

# THE ORIGINAL VERSUS TRANSLATIONS OVER THE YEARS: FAITHFUL COPIES OR TRANSLATORS' INTERPRETATIONS

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# ABSTRACT

The article offers a comparative analysis of two of Charles Dickens's *Christmas Books*: *The Chimes* (1844) and *The Cricket on the Hearth* (1845). Time influences literary fashions, which prompted me to conduct an analysis of these translations. Polish translations of the books were published at different times, encompassing the nineteenth, twentieth, and twenty-first centuries, which had a considerable impact on their poetics and quality. This paper aims to present various approaches to the linguistic representation of emotions in source texts and target texts. The study relies on structural analysis and cognitive linguistics, which includes spoken and written language, as well as non-verbal communication. It opens with a short introduction on the issue of emotions and how they can be examined. It also explores how languages manifest expressions of emotions and translators' techniques to cover expressiveness. Special attention was given to various ways of depicting emotions in the texts, paying attention to the use of diminutives, metaphors, and phraseological units involving body organs (one of them being the "heart") or symptoms of emotions. Triggered by interest in emotions in recent years, researchers have started to take them into account in research. Consequently, I claim that among the numerous linguistic works devoted to feelings and emotions, it is not easy to distinguish those whose corpus is a novel or literary fiction, especially from a comparative perspective in the retranslation. This article is part of the current research on the linguistic approaches to naming, communicating, and expressing emotions in literary texts compared to their translations as well as translators' choices and their techniques. Hence, another notion that will be useful in the analysis is that of "rettranslation". However, although the issue of emotions has been tackled by many scholars, it seems still under-researched and it certainly seems possible to shed new light on how translators work and what drives their translation decisions. Thus, in the conclusions, I attempt to portray various ways of expressing emotion, as exemplified in *The Chimes* and *The Cricket on the Hearth* and their Polish renditions.

**Keywords:** retranslation, *Christmas Books*, emotions, emotionality, linguistic expressions

## INTRODUCTION

The objective of this paper is to delineate the issue of emotions and examine how they are externalized through a contrastive analysis of two of Charles Dickens's *Christmas Books*, namely *The Chimes: A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In* and *The Cricket on the Hearth: A Fairy Tale of Home*. I intend to compare selected excerpts of English material from source texts with their Polish translations to identify potential similarities and differences in the emotive construction of linguistic messages.

While there has been recent interest in emotions, feelings, and affect, past research by psychologists continues to be relevant, serving various disciplines in the exploration of emotions. The study of emotions entered psychological discourse in the nineteenth century, specifically starting in 1808.<sup>60</sup> The psychological perspective focuses on the conscious and subconscious nature of emotions, as well as physiological reactions and facial expressions of emotions (Ekman and Davidson 1998, 22). In Poland, the development of linguistic analyses of emotions gained momentum in the 1980s. As Agnieszka Mikołajczuk notes, early linguistic analyses prioritized negative emotions, exploring their symptoms and linguistic expressions, such as anger, fear, aggression, sadness, melancholy, jealousy, and others (Mikołajczuk 2009, 7). Research in both Polish and international contexts has reflected the evolution of linguistic studies on the semantics of emotions. Two dominant approaches in this research have been structuralism and cognitivism. Structuralism posits that language, the world, and cognition are separate systems that do not influence each other. In contrast, the cognitivist approach views language as an integral part of cognitive structures, whose functioning is shaped by external contexts, particularly culture (Skowronek 2013, 11).

It should be pointed out that analyzing the linguistic representation of a specific emotion requires a multi-layered approach. This analysis encompasses not only the precise names of emotions but also idioms, metaphors, lexemes, and various syntactic features revealed in the text. These features can include a range of structures, such as the accumulation of questions, rhetorical questions, exclamatory sentences, interjections, and

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<sup>60</sup> Entry for "emotion" in the *Online Etymology Dictionary*. Available at: <https://www.etymonline.com/word/emotion> (accessed November 2021).

more. Additionally, it cannot be precluded that the nature of emotions can diverge in terms of their degree of intensity. Consequently, the intensity of an emotion mirrors its gradation, which can vary in “clarity, duration, and force” (Romanov 2004, 16). The aim of this article is to present emotions in selected excerpts from two of Dickens’s *Christmas Books*, comparing them with their target texts in retranslation. Though these books differ in plot, they both portray human emotions in various contexts, providing rich material for analysis.

## EMOTIONS IN LINGUISTICS

Emotions significantly influence translation, especially through fictional characters who share similar feelings and their interpersonal relationships. The expression of emotions in source texts and their Polish translations differs in several ways, including markedness, emotional closeness, the progression of conveyed emotions, and the conceptualization of emotions. Research indicates that the experience of emotions in a language is determined not only by the selection of specific emotionally charged words but also by grammatical structures which shape emotional expression in a distinct way. The analysis in this paper suggests that expressing emotions is not a universal but a culturally conditioned phenomenon, specific to the given culture and language.

There are two prevailing types of linguistic research: on the ground of structuralism and, more recently, cognitivism. Structural optics assume that language, the world, and cognition are three separate systems that operate independently and do not influence one another. As Stanisław Grabias states, “[l]inguists interpret emotional lingual signs through their own feelings” (Grabias 2019, 49). Structuralism also introduced the concept of lexical fields which serve “as a way to organize vocabulary conceptually” (Grabias 2019, 50). One way of organizing words within fields is the componential method. This method “arranges words from the least to the most semantically complex, such as ‘angry’, ‘nervous’, and ‘mad’”. The semantic elements that help organize the words in a field are referred to as semes, which are distinct from the analyzed material” (Grabias 2019, 50). Grabias accurately notes that emotional states can be communicated, expressed, or manifested through behaviour. He classifies the ways the

emotional states are expressed in utterances, resulting in the observation of three distinct methods:

1. Feelings are manifested in the unconscious and pointless ground. They are exteriorized in utterances through non-linguistic measures such as facial expressions; the intensity of gestures; the tone and rhythm of the voice; and extralinguistic vocal reactions such as crying, screaming, laughing. This is how we can gauge the emotional state of the person speaking.

2. Feelings are expressed indirectly through linguistic means. The evaluation of these expressions is embedded deeply within morphological and syntactic constructions, as well as in prosody and vocabulary. To analyze and interpret a specific expression, one must engage in semantic analysis.

3. Feelings are also communicated directly and explicitly by using the names of emotional states, defined predicates, words, and idiomatic expressions that convey particular emotions (Grabias 2019, 294–295).

As Krystyna Data observes, language users express their feelings not only through communicative and expressive procedures but also through naming, which involves using specific lexemes to denote emotions. This communication can occur when the subject or narrator describes their feelings and articulates their sensations using names of emotional states – “I like you”, “I am sad” – as well as through phraseologisms and idiomatic expressions. Expressing feelings is a method of externalising emotions in the present moment, here and now, influenced by context, situation, relationships, and social conditions that may limit communication. Emotions can be expressed through spontaneous conversation, as well as para-linguistic and non-linguistic representations. When it comes to lexical representations, linguistic expressive signs are utilized such as explicative constructions, which include diminutives, hypocoristics, augmentatives, positively and negatively charged formations, expressive words with implicit expressivity, figurative language, particles, and phraseological compounds. Various syntactic structures also impact the emotionality of the text. These include rhetorical questions, exclamatory statements, imperative sentences, short sentences, interjections, ellipses, and both lexical and grammatical repetitions. In this way, feelings are effectively expressed at the syntactic level (Data 2000, 245–252).

