

# Interpretation of the novel “Across the River and into the Trees” in terms of means of emotionality expression

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**Abstract.** The article presents an attempt to clarify the essence of the concept of emotional lexical items and reveals the features of their translation into Ukrainian. The means of emotiveness is rendered specifically in different languages, thus complicating the work of translators. It is proved that E. Hemingway's book “Across the River and into the Trees” is an interesting example of the style of the famous writer. Emotions are expressed there in different ways. The syntactic constructions used in the text are a combination of descriptions of events or thoughts of the main characters, where simple, complex and compound sentences or their combinations are used, and dialogues characterized by the use of simple sentences, sometimes imperative ones. Descriptions are characterized by the use of completely neutral vocabulary, which, however, has a significant connotation. The translation of the book, performed by K. Sukhenko and N. Tarasenko is considered to be quite successful. The translators managed to preserve the style of the writer. Moreover, they preserved and rendered the emotionality of the work, using appropriate translation techniques, which was not easy given the significant differences in the means of expressing emotiveness.

**Keywords:** emotional lexical items, emotion expressing, emotiveness, literary work

## 1. Introduction

Cognitivism has recently increasingly influenced the development of domestic linguistics. All its branches, including translation studies, are subject to this influence. In our opinion, the mentioned process is conditioned by the needs of further development of culture and science.

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The cognitive concept in linguistics requires consideration of linguistic phenomena in relation to the human factor. This approach strengthens the role of interpretation significantly, setting out new, more in-depth tasks. Unfortunately, science still does not have an absolutely precise definition of the term “interpretation”, and therefore it is used in different meanings: sometimes as an independent linguistic unit, and sometimes as a part of translation.

Cognitive semantics is a cognitive approach to the categorization of concepts, as well as analysis of the organization of conceptual space in human consciousness, where conceptual structures are considered as carriers of basic knowledge about the world, and lexical meaning – as a cognitive category [7]. Semantics penetrates into the range of non-verbal concepts, in particular, in cognitive semantics such are the concepts. Concept is a term that is a means of explaining the units of mental or mental resources of our consciousness and the information structure that reflects the knowledge and experience of man; operative semantic unit of memory, mental lexicon, conceptual system and language of the brain (*lingua mentalis*), the whole picture of the world reflected in the human psyche.

Concepts arise in the process of constructing information about objects and their properties, although this information may include data on the objective state of things in the world, and data on fictional worlds and the possible state of things in these worlds. This is evidently that the individual knows, assumes, thinks, and imagines the objects of the world. They allow to preserve knowledge about the world and are the building blocks of the conceptual system, helping to process subjective experience by reducing information to certain socially developed categories and classes. Without the basic universal categories of human consciousness, man cannot think about the world and form a certain model of the world, create a certain image of it. When researching a certain concept, taking into account its semantic properties, it is necessary to include other concepts that have similar or opposite meanings. Thus, there is an entrance into cognitive semantics that uses semantic fields. Zhabotinskaia [23] considers the concept as any operational unit of thought, which may or may not have a clear logical form. Representatives of the cognitive approach in semantics are mainly American scientists: Acerbi et al. [1], Bondarchuk and Vorobyova [3], Cienki [4], Fauconnier [5], Fillmore [6], Goldberg [8], Jackendoff [13], Lakoff and Johnson [14], Langacker [15], Levitckaia and Fiterman [17], Rudzka-Ostyn [18], Talmy [19], Taylor [20], Tykha and Marchuk [21]. Jackendoff’s work “Semantics and Cognition” is well known, in which the connection of semantics with psychology is substantiated. In particular, it proves that in the perception of speech a person uses the same mechanisms as in the perception in general (visual, music perception, etc.). Differentiation of different structures of knowledge, determination of general principles of their formation, identification of the role of language in their representation, understanding and interpretation is the subject of cognitive semantics [13].

