overall, Zieliński's translation, similarly to the Russian translations mentioned in this article, may be deemed a success due to its high accuracy. It certainly contrasts with Adsuar's Spanish translation of *The Sun Also Rises*, which Rodríguez assessed as inaccurate in terms of style and content. The translations into Persian, in turn, though mainly correct and faithful, do feature some discrepancies when it comes to imitating the author's style. The Polish translation of *For Whom the Bell Tolls* demonstrates such consistency and naturalness that one can even say Zieliński simply wrote Hemingway in Polish.

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