## (RE)TRANSLATION OR *SERIA* *TRANSLATORSKA*

The growing recognition of translators – evidenced by their names appearing on book covers – has shifted research from a focus on translation itself to a focus on translators. This change has fostered new connections with various other disciplines (Lehr 2022, 1304–1305). According to Nida (1969):

translating a message involves three tasks: the analysis of the meaning of the source language, including its emotive meaning, the transfer of the analyzed text from source language structures to target language structures, and the restructuring of the target language to make the text acceptable in the receptor language and to achieve the appropriate response in the reader. (Lehr 2022, 1309)

Consequently, as Eco argues, “translating is not only connected with linguistic competence, but with intertextual, psychological, and narrative competence. Similarity in meaning can only be established by interpretation, and translation is a special case of interpretation” (Eco 2001, 16–17).

Many Polish scholars are interested in the question of retranslation, a phenomenon known as *seria translatorska* in Polish (Balcerzan 1998, 17). The study of translation series can be approached from two perspectives: diachronic and synchronic. The diachronic perspective is the most common in a contrastive view, where the series develops gradually in response to changes in the language over time. As part of the historical and literary process, translation series should be analyzed and discussed within a broader context, taking into consideration the transformation of norms, styles, and literary conventions. Additionally, this diachronic approach often intersects with social studies, such as examining how different emotions are felt and expressed across cultures. By juxtaposing the past and present, we can identify what has been lost and what has been preserved over time. In contrast, the synchronic approach posits that the translation series “reveals itself simultaneously, as a package of interpretative propositions, as a set of equivalent translations” (Zarek 1991, 8).

A new translation is created for several motivations, the primary one being the evolution of the target language over time and consequently “the understanding and functionality of the

translated text as well as the expectations and cultural awareness of the readers” (Szymańska 2014, 193). Therefore, every subsequent translation is “better in some areas” (Adamowicz-Pośpiech 2013, 22) or “better suited to the needs of the contemporary readers, current norms, trends, knowledge and sensibility [...] – in this way a translation, and especially retranslation, not only moves a work to a new place but also inscribes it into a new time” (Zarek 1991, 8), which can be described as “marked by the language of its era” (Bensimon 1990, ix). John Michael Cohen asserts, “[e]very text requires a new translation in a hundred years to fit into the ever-changing standards and taste among new, completely different generations” (Cohen in Skibińska 2005, 78). Polish scholar, Maria Krysztofiak makes a valid point on the matter, noting that “[t]ranslations age faster than source texts, and require reworking. However, it is often the case that only the well-known and important works receive retranslations. The more creative the translators are with their language and culture, the slower is the aging process of a translation” (Krysztofiak 1996, 51).

The second stimulus for retranslation is the intention and changing sensibility of readers and translators (Adamowicz-Pośpiech 2013, 21) who “feel brave enough to face a particularly challenging text and take up the gauntlet left by their predecessors” (Szymańska 2014, 194) as well as “the willingness to present a unique interpretation of the original” (Skibińska 2005, 79). If the reference point for the creation of a retranslation is a previous translation, because a new translator can translate it better thanks to his different interpretation of the text (which shows that he/she is familiar with the previous versions in a translation series), then it proves the existence of two correlations: between the translation and the source text and between the various translations in a series (Adamowicz-Pośpiech 2013, 22).

The two *Christmas Books* by Dickens were selected for discussion because their translations were created at different times, over a span of more than a century. This difference is not only reflected in their release dates, but also in the various styles and trends employed by the translators to express emotions. As a result, the translations showcase how linguistic approaches and tendencies in expressing emotions have changed over the years. This provides an opportunity for a comparative analysis of translators’ decisions regarding how to convey emotionality.

## THE CHIMES: BACKGROUND

One significant factor that directly influenced and contributed to the creation of this series is history. All Polish translations of *The Chimes: A Goblin Story of Some Bells that Rang an Old Year Out and a New One In* (1844) were published in the late nineteenth and twentieth centuries.

This particular story caught my attention because it is not as popular in Poland as Charles Dickens's first *Christmas Book*, *The Christmas Carol*. This classic has been translated into Polish numerous times, with the first translation appearing anonymously in 1879. To date, more than 80 editions and translations of *The Christmas Carol* have been published. The second *Christmas Book*, titled *The Chimes* in Polish, was first published as *Dzwony cudowne* [Miraculous Chimes] in Warsaw in 1846 by Józef Tomaszewski's printing house. In 1923, a contrasting version titled *Dzwony upiorne* [Ghost Chimes] was published by A. S. Krzyżanowski in Krakow. However, the translators of both renditions remain anonymous. There have been three subsequent editions of this work. The first, in 1946, 23 years later, was a version by Maria Kreczowska titled *Dzwony* [The Chimes]. This was the first version to have an identifiable translator. Subsequently, in 1958, *Dzwony* was published by Czytelnik Publishing House. Finally, in 1989, *Dzwony, które dzwonią gdy odchodzi stary rok i nadchodzi nowy: opowieść o duszkach* [The Chimes That Ring When the Old Year Goes and the New One Comes: A Tale of Ghosts] was released. Both texts were translated by Krystyna Tarnowska. It can be indicated that 2015 was a momentous year for *The Chimes* as Zysk and S-ka Publishing House released the most recent interpretation, *Sygnaturki. Opowieść o duszkach, za sprawą których jedne dzwony wyganiają stary rok, a inne przyzywają nowy* [A Spire. A Story about Ghosts, Thanks to Which Some Bells Chase Away the Old Year, and Others Summon the New] by Jerzy Łoziński. The analysis is based on the translations listed below, except for the two translations by Krystyna Tarnowska; I chose the one from 1989. I marked the book's title as "CH" with the page number of the Wordsworth edition used as a reference in parentheses in the analysis below. The translators' initials are included in tables throughout the analysis. In the case of anonymous translations, instead of initials, I use "Anon. 1" and "Anon. 2".



Table 1. Translations of *The Chimes* into Polish

1846	<i>Dzwony cudowne</i> [Miraculous Chimes]	Anonymous
1923	<i>Dzwony upiorne</i> [Ghost Chimes]	Anonymous
1946	<i>Dzwony</i> [The Chimes]	Maria Kreczowska
1958	<i>Dzwony</i> [The Chimes]	Krystyna Tarnowska
1989	<i>Dzwony, które dzwonią gdy odchodzi stary rok i nadchodzi nowy: opowieść o duszkach</i> [The Chimes That Ring When the Old Year Goes and the New One Comes: A Tale of Ghosts]	Krystyna Tarnowska
2015	<i>Sygnaturki. Opowieść o duszkach, za sprawą których jedne dzwony wyganiają stary rok, a inne przyzywają nowy</i> [A Spire. A Story about Ghosts, Thanks to Which Some Bells Chase Away the Old Year, and Others Summon the New]	Jerzy Łoziński

The analysis of the titles may reveal that they evoke different feelings in readers, as one lexeme may steer and capture recipients' attention and either encourage or discourage them from reading the book.

*The Chimes* is a short *Christmas Book* written by Charles Dickens in 1844. The story follows the life of Toby Veck, a poor messenger who works in London. He is a hardworking man who struggles to make ends meet and support his daughter, Meg. One New Year's Eve, Toby hears the chimes of a nearby church and is overwhelmed with despair. He begins to contemplate the purpose of his life and wonders if he can provide a better life for his daughter. As he falls asleep, some spirits take him on a journey through time and space. Throughout this journey, Toby learns the true value of his life and the importance of hope. *The Chimes* is a powerful story that explores themes of poverty, social inequality, and the resilience of the human spirit.

In his writing, Charles Dickens delves into the inner experiences of his characters using linguistic devices that convey emotions – elements that communicate feelings through language.