Disputes related to the ability to reflect emotions in language have a history. The works of Larin [16], Vinogradov [22], Zvegintcev [24] devoted to the rhetorical teachings of ancient philosophers can be considered as proponents of the aesthetics of “emotivism”. Scientists are also considering approaches to solving the problem of the ratio of emotional and rational in language and speech, methods and techniques of verbalization of emotions. These approaches are enough contradictory. Contradictions are due, on the one hand, to problems solving fundamental basic of linguistics, on the other hand, are a consequence of lack of a single psychological concept of emotions on which linguistic research of emotiveness is base.

In our work, we use this term in the meaning of research activities related to the interpretation of the semantic side of a literary work at its various structural levels through the correlation with the integrity of a higher level. The subject of our interest is the interpretation of emotionality and the adequacy of the means of its expression in the target language text.

Emotions (borrowed from Middle French *emotion* (modern French *émotion*), from *émouvoir* (“excite”), based on Latin *ēmōtus*) is one of the forms of reflection of the realities of life, which means emotional pain, worries, feelings. Emotions are multifaceted: they comprise feelings and experiences, physiology and behaviour, forms of cognition and conceptualization. Emotion combines different phenomena: emotional reactions, which have their analogue in external ways of expression; emotional states associated with internal emotional experiences that have no external manifestation.

Emotions are a necessary and inevitable form of cognition of objective reality. A person in an emotional state is both a subject and an object of cognition [7]. Much attention has been paid and is being paid to the psycholinguistic foundations of the theory of emotions, but this process, according to psychologists, is far from complete. Linguists consider the linguistic embodiment of emotionality in terms of dividing it into two groups: the language of description of emotions and the language of expression of emotions. Terminologically, these layers of vocabulary are distinguished by two functional types: vocabulary of emotions and emotional vocabulary.

The vocabulary of emotions has a nominative function, and emotional vocabulary performs expressive and pragmatic functions. Expressive-emotional colouring of words arises as a result of the fact that the word itself contains an element of evaluation. Nominativeness is thus complicated by evaluation, emotionality. Such words are usually unambiguous. However, there is a group of emotional vocabulary that is not so unambiguous. It has both neutral and emotional significance.

The concept of emotional means is associated with the category of emotionality, i.e. the external actualization of emotions. Manifestations of numerous emotions by various means in language are in fact communicative functions of these means. Features of the emotions themselves, namely the shading of emotions and contraction, i.e. the group nature of emotions, directly affect the multifunctionality of emotional speech tools and create difficulties in understanding and using these tools in the process of communication.

The relevance of the study is determined by the need to understand clearly the concept and role of emotionality in the linguistics of the text. The analysis of literary sources updated in different languages requires their in-depth interpretation. We consider it necessary to address the issue of interpretation of the literary text in the language of translation and, in particular, to the interpretation of emotionality.

The purpose of this article is to clarify the essence of the concept of emotional lexical units and identify the peculiarities of their translation into Ukrainian on the example of E. Hemingway's novel “Across the River and into the Trees” [10] and its Ukrainian translation performed by K. Sukhenko and N. Tarasenko [12].

## 2. Method

Human experience in the knowledge of emotions is enshrined in language units. Emotions are universal, and the structure of emotional vocabulary does not coincide in different languages, having national specifics. In this regard, there are universal emotional radios in lexical semantics. Emotional vocabulary is closely related to evaluative vocabulary, but it is not advisable to choose evaluative words to study emotional vocabulary. The basis of a single model for describing the whole variety of emotional vocabulary can be a sema of emotionality. It performs a special role in the manifestation of emotions in the semantics of the word. Having different positions in the semantic structure of the word, sema of emotionality can be the main categorical-lexical or dependent differential sema of the conversational style. Feelings and emotions are almost impossible to be expresses with just one language means. Usually emotionality in language is expressed by a set of language tools of different levels.