His fascination with the emotions of his characters is evident. The fundamental emotions they experience are portrayed convincingly throughout the narrative, demonstrating the author's ability to capture their feelings directly. One can discover and analyze various devices related to emotions. Particular attention is given to the choices made by translators in terms of emotionality and expressiveness. The question of whether these translations are faithful representations or interpretations remains a topic of discussion.

## AN ANALYSIS OF LINGUISTIC REPRESENTATIONS

CH (98) "Trotty **had a father's heart** within him, which had somehow got into his breast in spite of this decree. [...]"

Table 2. Example 1

Anon. 1, 46	Lecz w piersiach Tobiego <b>biło ojcowskie serce</b> i tajemnie oburzało się przeciwko takiemu wyrokowi; [...]
Anon. 2, 36	Trotty miał jednak w swej piersi <b>serce ojcowskie</b> , które mimo tej predystynacji jakimś sposobem tam się zabłąkało; [...]
MK, 27	Trotty miał jednak w swej piersi <b>serce ojcowskie</b> , które mimo tej predystynacji w jakiś sposób tam się zabłąkało; [...]
KT, 32	Toby miał <b>serce wypełnione miłością ojcowską</b> ; żywo biło mu ono w piersi mimo powyżej wygłoszonego sądu. [...]
JŁ, 303	Miał jednak w sobie <b>tylę ojcowskiego serca</b> , że nie dało się ono uciszyć owym bezwzględny wyrokiem [...]

In the first version, the father's heart "beats" within Tobi's chest. This seems to be similar to the original, even though it includes the phrase "beating heart", which signifies the experience of strong emotions. Additionally, the plural form of the noun "breast" is used. The second anonymous translator and Kreczowska slightly alter the meaning of the original. They use a metaphor in this fragment, employing the verb "to have" along with a conjunction "however". This choice seems intended to

persuade readers of this fact. Tarnowska employs a metaphor, suggesting that the heart is a container for emotions. She uses the name of emotion – “love” to emphasize its boundless nature, which encompasses Trotty’s care for and attachment to his daughter. She also uses amplification: “it was beating vividly in his chest”. In contrast, Łoziński incorporates the term “heart” with the adjective “paternal”. However, unlike Tarnowska, he does not refer to any emotion, making his interpretation quite similar to Kreczowska’s, which also refers to a “paternal heart”. All translators aim to convey the emotional impact and recreate the same image of expression of this emotion in readers’ minds.

Idiomatic phrases that include body parts, known as “idiomatic somatic phrases”, are a valuable element of the contemporary Polish language. For instance, the phrase “to have a cold heart” carries a negative connotation, whereas a warm heart is associated with positive emotions. A heart is often described as broken, cold, or icy, indicating that sadness, a basic human emotion, tends to have a detrimental impact on the heart. Many emotions are verbalized using this lexeme. The following example further supports this idea:

2) CH (96) “[...] which perhaps accounted for his having also the appearance of being rather **cold about the heart.**”

Table 3. Example 2

Anon. 1, 41	[...] i dla tego, zapewne, <b>serce pozostawało zimnem.</b>
Anon. 2, 31	[...] co może było powodem, że zdawał się <b>mieć serce dość zimne.</b>
MK, 23	[...] co może być powodem, że zdawało się, iż ma <b>serce dość zimne.</b>
KT, 29	[...] przez co (być może) sprawiał wrażenie człowieka <b>o zimnym nieco sercu.</b>
JŁ, 298	[...] co może odpowiedzialne było za ogólne wrażenie, iż <b>serce miał raczej lodowate.</b>

In the original, Dickens uses the phrase “cold about the heart”. The first version translates this as “the heart remained cold”. The second anonymous translator and Kreczowska rephrase it as “he had a rather cold heart”, while Tarnowska refers to “a person with a somewhat cold heart”. This suggests that the character is not entirely devoid of emotion but may simply be hiding his true

feelings, or implies that he is not a person with completely bad intentions. In contrast, Łoziński opts for an equivalent that strongly conveys negative feelings: “an icy heart”. It is important to note that this translation enhances the negative emotional tone of the passage. To summarize, all translations connect the “heart” to the emotional dispositions of the character rather than to the emotions they experience.

In another excerpt, the door to Meg’s room suddenly opens and Lilian stands in the doorway. She kneels in front of Meg and cuddles up to her. Meg confesses her love for Lilian, using the phrase “child of my heart” and the verb “to love”, indicating that her feelings are expressed and named directly. In language, feeling is conceptualized by lexical background and exclamation marks:

3) CH (137) “Sweet Lilian! Darling Lilian! **Child of my heart** – no mother’s **love** can be more tender – lay your head upon my breast!”

Table 4. Example 3

Anon. 1, 156	Kochana Liljano! droga Liljano! <b>Dziecię mego serca!</b> – Miłość matki nie może być tklivszą – złóż głowę na mojej piersi!”
Anon. 2, 126	Lilly droga, Lilly ukochana, <b>moje dziecko jedyne!</b> Własna matka nie mogłaby cię <b>kochać</b> goręcej! Złóż głowę na mej piersi.
MK, 91	Droga Lilly, Lilly ukochana, <b>moje dziecko jedyne!</b> Własna matka nie mogłaby cię <b>kochać</b> goręcej! Złóż głowę na mej piersi.
KT, 101	Lilian! Lilian ukochana! <b>Dziecię mojego serca...</b> nawet <b>miłość</b> matczyzna nie może być czulsza od mojej <b>miłości</b> . Wstań, Lilian, połóż głowę na moim ramieniu!
JŁ, 373	Najmilsza Lilian! Moja droga Lilian! <b>Dziecino mego serca</b> – żadna matczyzna <b>miłość</b> nie może być czulsza – połóż mi tu głowę na piersi!

Translators often use repetitions and exclamation marks to convey the tenderness of this passage. In the first target version, “child of my heart” is translated literally, using the old Polish equivalent “dziecię” for “child”, along with exclamations. However, the second anonymous translator and Kreczowska reinterpret this phrase as “my only child”, substituting “heart” with

“jedyne” [only] and thus omitting the emotional connotation associated with the word “serce” [heart]. Additionally, they employ the technique of transposition, moving the emotional emphasis of the exclamation mark to the end of the sentence: “moje dziecko jedyne!” [My child only!] (Anon. 2). With Tarnowska’s translation, we encounter the phrase “dziecię mojego serca” [my heart’s child], which is followed by an interruption (ellipsis). Meg intends to express her positive feelings but she cuts herself off, possibly because the sentiment felt too intense, or perhaps due to her overwhelming internal emotions. The climax of feelings makes it difficult for her to articulate her thoughts clearly.

In Łoziński’s version, “Child of my heart” is translated as “Dziecino mego serca”, maintaining the hyphen found in the original. This stylistic choice reflects a similar approach to that of the original text, made possible by the use of archaisms and structures that are no longer in common use. In contrast, Tarnowska’s version simplifies the adjective “sweet”, but adds emotional depth through substitution. One example is the phrase with the lexeme “love”: “od mojej miłości” [from my love] and “Wstań [rise], Lilian”, which is absent in the original. She is faithful with her use of the exclamation mark, and for emotional expression she opts for an ellipsis instead of the hyphen present in the original.

The quoted piece of text includes semantic connotations that illustrate the warmth of feelings in Polish culture. This is evident in the expressive derivatives of names in translations. For instance, in Polish, the name “Lilian” can take several different derivatives that imply various relationships and emotional attitudes towards the addressee: “Liljano, Lilly, Lilian”. Among these, the diminutive “Lilly” carries the most sensitive and emotional tone, emphasizing an intimate relationship between the protagonists involved.

Another passage presents an emotional state described as being “out of temper”, which is translated into various names of emotions in Polish.

4) CH (99) “Alderman Cute! Never **out of temper** with them!”

Table 5. Example 4

Anon. 1, 48	Co za wyborny człowiek alderman Kjut! <b>Nigdy nie gniewa się</b> rozmawiając z pospólstwem!
Anon. 2, 37	ten alderman Cute! Zawsze <b>w dobrym humorze!</b>
MK, 28	ów alderman Cute! Zawsze <b>w dobrym humorze!</b>
KT, 33	Ach, ten rajca Cute! [...] Nigdy nie okazywał im <b>gniewu.</b>
JŁ, 304	ten sędzia Cute! Nigdy nie traci do nich <b>cierpliwości!</b>

Alongside dictionary equivalents, various equivalents can convey the original meaning while altering the intensity scale. The second anonymous translator and Kreczowska utilize the phrase “zawsze w dobrym humorze” [always in a good mood] to give a positive portrayal of the character. Conversely, the first anonymous translator and Tarnowska clearly employ the modulation technique with the phrase “nigdy nie” [never no] and the name of emotion “gniew” [anger] to translate the adjectival phrase “out of temper”.

Anger is defined as “a violent reaction to an unpleasant external stimulus, manifested through excitement, dissatisfaction, indignation, agitation, rage, or irritation”<sup>61</sup>; “a sharp and intense feeling of dissatisfaction often accompanied by aggression”<sup>62</sup>. Thus, the translation modifies the meaning of the primary text’s words, using a highly expressive synonymous phrase.

Only Tarnowska omits the exclamation mark at the end of the sentence. It is also worth noticing that the pronoun “co za” [what a] appears in the first target version. All other translators introduce demonstrative pronouns, such as “ten”, “ów”, or the exclamation “Ach”, which create nominative equivalents. For instance, we see phrases like “ten alderman Cute!” (Anon. 2), “ów alderman Cute!” (MK), “Ach, ten rajca Cute!” (KT), and “ten sędzia Cute!” (JŁ), all accompanied by exclamatory intonation. In contrast, Łoziński’s version presents a different perspective. While the translator also uses the demonstrative pronoun “ten” [this] alongside the exclamation, he introduces an intriguing equivalent for “out of temper”, which is “nie tracić cierpliwości” [not losing patience].

<sup>61</sup> entry: *gniew* [anger], in: Doroszewski, W. (ed.). *Słownik języka polskiego*. Available at: <<https://doroszewski.pwn.pl/haslo/gniew/>> (accessed June 2023).

<sup>62</sup> Entry for “*gniew*” [anger], in: Bańko, M. (ed.) (2000). *Inny słownik języka polskiego*. Warszawa, 460.

Among these translations, Tarnowska's version appears to be the strongest. The translator expresses a strong emotion with the exclamation "Ach!" and uses the emphatic negative adverb "nigdy nie" [never no] in connection with a name of the emotion "okazywał gniewu" [showing anger]. This indicates that the character indeed exhibits anger and displays other related symptoms. In contrast, other translations present a lighter load of emotions. The first anonymous translator employs the phrase "nigdy nie gniewa się rozmawiając z pospólstwem" [never gets angry when talking to commoners], while the other translators tend to convey a more positive tone with expressions like "w dobrym humorze" [always in a good mood] and "tracić cierpliwość" [lose patience], which clearly does not convey the same sense of anger.

This article also addresses the issue of phraseological units, which play a significant role in expressing emotions. As stated in the introduction, these units often include words associated with bodily organs or fluids such as the liver, the heart, blood, and so on.

The fragment below relates to a situation in which Alderman Cute summons Meg and offers her "advice". Cute tries to discourage both her and Richard from considering marriage. Richard is visibly annoyed by this interaction, and Toby witnesses the entire event. One of the target versions employs the lexeme "gniew" [anger]. In Polish, the linguistic depiction of anger is often conveyed through phraseology. Mikołajczuk explains that anger disrupts the functioning of various organs in the human body, which is why many phraseological expressions related to anger include body parts, particularly those on the face (e.g., "zmarszczyć czoło" [to frown]), as well as internal organs and fluids (e.g., "mieć coś na wątrobie" [to have something on one's liver]), and other physiological symptoms (Mikołajczuk 1996, 135). The predicative noun "gniew" connects with verbs such as "wrzeć" [boil], "wybuchnąć" [explode], and "wzbierać" [well], etc., often realized as analytical verb–nominal constructions.

5) CH (100) "The young **blood** of her lover had been **mounting**, wrathfully, within the last few minutes [...]."

Table 6. Example 5

Anon. 1, 51	Już od kilku chwil <b>młoda krew Ryczarda wrzała w jego sercu</b> [...].
Anon. 2, 40	Młodemu jej wielbicielowi <b>gorąca krew uderzyła do głowy</b> w ciągu ostatnich pięciu minut [...].
MK, 30	Młodemu jej wielbicielowi <b>gorąca krew biła do głowy</b> w ciągu ostatnich pięciu minut [...].
KT, 35	Od kilku minut <b>gniew</b> wzbierał w młodym wielbicielu dziewczyny [...].
JŁ, 306	Młoda <b>krew od kilku już minut gotowała</b> się w jej ukochanym [...].

The phrase “krew wrzała w sercu” [blood boiled in the heart] is a semantic transformation from the original in the first translation (Anon. 1). In Polish, emotions are often expressed using the term “serce” [heart], making the fragment more accessible to a secondary audience. The second anonymous translator (Anon. 2) and Kreczowska effectively convey the emotion by referring to it through its physical symptom – blood. In their versions, the conceptualisation is “anger as hot liquid in a container”, using the idiomatic expression “gorąca krew uderzyła do głowy” [hot blood rushed to the head], with Kreczowska substituting the verb “mount” with “bić” [beat]. Tarnowska’s translation lacks symmetry in portraying emotions through blood, stating instead, “gniew wzbierał” [anger was rising], where she directly names the emotion. On the other hand, Łoziński employs an idiom that refers to blood, “krew się zagotowała” [blood boiled], signalling a strong emotion.

The discussed translations differ in how they render the anthroponym in translation. The name Meg in the first translation is replaced with “narzeczona” [fiancée], diverging from the original. In the fragments by the second anonymous translator and Kreczowska, emotional nuance is enhanced by using the diminutive form of the Polish equivalent of the name “Małgosia”. In contrast, Tarnowska and Łoziński retain the unchanged form “Meg”, indicating they chose the foreignization strategy.

Translators realize emotionality in different ways. The first anonymous translator employed a domestication strategy in their choices, using Polish versions of names (such as “Ryczard”), altering sentence lengths, and amplifying certain words. Regarding the emotional layer of the text, this translator sometimes reduces



the emotional intensity of specific passages or characters by closely adhering to the original text. They may select equivalents that are neither the closest nor the most distant in the semantic field of a given lexeme. These choices evoke friendly feelings in the reader, but result in a poorer version of the text. Consequently, this leads to a different portrayal of the scene. The second anonymous translator's versions and Kreczowska's translations are almost identical, hence we may suggest these were produced by the same author. These texts name emotions indirectly or use reactions that signify feelings. The translator aims to be faithful to the original, but at times she compromises the translator's richness and impoverishes her translation by using rhetorical questions or exclamations, which diminish the emotional tone. She selects equivalents that closely align with the content of the original text and uses appropriate semantic units related to the original language. However, there are instances where the equivalents differ in grammatical structure and imagery, leading to reductions, the introduction of elliptical constructions, and pauses. Overall, it can be argued that Kreczowska's translation reflects a similar emotional charge in the target language to that found in the source material, although her version tends to be less emotionally charged. Occasionally, she employs diminutive forms or hypocoristics (e.g., "my heart") and includes a higher density of negative lexemes that dramatize the scene. Still, the translator typically opts for more neutral equivalents of emotional lexemes. In conclusion, Kreczowska's version is characterized by emotional restraint. Compared to other translations, it exhibits a shallower emotional depth and a reduction in the expressive-emotional shades of the analyzed passages.