The essence of the research methodology is a gradual comprehensive analysis of the concept and role of emotionality in the linguistics of the text. We consider it necessary to address the issue of interpretation of the literary text in the language of translation and, in particular, the interpretation of emotionality. The peculiarities of Ernest Hemingway's authorial style are considered and revealed, and the text of his novel "Across the River and into the Trees" is analyzed from the point of view of means of expressing emotiveness and their translation in Ukrainian by K. Sukhenko and N. Tarasenko.

## 3. Results and discussion

### 3.1. Peculiarities of E. Hemingway's style

To be able to translate appropriately, it is necessary to analyze the style of the writer. And although we are primarily interested in emotionality and its manifestations in author's style, we can not ignore the general features of his style.

The obvious requirements for the style are specificity, avoidance of excessive descriptiveness, simplicity and conciseness. They are obviously connected with emotionality. No wonder Hemingway is said to "sculpt" his language. The language of the master is always multifaceted. In simple, short sentences, which in the eyes "sculpt" a figurative picture of the plot, so that we always have a clear idea of it, there is always something hidden. This prose is implicit and multi-layered. The writer himself called his method of writing "iceberg theory": if a writer knows well what he is writing about, he can miss a lot of what he knows and if he writes truthfully, the reader will feel everything that is not included in the text as deeply as if the writer had told about it. The greatness of the iceberg's movement is that only one-eighth of it rises above the water.

Hemingway was a versatile man, in his days he studied painting. Among the masters of painting, he was particularly fascinated by Cézanne. The writer pointed: "Cezanne's painting taught me that simple phrases are not enough to give the story the dimension and depth I was trying to achieve. I learned a lot from him, but I couldn't explain what exactly" [11].

A specific feature of the master's style is the special use of adjectives. They are few, he deliberately limited their number, they are accurate, appropriate, but devoid of bright layers

and external deliberate colours. “She liked his old, heavy face and big hands,” he writes [9], and a strong, stocky man, gray-haired, old, but still strong, immediately appears in our imagination, and we associate his strength not only with physical strength but also with his spirit. And all this occurs due to the three adjectives old, heavy, and big.

Another characteristic feature of his style is the use of barbarisms. Spanish, Italian, German inclusions gave his works authenticity, unique local flavour. So, it is not easy to convey Hemingway’s style. The external simplicity of his sentences hides the depth of the subtext, the dense implicitness, which must not be lost in translation.

### 3.2. Emotionality expression means in the novel “Across the River and into the Trees” and its rendering into Ukrainian

All researchers of the writer’s work state that the explicitness of Hemingway’s style emotionality is not distinct. His prose is restrained, tender and very economical. It can be mentioned that his lexical means of expressing emotionality are contextual, or rather, his texts are a complex combination of seemingly simple but extremely implicit syntactic construction with emotional vocabulary, represented primarily by adjectives of significant modal-evocative expressiveness (but also by verbs, nouns, negative particles, exclamations), the use of contextually implicit tokens, vocabulary of substandard style (with subjective-emotional meaning), and numerous phraseological units and other tropes. All this is quite true about his work “Across the River and into the Trees”. The work is typical in terms of Hemingway’s style and all its inherent features.

The syntactic constructions used in the text are a combination of descriptions of events or thinkings of the main characters, where simple, complex and compound sentences or their combinations are used, and dialogues characterized by the use of simple sentences, sometimes imperative ones.

Descriptions are characterized by the use of completely neutral vocabulary, which, however, has a significant connotation. For example: “They started two hours before daylight, and at first, it was not necessary to break the ice across the canal as other boats had gone on ahead. In each boat, in the darkness, so you could not see, but only hear him; the poler stood in the stern, with his long oar” [10].

The emotionality of this fragment of the text is manifested only contextually. The use of words and expressions they, at first, it was not necessary to break the ice across the canal, in the darkness evokes the recipient’s feeling of being involved in some event, perhaps an adventure, and the fact that the names of the characters are not are called, enhances the contextual saturation (you already know them, you’ve heard something about them).