Another translation by Krystyna Tarnowska marks a breakthrough and significant advancement in the linguistic expression of emotionality. Her target version emphasizes the changes that have taken place in the translation series and illustrates how the approach to these translations has evolved.

Tarnowska's example demonstrates that language is often over-structured, featuring semantic transformations and amplification. In her translations, she employs vocabulary that carries strong emotional weight, as well as a variety of diminutives and hypocoristics. Phraseological units and diminutives constitute the largest groups of lexical emotional expressions. There is a significant accumulation of words associated with feelings, including diminutive forms, strong variations of verbs, and emotionally charged adjectives. The choices made by translators

can alter the perceived emotional intensity of passages through techniques such as transposition and modulation. Emotions are also expressed at the syntactic level with heightened expressivity conveyed through repetitions and frequent exclamations. The translator senses the emotional depth of a scene and expressions and, in response, selects equivalents that carry a stronger emotional charge.

In Jerzy Łoziński's translation, he demonstrates inconsistency in his choice of techniques, although he certainly exoticizes anthroponyms. The examples reveal a range of forms that are sometimes more intense than the original text. His version is marked by the use of amplification, phraseological units, and strong variants within or near the semantic field. To convey emotional tone, he employs emotionally triggered lexemes and contemporary colloquialisms. Additionally, he varies the register, at times intensifying it and at other times softening it. Beyond employing modern forms of translation, Łoziński also incorporates archaic stylization which reflects the expressive function characteristic of work. The stylistic archaisms he introduces alter the register, making it inconsistent with the original. Often, he abandons fidelity to the source text in favour of achieving an emotional charge. He creates an expressive effect through the accumulation of exclamation marks, although his focus is more on functional equivalence than on strict syntactic adherence. When it comes to conveying the emotional layer of a text, the area the translator navigates is multifaceted.

## *THE CRICKET ON THE HEARTH:* BACKGROUND

This text contains selected fragments from Charles Dickens's third *Christmas Book*, *The Cricket on the Hearth*, in a series of translations from English into Polish, specifically: Antoni Mazanowski's translation from 1914, Maria Kreczowska's translations from 1923 and 1946, two translations by Maria Feldmanowa-Kreczowska from 1954, with the second being the abridged edition, Krystyna Tarnowska's translation from 1988, and Jerzy Łoziński's translation from 2015.

Table 7. Translations of *The Cricket on the Hearth* into Polish

1914	<i>Świerszcz za kominem</i> [The Cricket behind the Hearth]	Antoni Mazanowski
1923	<i>Świerszcz u ogniska</i> [The Cricket by the Fire]	Maria Kreczowska
1946	<i>Świerszcz za kominem</i> [The Cricket Behind the Hearth]	Maria Kreczowska
1954	<i>Świerszcz za kominem</i> [The Cricket Behind the Hearth]	Maria Feldmanowa- Kreczowska
1954	<i>Świerszcz za kominem</i> [The Cricket Behind the Hearth] abridged version	Maria Feldmanowa- Kreczowska
1988	<i>Świerszcz za kominem. Bajka o domowym ognisku</i> [The Cricket Behind the Hearth. A Tale of the Domestic Hearth]	Krystyna Tarnowska
2015	<i>Opowieści wigilijne. Świerszcz za kominem. Baśniowa opowieść o domowym ognisku</i> [Christmas Eve Tales. The Cricket behind the Hearth. A Fairy Tale of the Domestic Hearth]	Jerzy Łoziński

*The Cricket on the Hearth* is a story that explores the lives of ordinary people, focusing on marriages and relationships. It is a warm, harmonious, and charming Christmas tale. Dickens creates three couples as the main characters: John and Mary (Dot) Peerybingle; future husband Tackleton and his would-be wife May Fielding; and a father and his blind daughter, Caleb and Bertha Plummer. Caleb tries to make his blind daughter Bertha happy by creating a false image of their reality. They both work for Tackleton, who exploits them. Charles Dickens skilfully develops his characters, notably the toy merchant Tackleton, who despises children.

Seven translations have been analyzed below. The book title is marked as “CR” followed by a page number and the initials of the translators. An abridged version of one book is marked with an asterisk (\*). From *The Cricket*, a fragment containing the lexeme “heart” was selected.

## AN ANALYSIS OF LINGUISTIC REPRESENTATIONS OF EMOTIONS

6) CR (182) “[...] when his **heart** was **heaviest**, forgotten the light tread that was to render her so cheerful and courageous! [...] having confused himself about himself and everything around him, for the **love** of his Blind Daughter.”

Table 8. Example 6

AM, 50	[...] i żeby nie wiedzieć jak <b>ciężko mu było na duszy</b> , ojciec nie zapomniał <u>o lekkim chodzie</u> , który miał podnieść odwagę jego córki. [...] mówił nieprawdę o sobie i o całym otoczeniu z <b>miłości</b> ku swemu ślepemu dziecku.
MK, 62–63	I chociażby mu <b>na sercu było niewiadomo jak ciężko</b> , dla niej zmuszał się zawsze do <u>ruchów lekkich</u> , swobodnych, <b>radujących jej serce</b> . [...] z <b>miłości</b> dla ślepej swej córki, przeinaczał siebie i wszystko w około.
MK2, 46	I chociażby mu <b>na sercu było niewiadomo jak ciężko</b> , dla niej <u>zmuszał się</u> zawsze do <u>ruchów lekkich</u> , swobodnych, <b>radujących jej serce</b> . [...] z <b>miłości</b> dla swej ślepej córki przeinaczał siebie i wszystko dokoła.
MFK, 48	Nigdy, nawet w momencie <b>największego przygnębienia</b> , <u>nie zapomniał</u> o tym <u>lekkim kroku</u> , który tak ją radował i dodawał otuchy. [...] z <b>miłości</b> dla niewidomej córki przeinaczał on siebie i wszystko dokoła.
MFK*, 67	Nigdy, nawet w momencie <b>największego przygnębienia</b> , nie zapomniał o tym <u>lekkim kroku</u> , który ją tak radował i tak jej dodawał otuchy. [...] z <b>miłości</b> dla niewidomej córki przeinaczał on siebie i wszystko dokoła.

KT, 56	Nigdy też, nawet gdy przytłaczały go <b>najcięższe troski</b> , nie zapomniał o tym <u>niefrasobliwym chodzie</u> , dzięki któremu ona mogła iść przez życie z taką odwagą i pogodą ducha. [...] z <b>miłości</b> do córki pogmatwał umyślnie swoje pojęcie o sobie samym i o wszystkim, co go otaczało.
JŁ, 58	Nigdy też, chociażby było mu nie wiem jak <b>ciężko na sercu</b> , <u>nie zapomniał iść w sposób, który jej wyda się lekki i radosny</u> . [...] z <b>miłości</b> do niewidomej córki bez przerwy zmyślał na swój temat i na temat otaczających go rzeczy.