Another example:

Original text	Ukrainian translation
After a while, the shooter, who was working hard and steadily and sweating in his heavy clothes, asked the boatman, „Where is the shooting barrel?“ [10].	Трохи переходя мисливець – тепло вдягнений, він уже впрів від важкої роботи – спитав човняра: – А де ж наша бочка? [12].

Emotionality in this case is also only contextual. Shooter, who was working hard; sweating in his heavy clothes not only emphasize how hard the hunter had to work, but also is an emotional background to the expected future events, which promise to be interesting and are sure to arouse the reader's admiration.

The same is proved by the following examples: "They made a curve and crossed the Tagliamento on a temporary bridge. It was green along the banks and men were fishing along the far shore where it ran deep." [5].

The description of the whole picture through detailed acquaintance with small details evokes reader's feeling of a rural landscape, still full of traces of the recent war (made a curve, a temporary bridge), as well as the narrator's trusting in what the author writes about.

The text is characterized by a high frequency of adjectives using. Most often, these adjectives act as epithets. The text is abounded with such examples:

Original text	Ukrainian translation
It was a lovely double [10]	Добрячий дуплет [12]
Lateral vision was just a condensation of flat, low country in the winter. [10]	За боковим склом тяглася одноманітна холодна рівнина. [12]
In the bar, sitting at the first table as he came in, there was a post-war rich from Milan, fat and hard as only Milanese can be, sitting with his expensive looking and extremely desirable mistress. [10]	В барі, за першим столиком біля входу, сидів міланець, скоробогатко з часів війни – такий огрядний і самовпевнений, як бувають тільки міланці, – з шикарною і надзвичайно знадливою коханкою. [12]
He had a fine face with the long, straight nose of his part of the Veneto; the kind, gay, truthful eyes and the honorable white hair of his age, which was two years older than that of the Colonel. [10]	Обличчя в нього було правильне, з довгим прямим носом, як у всіх уродженців Венето, з добрими, веселими й щирими очима і сивиною людини поважного віку – він був на два роки старший за полковника. [12]

In all these examples, adjectives have a bright emotional colouring. With help of these adjectives, the writer implicitly expresses feelings of satisfaction, dissatisfaction, respect, irony, disgust, admiration, and so on. Quite often it is only the use of an adjective that leads to the appearance of emotional coloration in the whole sentence. The peculiarity of English stylistics is that there is a possible combination of emotionally vivid lexical units with neutral ones. Not only that, it is the norm for English. This is not typical for the Ukrainian language. Accordingly, the translator must pay special attention to the selection of adequate means of conveying emotionality in the process of translation into Ukrainian. In our opinion, the translators of the novel have coped with this successfully.

Not only adjectives, but also nouns and verbs have an emotional function in the text. Here are some examples:



Original text	Ukrainian translation
"Get your back in it, jerk," he said in English. [10]	Моторніш, телепню! – сказав він по-англійському. [12]
He's a big brute, too. [10]	Ото лобуряка! [12]
The hell with him. [10]	Хай йому біс! [12]
The ice broke like sheets of plate glass as the boat drove into it, and onto it, and astern the boatman shoved them ahead into the broken passage. [10]	Крига тріскалась, неначе дзеркальне скло, і човняр на кормі пропихав човен в утворений прохід. [12]
Don't let him spoil it, the shooter told himself. [10]	Ні, я не дам йому спаскудити мені ранок, – казав собі мисливець. [12]
"You're so damned noble that sometimes you stink," the Colonel said. "Get the wax out of your ears and hear what I say the first time." [10]	Ви такий з біса солодкий, що часом аж верне, – сказав полковник, – Чи вам позакладало? [12]

Highlighted nouns and verbs are used to objectify emotions in the language, as well as to perform pragmatic and expressive functions. They evaluate, express imagery, saturate the text with expressiveness. They are mostly of negative, expressively substandard style connotation: *jerk*, *brute*, *hell*, *hatred*, *stink*, *son of a bitch* [10].

Their negative potential varies from disapproval (*jerk*) to disgust and outright contempt (*stink*, *son of a bitch*). There is a combination of emotions and evaluation. Due to this particularly the expressive emotionality of the text acquires pronounced features.