After examining the translators' choices in the example above, it is clear that in Kreczowska's first two versions the "heart" is depicted as bearing a heavy weight. However, in her later versions, she softens this imagery, reducing it to a sense of deep dejection. Instead of "heaviest" she uses the phrase "największe przygnębienie" [a great depression], distancing her interpretation from the original. Mazanowski opts for the phrase "it was hard on his soul", which deviates from the original, as he replaces "heart" with "dusza" [soul]. Similarly, Tarnowska's target version employs "the hardest worries", omitting the phraseological unit with the word "serce" [heart]. In contrast, Łoziński remains closest to the original by rendering it as "heavy on the heart". However, his emotional tone is lighter than in other translations. "Love" which appears in the original is translated in all versions as Polish equivalent "miłość".

For Bertha, a blind person, other senses take over the role of sight. In the hierarchy of the senses, after sight, hearing comes second. Bertha experiences and learns about the world in this way, which is why translating the character's gait is also important. Firstly, Bertha's father is a hardworking and busy man, so even in the way he walks he hides his tiredness and depression. It can be said that Mazanowski is closest to Dickens's version, while the first two versions by Kreczowska generally focus on movements, thus giving a different image of the character, depriving it of some sensuality in the context of corporeality, strengthening this image with the verb to force oneself, i.e., by doing something. In two subsequent translations, Feldmanowa-Kreczowska modifies this expression. The change occurs in the syntax, as the translator inserts "did not forget" and then refers to the walk, softening this version. Tarnowska's choice of "ungainly gait" sounds stiff, yet it

reflects a certain image embedded in the language portraying a person who is not prone to worrying or dwelling upon problems. In Łozinski's translation, it reads naturally: "he didn't forget to walk in a way she recognizes as light and cheerful". Here, the idea of forgetting implies a lack of intention and a desire to deceive, whereas suggesting a direct manner evokes mystification and untruth. This example demonstrates that interpreters are not consistent in their assessment of emotional tone, which is expressed in various ways.

Below you can observe the symbolic, metaphorical antithesis of light and darkness as blind Bertha talks to her father:

7) CR [185] **"Father**, I am **lonely** in the dark. I want my eyes: my patient, willing eyes.' [...] 'They are more yours than mine, Bertha, any hour in the four and twenty. What shall your eyes do for you, **dear?**'"

Table 9. Example 7

AM, 53	<b>Znudziłam</b> się w ciemności, <b>ojczulku</b> . Potrzebne są mi oczy, moje <u>cierpliwe, usługne</u> oczy. [...] Więcej twoje niż moje Berto, w każdej chwili, przez całą dobę. Ale cóż mają zrobić dla ciebie twoje oczy, <b>droga moja?</b>
MK, 71	<b>Ojczy</b> , jestem <b>sama</b> w ciemnościach. Potrzeba mi teraz moich oczu, zawsze spieszących mi na pomoc. - [...] Więcej one są twoje, niż moje, dziecko, gotowe ci służyć każdej chwili. Co oczy twe mają dla ciebie uczynić, <b>kochanie?</b>
MK 2, 51–52	<b>Ojczy</b> , jestem <b>sama</b> w ciemnościach. Potrzeba mi teraz moich oczu, zawsze spieszących mi na pomoc. - [...] Więcej są one twoje, niż moje, gotowe ci służyć każdej chwili. Co oczy twe mają dla ciebie uczynić, <b>kochanie?</b>
MFK, 53	<b>Ojczy</b> , jestem <b>sama</b> w ciemnościach. Potrzeba mi teraz moich oczu, cierpliwych i życzliwych oczu. [...] Więcej są one twoje niż moje; gotowe ci służyć każdej chwili. Co oczy twe mają dla ciebie uczynić, <b>kochanie?</b>
MFK*, 75	<b>Ojczy</b> , jestem <b>sama</b> w ciemnościach. Potrzeba mi teraz moich oczu, cierpliwych i życzliwych oczu. [...] Więcej są one twoje niż moje; gotowe

	ci służyć każdej chwili. Co oczy twe mają dla ciebie uczynić, <b>kochanie</b> ?
KT, 62	<b>Ojczulku</b> , tak mi jakoś <b>smutno w ciemnościach</b> . Zateśniłam za moimi oczami, za moimi ciepłymi, dobrymi oczami. [...] Bardziej twoje, Berto niżli moje, w każdej godzinie dnia czy nocy. Czego żądasz od swoich oczu, <b>dziecino</b> ?
JŁ, 63	<b>Ojczy</b> , tak mi <b>smutno w ciemności</b> . Proszę o moje oczy ciepłe i zawsze gotowe. [...] - Masz rację, zawsze w pogotowiu. Bardziej twoje niż moje, Bertho, dwadzieścia cztery godziny na dobę. Co mają dla ciebie zrobić, <b>kochanie</b> ?

Grammatically, this fragment should not pose challenges for translators. However, when considering context and emotiveness, we can appreciate the effectiveness of translators in conveying Bertha's mental state. In this instance, it is obvious that a translator's technique cannot rely solely on finding dictionary equivalents, as these may not adequately express emotionality. "An attitude of empathy is expected so that emotions, such as excitement, disgust are credible and moving in translation" (Tokarz 2015, 385). Translators should not follow the original blindly. They must recognize that the English language is limited in terms of certain techniques for expressing emotions, such as diminutives, which may not exist. As a result, they need to find alternative ways to express emotions, depending "on the norms of intimacy accepted in the target culture" (Tokarz 2015, 388).

The two lexemes "lonely" and "dark" are closely related to themes of loneliness, ignorance, and confusion. The situation described in the original revolves around loneliness. However, the translators use metonymy to represent loneliness as the emotion of sadness, thereby modeling a different image and highlighting an additional aspect of the situation and the heroine. The term "dark" is associated with people, things that are dark, gloomy, mysterious, seedy, and English idioms involving "dark" often relate to mystery and ignorance. Additionally, "dark" can emphasize feelings of loneliness and longing for someone (Budrewicz 2015, 18). The euphemism "I am lonely in the dark" conveys feelings of helplessness, hopelessness, and isolation. The word "lonely" has been translated as "I'm bored", "I'm alone", or "I'm sad" in the dark. In this case, Mazanowski replaces "lonely" with "boredom", which deviates from the original meaning. This alteration gives the

impression that Bertha is a “vain doll who does nothing” (Budrewicz 2015, 18), portraying her as a puppet without purpose, which leads to feelings of discomfort and a lack of engagement for the reader.

The use of this substitution technique allows the translator to reduce the emotional intensity of the original text. Mazanowski later selects archaic (serving) synonyms quite precisely, aligning with the original meaning. On the other hand, the translation of the phrase “dear” as “droga moja” [dear mine] results in the reduction of emotionality of this fragment. Kreczowska’s emotional portrayal of Bertha’s feelings is relatively weak. The reader of her translation will certainly experience different emotions towards Bertha than one reading Tarnowska’s version, which again tends to employ diminutives like “ojczulku” [father], “dziecino” [baby]. In subsequent translations, Feldmanowa-Kreczowska opts for a different solution by omitting the metaphor of eyes rushing to help and instead keeps the adjectives describing Bertha’s eyes: “patient” and “kind”. Tarnowska depicts a scene where Bertha reveals two emotions: sadness and longing. She uses Polish equivalents that aim to interpret Bertha’s mental state. However, these choices are ineffective because they directly name what was meant to be subtly conveyed. In contrast, Łoziński directly names the emotion: “I am so sad in the dark”. Bertha’s request for her father’s eyes carries the weight of a child’s heartfelt message. This allows readers to vividly imagine the blind girl’s face and empathize with her emotional state. Overall, the translations by Tarnowska and Łoziński are the most effective in capturing the emotionally charged situation and conveying the depth of human drama.

In the following situation, Bertha, who is in love with Tackleton, discovers that he intends to marry a younger woman named May Fielding. She asks her father to tell her more about Tackleton’s future wife. Her father responds with affection and gratitude for May, but Bertha expresses her emotions through nonverbal cues. She hugs her father, seeks comfort in his arms, cries, and wears a sad expression which highlights her feelings of sadness and regret.

8) CR [187] “I **love** her, father; I can love her from my soul!” exclaimed the Blind Girl. And saying so, **she laid her poor blind face on Caleb’s shoulder**, and so **wept and wept**, that he was almost sorry to have brought that **tearful happiness** upon her.”



Table 10. Example 8

AM, 56	Kocham ją ojcie; mogę ją <b>kochać z całej duszy!</b> – zawołała ślepa dziewczynka. Przy tych słowach przyłgnęła swą żalną bez światła twarzyczkę do ramienia ojca i płakała, płakała bez końca tak, że Kaleb prawie zasmucił się, że dał jej to bolesne szczęście.
MK, 74–75	Ojcie, ja ją kocham; mogę ją <b>kochać całą duszą!</b> zawołała ślepa dziewczyna. Przy tych słowach położyła swą biedną ślepą twarz na ramieniu ojca i płakała tak rzewnie, że go niemal bolało, iż jej zgotował to bolesne szczęście.
MK 2, 54	Ojcie, ja ją kocham; mogę ją <b>kochać całą duszą!</b> – zawołała ślepa dziewczyna. Przy tych słowach położyła swą biedną, ślepą twarz na ramieniu ojca i rozplakała się rzewnie, że go niemal bolało, iż jej zgotował to bolesne szczęście.
MFK, 55	Ojcie, ja ją kocham; mogę ją <b>kochać całą duszą!</b> – zawołała ślepa dziewczyna. Przy tych słowach położyła swą biedną twarzyczkę o niewidzących oczach na ramieniu ojca i rozplakała się tak rzewnie, że go niemal bolało, iż jej zgotował to budzące łzy szczęście.
MFK*, 78	Ojcie, ja ją kocham; mogę ją <b>kochać całą duszą!</b> – zawołała ślepa dziewczyna. Przy tych słowach położyła swą biedną twarzyczkę o niewidzących oczach na ramieniu ojca i rozplakała się tak rzewnie, że go niemal bolało, iż zgotował jej to budzące łzy szczęście.
KT, 65	Kocham ją, <b>ojczulku</b> . Gotowam ją <b>kochać z całego serca</b> – rzekła niewidoma dziewczyna i przytuliwszy biedną twarzyczkę do ramienia ojca, tak płakała, tak płakała, iż ów ją żałować, że stał się sprawcą radości zaprawionej obficie łzami.
JŁ, 65	Kocham ją, <b>tato</b> , kocham, z <b>największej głębi mego serca</b> – wykrzyknęła <b>kaleka</b> , po czym złożyła swą biedną twarz na ramieniu ojca i tak się rozplakała, iż stało mu się niemal szkoda, że przyprawił ją o takie rozszlochane szczęście.

Mazanowski translates “blind face” into “a face without light” to express a face devoid of light. He also uses the diminutive form of the lexeme “face”, reminding us that we are referring to a little girl and evoking feelings of empathy in the reader. Furthermore, we see an exchange of “heart” to “soul” in the narrative. When Mazanowski discusses love, he speaks of “loving with all one's soul”, incorporating a sense of location that resonates with our experiences throughout life. The phrase “to love with all one's heart” is particularly well-chosen by Tarnowska, as it conveys deep, sincere, and warm emotions, with the heart symbolizing love and human feelings. The translator's technique is again evident through the use of diminutives like “ojczulku” [father]. At the level of syntax, Tarnowska does not include any exclamations that would further emphasize the text. However, an exclamation does appear in the story, in a manner similar to the versions by Mazanowski and Kreczowska. In this instance, Caleb persuades and explains to the girl that everyone loves her because she is good and lovely.

This example illustrates how Dickens uses adjectives – such as cheerful, happy, good, loved, mindful, kind, perplexed, poor – as well as exclamations, to develop character and evoke emotion.

9) CR [196] “But think how cheerful and how happy you have been, Bertha! How good, and how much loved, by many people.’ **That strikes me to the heart**, dear father! [...]’ Caleb was very much perplexed to understand her. ‘To be – to be blind, Bertha, my poor dear,’ he faltered, ‘is a great affliction [...]’.”

Table 11. Example 9

AM, 72	Pomyśl, jak byłaś wesołą i szczęśliwą, Berto, jak dobrą i kochaną przez wielu. – To <b>rani mi serce</b> , ojczy drogi. [...] – Być... być ślepą, Berto, moje drogie biedactwo – wyszeptał – wielkie to nieszczęście.
MK, 97–98	Ależ <b>dziecko</b> , pomyśl, jak dotąd byłaś wesołą i szczęśliwą! Jak cię ludzie kochali, że jesteś tak dobra i miła! – <b>Ojczy drogi, to mnie właśnie tak boli!</b> [...] Ku wielkiemu utrapieniu Kaleb nie rozumiał, co jej właściwie dolega. – Tak, moje drogie, biedne dziecko – mamrotał. Takie kalectwo jest wielkim nieszczęściem, ale [...].

MK 2, 70	Ależ <b>dziecko</b> , pomyśl, jaka byłaś dotąd wesola i szczęśliwa! Jak cię ludzie kochali, że jesteś tak dobra i miła! – <b>Ojcie</b> drogi, <b>to mnie właśnie tak boli!</b> [...] Ku wielkiemu utrapieniu, Kaleb nie rozumiał, co jej właściwie dolega. – Tak, moje drogie, biedne dziecko – mamrotał. Takie kalectwo jest wielkim nieszczęściem, ale [...].
MFK, 70	Ależ <b>dziecko</b> , pomyśl, jaka byłaś dotąd wesola i szczęśliwa! Jak cię ludzie kochali, że jesteś tak dobra i miła! – <b>Ojcie</b> drogi, <b>to mnie właśnie tak boli!</b> [...] Ku wielkiemu utrapieniu Kaleb nie rozumiał, co jej właściwie dolega. – Tak moje drogie, biedne dziecko – mamrotał. Takie kalectwo jest wielkim nieszczęściem, ale [...].
MFK*, 98	Ależ <b>dziecko</b> , pomyśl, jaka byłaś dotąd wesola i szczęśliwa! Jak cię ludzie kochali, że jesteś tak dobra i miła! – <b>Ojcie</b> drogi, <b>to mnie właśnie tak boli!</b> [...] Ku wielkiemu utrapieniu Kaleb nie rozumiał, co jej właściwie dolega. – Tak, moje drogie, biedne dziecko – mamrotał. Takie kalectwo jest wielkim nieszczęściem, ale [...].
KT, 84	Ale pomyśl, <b>córeczko</b> , jaka szczęśliwa i jaka wesola byłaś dotąd. Jak gorąco, jak serdecznie kochana przez wszystkich. – Bo też to mnie, drogi <b>ojczulku, najbardziej boli!</b> To, że zawsze taki jesteś o mnie dbały. Taki dla mnie dobry... Kaleb żadną miarą nie mógł jej zrozumieć. – Ślepotą... ślepotą, drogie moje <b>biedactwo</b> – rzekł niepewnie – jest strasznym nieszczęściem, ale [...].
JŁ, 82–83	Ale przecież pamiętam, jaka byłaś wesola i szczęśliwa, Bertho! I tyle ludzi cię <b>kochało i kocha!</b> – I to właśnie jest <b>cios w serce</b> , ojcie! Zawsze tacy o mnie troskliwi! Zawsze dla mnie tacy mili! Kaleb nie bardzo mógł ją zrozumieć. – Nie... nie widzieć, Bertho, moja biedna, moja kochana – zaczął nieporadnie – to wielkie kalectwo, ale [...].