Of course, this can be observed in the above examples as well. Emotionality, emphaticism always have modal verbs (they are already emotional in nature) and negative particles.

Original text	Ukrainian translation
Every time you shoot now can be the last shoot and no stupid son of a bitch should be allowed to ruin it. [10]	Тепер кожний постріл, може, останній для мене, і я не дозволю якомусь там сучому синові псувати мені полювання! [12]

The modal verb *can* and the negative participle *no* are distinctly expressive. Modality conveys emotions of uncertainty, doubtfulness and related sadness ("Тепер кожний постріл, може, останній для мене" [12]). The negative particle expresses the expressive intention to keep the desired positive emotions from the hunt: "І я не дозволю якомусь там сучому синові псувати мені полювання!" [12].

In other cases, the negative particle *not* has the inner meaning of the expressive intention to keep something, to insist on one's own decision, to defend one's interests:

Original text	Ukrainian translation
But don't you ever run into anything... [10]	– Тільки глядіть, не вдартеся об щось тверде [12]
But the shooter did not know it and he thought, I do not understand him but I must not let him ruin it. [10]	Та мисливець не знав цього і думав: “Що це в біса з ним коїться? Не дам зіпсувати мені полювання” [12]

In other words, modal verbs and negative particles act here as amplifiers, having emotional and amplifying meaning.

Of course, expressive emotional features have tokens and word combinations that act as epithets. Hemingway's prose is full of epithets, although they are not as colorful and bright as, for example, in Galsworthy's works.

Analyzing “Across the River and into the Trees”, we also came across a large number of epithets. They have different affective evaluations, but, as it is always in Hemingway's works, they are relevant, expressive and accurate.

Original text	Ukrainian translation
I worked like a horse coming out here. [10]	Всю дорогу я працював, як віл. [12]
It was a lovely double, shot exactly as he should have shot, with complete consideration and respect for the position of the boat, and he felt very good as he reloaded. [10]	Добрячий дуплет – акуратний і точний, безпечний для човна, і мисливець почував велике задоволення, заряджаючи знов рушницю. [12]
“But don't you ever run into anything, or let any sparks strike you, when you're really souped up on nitroglycerin”. [10]	– Тільки глядіть, не вдартеся об щось тверде та пильнуйте, щоб на вас не впала іскра, коли вже так напхалися нітрогліцерином. [12]
I never saw a city boy yet that was worth a damn. [10]	Всі ви, міські хлопці, нічого не варті. [12]
He sure is a mean son of a bitch, Jackson thought, and he can be so God-damn nice. [10]	От сучий син, – подумав Джексон, – а вдавав із себе такого добрягу. [12]
You prissy jerk, the Colonel thought. But I better stop riding him, he corrected. [10]	Бісів святенник! – подумав полковник. – Та чого це я в'ївся на нього? [12]

The use of epithets is intended only to reflect the attitude of the author or hero to a particular person or event. All epithets have emotional and reinforcing meaning. The result is that everything related to the epithets in the text is extremely bright and emphatically rich. This kind of vocabulary is as close as possible to the real conversational style, giving the speech of the characters a shade of the greatest probability. Evaluative elements give the context emotional imagery.



Such an element of the emotional vocabulary layer as exclamations is also presented in the text. All scholars note that exclamations are a special “representative” of vocabulary, devoid of subject-logical meaning. Arnold [2] calls them “pure signs of emotions”. A particularly striking feature of exclamations is semantic irradiation, the ability to turn the most neutral sentence into a bright emotional one only due to the presence of an exclamation in the sentence. Let’s study the examples of exclamations usage in the text:

Original text	Ukrainian translation
“Listen,” the man in the boat called. “Don’t shoot toward the boat.” [10]	– Гей, ви! – гукнув човняр. – Чого гатите в човен? [12]

Exclamation Гей, ви! (“Listen,” in the original text), despite the fact that this is the only word, vividly conveys the fear of the Italian rower frightened by the shots. In translation, the motive of fright is supported by the use of verbs of substandard level гатите.