Only Mazanowski and Łoziński provide Bertha's name in the first line, as per the original. Łoziński employs the substitution technique, using the word “remember” instead of “think”. When conveying the emotional tone, he uses a fighting metaphor, exemplified by the expression “a blow to the heart”. This can refer to a physical situation when someone hits someone in a fight, but

it also suggests love as a fight or struggle – such as “we fought for ourselves”.

Here, the heart serves as a metonym for feelings. A wounded heart is similarly depicted in Mazanowski's translation with the phrase “it hurts my heart”. Both translations reflect a physical change with two phrases indicating a disruption in the heart's influence, highlighting that emotional pain can be comparable to physical pain (Pajdzińska 1990, 93). Łoziński changes the sentence structure for emphasis, opting for repetition, and utilizes modulation. In contrast, Kreczowska reduces the emotional charge of this fragment. While she maintains the number of exclamations, her use of an excess of lexemes affects the “intensity of the scene” (Hejwowski 2004, 168). Tarnowska's tendency to employ diminutives such as “córeczko” [daughter], “ojczulku” [father], and “biedactwo” [poor thing] is manifested. As Jarniewicz points out, “Polish has a separate grammar that applies when an adult addresses a child. [...] These may be [...] diminutives and shortenings, both for informational and emotional purposes, the intensity of which in speech to a child is its distinguishing feature, a typical feature” (Jarniewicz 2014, 294).

Fragments of the translation of *The Cricket* by Antoni Mazanowski prove its fidelity to the original. The translation, which dates back to the early twentieth century, adopts a strategy of domesticating the text for the target culture while preserving specific values and norms from the original work. This hybrid approach applies not only to linguistic and aesthetic norms but also to moral and emotional aspects. The translator often avoids naming emotions directly, which leads to a less intense and deep portrayal of feelings compared to the original. A careful comparative reading of the English original and the translation proves that Mazanowski's translation reveals inconsistencies in his choice of equivalent lexemes. At times, he intensifies the emotional intensity and expressiveness of a particular scene, while at other times he diminishes emotionally charged words or omits exclamations in the syntactic structure. This omission of exclamation marks can distort the work's overall concept and interpretation. Additionally, when dealing with the character of the disabled girl Berta, the translator tends to use diminutive forms which carry significant emotional weight. A comparative analysis leads to the conclusion that his early twentieth-century translation may feel cumbersome for modern readers due to its archaic style, reflecting changing societal norms.

Maria Kreczowska (Feldmanowa-Kreczowska), translated this book multiple times over the course of more than 30 years and focuses on fidelity to the original text and accurately reflecting the author's intentions. She achieves this by selecting synonyms and variations that are closely aligned with the original meaning. A notable aspect of Kreczowska's work is her emphasis on emotional equivalence, which often results in a certain emotional liveliness. This emotional expression can sometimes lead to an exaggerated portrayal of feelings, the use of superlatives, or even the adoption of diminutives. In her latest two translations Kreczowska adapted the language to modern standards, which has introduced noticeable differences in intensity, grammatical forms, and vocabulary. In her shortened version, she omits certain passages and diminishes the intensity of emotions, which ultimately impacts the reader's understanding of the characters and their inner world of experiences and emotions.

Krystyna Tarnowska's translation clearly demonstrates a significant influence on the emotional aspects of the original work. She does not overlook elements related to emotional intensity. Her decisions are undoubtedly shaped by the host culture, which is known for its emotional openness. In many instances, Tarnowska opts for equivalents that possess a high degree of expressiveness, especially when it comes to emotionally charged lexemes like adjectives. One of the common translation techniques she employs to convey a strong sense of emotion is diminutive forms and the use of superlatives. Tarnowska enhances and intensifies her version, focusing on vocabulary as well as structural elements, ensuring that the emotional depth is preserved and accurately reflected in Polish culture. In comparison to earlier translations, Tarnowska modernizes her version by addressing and eliminating stylistic failures. This approach aligns with contemporary translation practices.

When comparing the original text to Jerzy Łoziński's translation, it becomes clear that Łoziński takes a more creative approach, introducing his own perspective and style. Analyzing his translation reveals that he employs a modern, accessible style that resonates with today's readers in terms of vocabulary, syntax, and expressive language. However, his work is not entirely free of archaisms and terms reflective of an older era, which highlight the antiquity of the original text.

The differences between the original and the translated text are evident in several areas: the omission of some descriptions, a reduction in emotional depth, and a simplification of certain

words. Instead of adhering strictly to the original, the translator experiments with creative choices, aiming to stand out and align more closely with contemporary trends and audience preferences. Despite these changes, the emotional essence of the translation is not entirely lost. However, there seems to be inconsistency in how Łoziński conveys the emotive nature of the text. At times, he enhances his version, making it more expressive and impactful, while at other times he opts for a more economical approach, reducing the richness of some lexemes.

## CONCLUSION

When translators render a source text they face various dilemmas, one of which is how to depict the emotions within the text, the images evoked by characters' emotive language, and the emotional impact of the text. These translations can bring interesting, puzzling and thought-provoking conclusions about the phenomenon of the retranslations and the concept of faithfulness. In terms of faithfulness, as Eco convincingly argues that:

translation is a form of interpretation and that (even while considering the cultural habits of their presumed readers) translators must aim at rendering, not necessarily the intention of the author (who may have been dead for millennia), but the intention of the text – the intention of the text being the outcome of an interpretative effort on the part of the reader, the critic or the translator. (Eco 2003, 5)

This premise holds true, since in every single translation some information is added, lost, reduced, or reshaped. Perfect and faithful translation is impossible because every culture differs. Hence, translators bring into translations their cultural heritage, social norms and images. What they can do is to transfer the closest image of the source text to the target one. Research shows that the experience of emotions in a language is determined not only by the choice of particular words marked emotively but also by grammatical structures which appear and shape the issue of emotional expression in a certain way. The analysis offered in this paper may prove that expressing emotions is not a universal but a culturally conditioned phenomenon that is specific to each culture and language.

Time is also significant for poetics and the fashions and trends of translation. The path of translating the works examined here spans from the nineteenth century, when the first version of *The Chimes*, was published to the twenty-first century, culminating in 2015 with Jerzy Łoziński's translations of both *Christmas Books*.

The paths of choice are also outlined; these include faithfulness to the original, individual lexemes, stylistic equivalence, cultural differences (determined by Polonization), the influence of Polish literary trends, and, above all, attention to the projection of the primary text. Due to the asymmetry between the language systems of English and Polish, different variants are possible in the case of lexis and grammar. The use of variants from a diachronic perspective is influenced by the large timespan within which all the target versions exist. Given this, translations that are supposed to be standard-bearers themselves contribute to the development of future translations. First of all, linguistic norms determine that earlier versions sound archaic, causing older translations to become obsolete. Secondly, we have translation norms – the basic elements of translation techniques that create an acceptable approach to translating languages in a given era. Translation norms take into account the fact that what was once considered “normal speech” might today draw attention to itself, perhaps even make the reader laugh, because it sounds inappropriate, overly obvious, or inappropriate. Translation norms also take into account actions by the translator that intensify the expression of emotions or feelings, and those which diminish or weaken such expression. The examples presented in this article illustrate the dilemmas faced by translators. Due to the period of development of the series, translators implement or not emotionality in different ways.

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