Original text	Ukrainian translation
“Get your back in it, jerk,” he said in English. [10]	– Моторніш, телепню! – сказав він по-англійському. [12]

In the above example, the word jerk (телепень) also acts as an exclamation and gives the imperative expression a deflated level, conveying the impatience that gripped the hunter.

Original text	Ukrainian translation
“You poor old son of a bitch,” the surgeon said. [10]	– Ох, старе луб’я, – сказав лікар. [12]

This phrase consists entirely of an exclamation. The selection of humorous vocabulary emphasizes the friendly and amicable relationship between the doctor and the colonel, old acquaintances who have known each other for many years. The exclamation gives the sentence the motivation of a friendly, familiar and mocking intonation.

Original text	Ukrainian translation
“All right, City Boy. You’ll never know”. [10]	– Гаразд, міський жевжику. Анічогісінько ви не тямите. [12]

Expressive exclamation City Boy (aptly translated as міський жевжик) also belongs to the vocabulary of substandard, conversational style. Its use is intended to convey the closeness of relationships between old acquaintances. Other tropes used in the text add emotionality to the story as well. These combinations and words have a double, emotional and subject-logical meaning. Their use enhances the semantics of the expression.

Here are some examples from the text:

Original text	Ukrainian translation
He's in a beautiful mood, the shooter thought. He's a big brute, too. I worked like a horse coming out here. He just pulled his weight and that's all. What the hell is eating him? This is his trade, isn't it? [10]	“Що це на нього найшло? – подумав мисливець. – Ото лобуряка. Всю дорогу я працював, як віл, а він ледь-ледь веслом ворушив. Чого він казиться? Йому ж за це заплачено!” [12]

This small paragraph is full of different tropes. It is extremely emotional. Word combinations *це на нього найшло, ото лобуряка, я працював, як віл, він казиться* are very expressive primarily because they have a subject-logical meaning and their expressiveness increases.

Original text	Ukrainian translation
“As your physician. You didn't think I'd try to wind your clock, did you?” [10]	А ви думали, що я хочу підкласти вам свиню? [12]

Extremely expressive trope *wind your clock* (підкласти вам свиню) emotionally reinforces the expression, making it very expressive.

Original text	Ukrainian translation
And I kept looking at those paintings until madonnas started to run out of my ears. I tell you, Colonel, sir, a man who hasn't been checked out on this painting can only see just about so many madonnas and it gets him. [10]	Дивився я, дивився, аж поки мене не занудило від тих мадонн. Мабуть, той, хто погано розуміється на мистецтві, тільки їх і бачить, аж йому всю душу вивертає. [12]

In this passage from the text such tropes as *madonnas started to run out of my ears* (аж поки мене не занудило від тих мадонн) and *it gets him* (аж йому всю душу вивертає) vividly convey the ignorance and spiritual poverty of the average American soldier, unable to appreciate the beauty of the paintings of the great masters of the Italian Renaissance.

Original text	Ukrainian translation
“Better to die on our feet than to live on our knees,” the Colonel said. “Though you better get on your belly damn fast if you want to stay alive in plenty places” [10]	– Краще померти стоячи, ніж жити на колінах, – додав полковник. – Але частенько доводиться й на череві плазувати, коли хочеш лишитися живим. [12]

The aphorism used by the colonel shows us both the nobility of his nature and the fact that severe military trials did not break him, did not force him to reject the principles of life. The second statement shows that the colonel was in the camps and participated in more than one

war, and, therefore, he had to crawl under heavy fire. At the same time, the statement sounds aphoristic, generalizing, demonstrating the life experience of an American.

And the last thing to pay attention to in terms of emotionality of the work is the use of barbarism. Hemingway widely uses in his works German, Italian or Spanish words, i.e. words of the languages he heard while his staying in these countries. The events of the novel “Across the River and into the Trees” take place in Italy, hence the barbarisms used in the text are mostly Italian. Their application, firstly, gives the story a distinct local flavour, and secondly, barbarisms are implicit and emotional in nature, because their semantic field is unstable. Let’s study the examples of barbarisms used in the text that are of our interest.

Original text	Ukrainian translation
... “Morire non e basta,” and the Colonel, then a lieutenant, had thought, “What the muck more do they want of us?” [10]	... «Moriro non è basta!», – і полковник, що був тоді лейтенантом, подумав: «Якого дідька ще їм треба від нас?» [12]
“Ciao,” the Colonel said. [10]	“Сіао,” попрощався полковник. [12]
He is probably a Commendatore, he thought. [10]	Він, певно, commenatore, – подумав полковник. [12]
That is twenty years at 500 lira a year for the Medaglia d’Argento al Valore Militare. [10]	Двадцять років по п’ятсот лір за Medaglia d’Argento al Valore Militare. [12]

Except for the first example, in all the others foreign vocabulary usage is purely ethnographic. These words are applied to denote the realities inherent to Italy, or simply to add a national flavour to an utterance. The recipient, encountering them in the text, is imbued with a sense of involvement in the events; he has an emotional confidence in the narrator.

The first example relates to the historical events of the First World War in Italy and to the personality of d’Annunzio, a historian, writer and politician. His aphorism is given in the original. Contextually, the meaning of the expression is clear; the aphorism carries emotional information for the reader, implicitly negative one.

## 4. Conclusions

The means of emotiveness is rendered specifically in different languages, thus complicating the work of translators. They face the problem of transmitting not only denotative, but also emotional, expressive and stylistic meaning.

The English language consists of several lexical groups endowed with considerable expressive power. Such words include exclamations, words that have only an expressive meaning; epithets that have emotional and subject-logical mean in themselves; a separate group consisting of words that are the names of human feelings, sensations, qualities. They have clear denotative and connotative meanings. All tropes, modal verbs are endowed with expressiveness and make language emphatic.

English tends contextual emotiveness caused by broader semantics than Ukrainian is. Quite often, the emotional and evaluative component is implicit in English.

E. Hemingway's writing style is characterized by a lack of colour. Hemingway's manifestation of external emotional coloration is almost absent. It can be argued that his lexical means of emotiveness expressing are contextual, or rather, it is a complex combination of seemingly simple, but extremely saturated implicit syntactic construction with emotional vocabulary, represented primarily by adjectives of significant modal-expressive accumulation (but also nouns particles, exclamations), the use of contextually implicit tokens, vocabulary of low style (with subject-emotional meaning), and a few phrases and other tropes.

All this is true of his work "Across the River and into the Trees". The work is typical in terms of Hemingway's style and its inherent features.

The syntactic constructions used in the text for descriptions of events or considerations of the main characters include simple, compound and complex sentences or their complex combinations. At the same time dialogues are characterized by the use of simple sentences, sometimes imperative ones.

The translation of the work by translators K. Sukhenko and N. Tarasenko is quite successful and adequate. The translators managed to preserve the style of the writer. Moreover, they preserved and rendered the emotionality of the work, using appropriate translation techniques, which was not easy given the significant differences in the means of expressing emotiveness. The emotiveness of a particular fiction text is a part of Hemingway's literary heritage. An attempt to analyze the expression of emotiveness of the novel "Across the River and into the Trees" and its rendering into Ukrainian is a step towards studying the author's techniques of creating characters on the one hand, and on the other it will help establish intercultural communication in translation studies. Therefore, further studies of the emotionality of the author's literary work from the point of view of translation studies are considered to be promising.

## Author's contribution

Hannah Udovichenko, Svitlana Ostapenko – participated in the development of research methodology, analysis of the work of art, Svitlana Revutska, Viktoriia Zinchenko – conceptualization, critical review, Olha Herasymenko – analytical review of scientific papers, editing and technical design.

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